

PASSAGES
CENTRE D'ART CONTEMPORAIN
9 RUE JEANNE D'ARC — TROYES

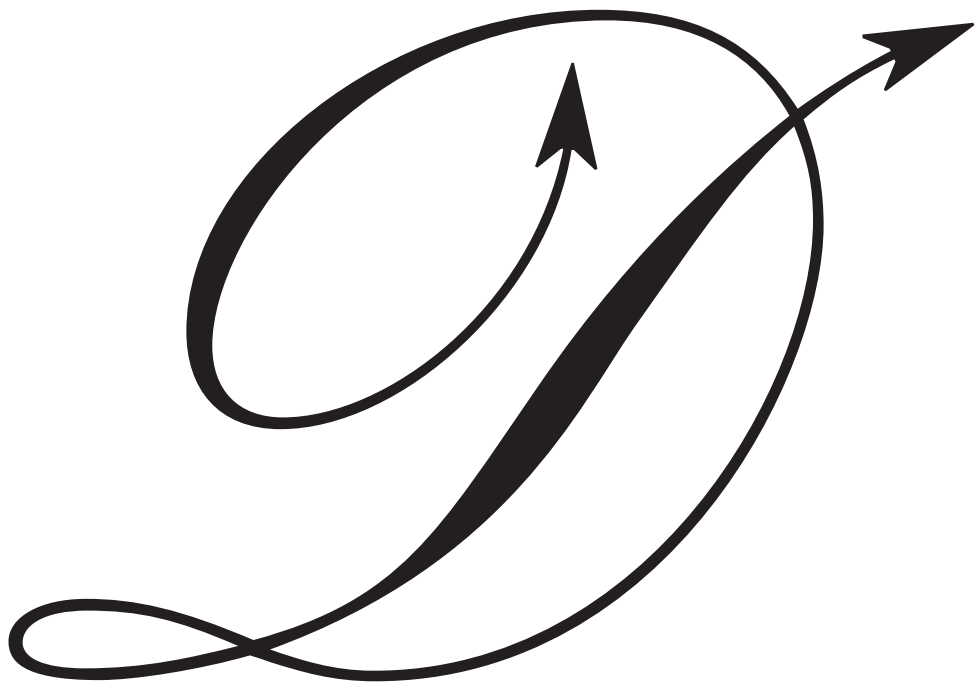
DAVID ASKEVOLD

HANNE DARBOVEN

CHARLOTTE HOUETTE & COOPER JACOBY

INÈS KIVIMÄKI, BORIS KURDI

PHILIPPE PARRENO, NAOKI SUTTER-SHUDO



10-10-26

23-01-27

DEMANDE AU VIDE

A CURATORIAL PROJECT BY
FRANÇOIS LANCIEN-GUILBERTEAU

PUBLIC OPENING 09-10-26 FROM 6PM



Demande au vide (Ask the Void) is a curatorial project conceived by artist and writer François Lancien-Guilberteau, bringing together works by David Askevold, Hanne Darboven, Charlotte Houette & Cooper Jacoby, Ines Kivimäki, Boris Kurdi, Philippe Parreno, and Naoki Sutter-Shudo. This invitation from Passages to curate his first exhibition echoes his first institutional exhibition, presented at the same venue in 2009 at the invitation of artist Dominique Blais.

A publication on François Lancien-Guilberteau's research, co-published by Three Dice Books and Passages, is scheduled for release in 2027.

The range of materials that can serve as vehicles for divinatory techniques is theoretically limitless. To be convinced of this, one need only browse the index of an encyclopaedia of divination: anything found in this world—including eggshells (oomancy), the movement of the eyelids (blepharomancy), the shape of an onion sprout (cromniomancy), the intervals between snowfalls (niphedomancy), and even cheese (the mysterious art of tyromancy)—can be used to predict the future. To become interpretable, a material need only be capable, in the hands of a diviner, of generating chance, lending itself to enumeration, or inducing an altered state of consciousness.

Divination is generally associated with folklore and tradition, but for those who practise it, it is a discipline by no means incompatible with pragmatism. In a relatively recent example, Genesis P-Orridge recommended, in a book devoted to occult techniques, replacing the traditional crystal ball with a television screen, thereby harnessing the hallucinatory potential of cathode-ray static.

There is nothing, then, to prevent an art object from becoming a divinatory tool.

Although the works that make up the exhibition *Demande au Vide (Ask the Void)* do not directly refer to divinatory practices, they nevertheless inhabit a similar temporality. This oracular time, described by the musicologist and I

Ching practitioner Phil Ford in his essay “Diviner’s Time,” is one of repetition, mirror effects, and meaningful coincidence. To picture it, one need only listen to an opