

Amos' World

Cécile B. Evans

↳ OCTOBER 25, 2019 - JANUARY 26, 2020

- Press visit : October 24, 10H30, in the presence of the artist



↳ **Cécile B. Evans** (born in 1983, lives and works in London) examines the value of emotions in contemporary societies, and their rebellion as they come into contact with the power structures that directly impact our daily lives. Her works, which span installation, video, sculpture, and performance use narrative as a starting point to negotiate the possibility of diverse realities within a common space.

↳ **AMOS' WORLD** is a fictional television series, in three episodes, about a progressive housing estate, its architect, and the tenants. The architect's ambitions for the perfectly networked individual-communal housing structure are disrupted as the tenants become

increasingly alienated from the building's promises and begin to negotiate their own agency within their real and rendered contours. A cataclysmic event forces a change on the protagonists and the format of the series itself. Together, they reorient their focus towards finding a solution. The rebellion of the characters' emotions against the technological, ideological, and physical structures that aim to contain them unfolds an allegory for our existence within constructed realities.

The building is a composite informed by the massive social complexes built after the second World War, derivatives of Brutalist ideology in which the individual exists within a purpose built community, a networked system that aspires to tackle all areas of living and being. Inhabitants of these estates had their own individual living spaces interwoven into a larger infrastructure and social system: perfect communes for the Capitalist age, and yet they nearly always failed. It was often the tenants who took most of the blame, being cited as not having conformed to the behaviours envisaged by the architects.

Free access

Tue - Fri : 2pm - 6pm
Sat & Sun : 11am - 7pm

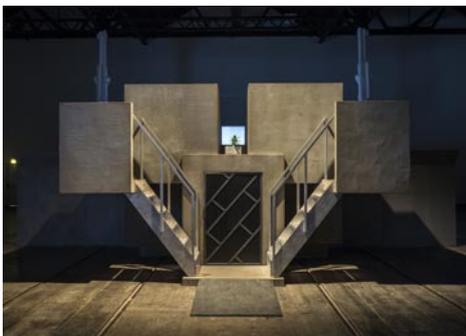
↳ Opening : October 24 - 7pm

Le 49 Nord 6 Est - Frac Lorraine bénéficie du soutien de la Région Grand Est et du Ministère de la Culture - Drac Grand Est

Image : Cécile B. Evans. *Amos' World*. Production Still, 2019. Courtesy the artist & Emanuel Layr. Photo : Yuri Pattison

RELATIONS AVEC LA PRESSE > Alambret Communication - Leïla NEIRIJNCK / TÉL. : 0033 (0)01 48 87 70 77 / leila@alambret.com

Cécile B. Evans draws on these references as an allegory for the networked age, presenting a stage on which the person-to-person power dynamics are played out and deconstructed through technological infrastructures. Through the narrative of *AMOS' WORLD*, Evans alludes to the top down architectural systems that pervade our digital interactions, subject to a similarly inevitable entropy that forges a fierce divide between the intention of its architects and the reality of life within these systems.



Featuring a cast of live-action, 2D, and 3D animated performers, *AMOS' WORLD* is divided into three episodes. Each of them is set within a unique installation which collages together features of the famous Brutalist locations in the films. The viewers, themselves seated in small cell-like units, witness the first fissures in a carefully constructed network as personal and structural power dynamics begin to break down. The structures and seating within the exhibition also allow us to be voyeurs, both of the onscreen characters and our neighbours watching in the periphery. This experience of watching 'alone together' creates a physical sensation which mirrors the themes of the individual within the communal in the films.

↳ In episode 1, we meet Amos, the architect of the building, who purposefully represents the archetype of the troubled white male who exudes an arrogance that belies his self doubt, conflating his ambitions with the reality of their impact. We also meet several of the tenants of the building (detailed in the glossary below) and a character called the Weather, who acts as a foil to Amos' whims. As the drama unfolds, what he presented as a ideal living situation that promised to liberate its inhabitants becomes more and more problematic—the characters' emotional and physical needs are revealed to be in conflict with what those who constructed this society believe to be "good".



↳ In episodes 2 and 3

we pass from introduction through to climax and conclusion, as Amos' fantasy crumbles and the plot shifts towards the tenants' abilities to articulate their needs, and reconcile the dissonance between what they imagine and the constantly shifting reality that continues to unfold. As each character struggles with their conflicting desires to move forward, ideas of authenticity within the construction of the film break down: live-action locations are replaced by set pieces and high definition images begin to contend with obsolete medias.

In the third episode, after a cataclysmic event known as The Turn, (a collision that occurs between the Weather and the Mother, a bacterial storm) the entire format of the series shifts and takes place on stage set, in front of a live studio audience.



AMOS' WORLD interrogates the split between the expectations of a system and how things actually are, and ultimately letting go of an "idea of something". This split is painful for the characters in the films, even as they begin to imagine possible futures under new, evolving terms. As the Time Traveller observes, after the architect has ceded what power he has left: 'It expands, we don't recognise it anymore. The mess is strong. It is beautiful. Even when things are bad there is the possibility that things will get better. Everyone deserves that.'

↳ The trilogy was produced

between 2016 and 2018 by Belgian-American artist Cécile B. Evans in cooperation with mumok Museum Moderner Kunst Stiftung Ludwig, Vienna; Tramway, Glasgow; Emanuel Layr Gallery, Rome & Vienna; Abteiberg Museum, Mönchengladbach; 49 Nord 6 Est–FRAC Lorraine, Metz. With the support of Art Night London; Museo Madre, Naples; Renaissance Society, Chicago; Glasgow International; Villa Merkel, Esslingen; Château Shatto, Los Angeles.

Amos' World is the subject of a catalog forthcoming in 2020.

↳ Glossary

In order of their appearance in episode 1



● AMOS

The Architect who has designed the building

● THE WEATHER

The weather, as represented by a bodiless voice

The tenants:

● THE SECRETARY,

a woman who has lost control over her own narrative and creates an idea of herself. Based on an anecdote popular in AI media and history, in which Joseph Weizenbaum, mentions his secretary asking for privacy to speak with ELIZA (the AI he developed), famously telling him to 'please leave the room'.



● THE NARGIS,

three teenaged flowers who live with the Secretary. They leave the building to join *The Rainbow Connection*, a listed terrorist organisation comprised of entities let down by buildings, in search of something better.



● GLORIA,

an actress, who grows increasingly frustrated by the circulation of her images outside of the building. She awaits the return of her lover, who left the building a long time ago.

● HER/THE MOTHER,

an animated swallow, whose life is put in peril by the building's solar panel system, Gloria's mother. Also known as "The Mother", a bacteria storm generated from Gloria's mother's remains.

● THE TIME TRAVELLER,

a woman who used to live in the building a long time ago, and tries to reach her lover who still inhabits it through messages she transmits into the building.



● THE MANAGER

of the building, who has been injured by a flaw in the building's design and resolves to be an active part of the change.

● AN AUTOMATED CAR,

who leaves the district after its passenger is ejected and whose bravery inspires the others.

PROGRAM OF EVENTS

Collective Amnesia: In Memory of Logobi ↳ Screening - Performance Wed, Nov 20, 7pm

Christelle Oyiri aka Chrystallmess, DJ,
sound designer, critic

Why some cultures have long histories and others don't? Starting with this question, C. Oyiri has shaped her story as an African descendent. In a project straddling DJ'ing, performance, and 3D videos, she tackles Afrofuturism and plunges the viewer in the effervescent movement of the Logobi dance originated in Abidjan, Côte d'Ivoire. The show is an invitation to get out of one-sided histories and build your own.

If I had words to tell you wouldn't be here now

↳ Performance Sat, Jan 11, 3pm

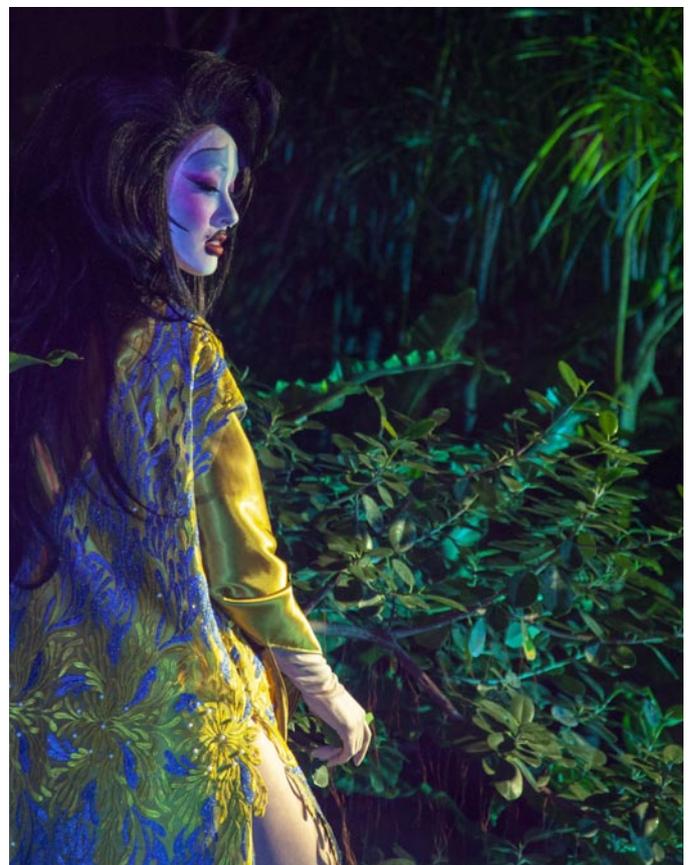
Victoria Sin, artist, drag performer
Emilie Skrijelj, accordion player

How do we inhabit our own, individual bodies within the social body? As persons of color, queer, trans, handicapped... how do we overcome obstacles? A hypnotic drag queen, Victoria Sin explores the multi-sensory stories of marginalized people. In a total work for the stage that includes text, music, and lighting, and surpasses any single reality, they will open up multiple speculative horizons.

Surface(s) ↳ A psychoanalytic tete-a-tete Sat, Jan 11, 3pm

Michel Klein and Yves Paul, psychoanalysts,
members of the Association Borromée

We increasingly communicate through the interfaces of our devices. How does this affect our relationship to reality? Does it alter the architecture of our psyche? We will address these questions by analyzing characters from Amos' World as well as try to determine whether psychoanalysis itself might be under the influence of a world of surfaces.



Moor Mother

Musician, poet, one of the founders of Black Quantum Futurism (Philadelphia, PA)

↳ Concert

Thu, Jan 16, 8pm

At les Trinitaires

Cosmic jazz, hip-hop, hardcore punk, and spoken word: take a plunge into this musical black hole which spews out sonorous darkness in an outpouring of sound and fury.

↳ Workshop

Fri, Jan 16, 8pm

Anthropology of consciousness

Drawing on Afrofuturism, science fiction, African rituals, and quantum physics, Moor Mother invites you to an unsettling journey through time. Calling on memory, imagination, language, or crystals, she will take you on an exploration of personal stories in order to create possible futures.

Cécile B. Evans

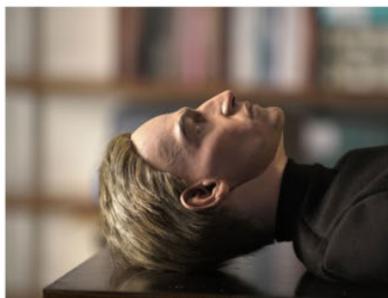
↳ Meet with the artist

Sun, Jan 26, 3pm

Interested in how emotions revolt against any form of oppression, be it ideological, technological, or physical, Cécile B. Evans develops an art practice that challenges power structures currently dominant in our societies. Come share with the artist your own experience with power and help to expand the scope of her project.



↳ PICTURES AVAILABLE



AMOS'WORLD.jpg



TCBE-1218-0049.jpg



TCBE-1218-0074.jpg



TCBE-1218-0219.jpg



AMOS WORLD_Ep1_1.jpg



AMOS WORLD_Ep1_2.jpg



AMOS WORLD_Ep3_2.png



AMOS WORLD_Ep3_3.png



AMOS WORLD_Ep3_4.png

DEGRÉS EST : JULIETTE MOCK

↳ OCTOBER 25 2019 – JANUARY 26 2020

- Press visit : October 24, 10H30, in the presence of the artist



Free access

Tue - Fri : 2pm - 6pm
Sat & Sun : 11am - 7pm

↳ Opening : October 24 - 7pm

↳ **Degrés Est** Degrés Est is part of a series of events organized in collaboration with FRAC Alsace and FRAC Champagne-Ardenne, focusing on artists with ties to the Grand Est region.

The three FRACs of the Grand Est now operate as a network. This new configuration has deepened the desire of local artists to develop projects in collaboration with these essential actors in the artistic ecosystem to which we belong.

With this outcome in mind, 49 Nord 6 Est has dedicated a space for artistic creation originating in the Grand Est. Visitors are invited to discover the work of an artist connected to the Grand Est region and nominated, in turns, by FRAC Alsace, FRAC Champagne-Ardenne, and 49 Nord 6 Est – FRAC Lorraine. Juliette Mock, guest artist invited by Marie Griffay, the director of FRAC Champagne-Ardenne, is presenting the third project in the series.

A catalog will be prepared for the occasion, adding to the growing collection of publications devoted to Degrés Est projects

↳ **Juliette Mock** In her work, the artist forges connections between desire, matter, and narrative. Her drawings and sculptures seamlessly shift the subject from one medium to another as they examine the very material they are made of. As part of Degrés Est, the artist presents an original installation, which starts at the crotch and uses the entire exhibition space, floor to ceiling.

Born in 1992, Juliette Mock graduated from the ESAD in Reims and was awarded a residency at the Friche Artistique in Reims. She now lives in Le Mesnil-sur-Oger and Montreuil.

In addition to her exhibition at Degrés Est, Juliette Mock will complete a research residency in the emergency department at the Sarreguemines hospital (57). Next year she will present the results of her research alongside selected works from the 49 Nord 6 Est – FRAC Lorraine collection at the Saint-Avold hospital (57).

Le 49 Nord 6 Est - Frac Lorraine bénéficie du soutien de la Région Grand Est et du Ministère de la Culture - Drac Grand Est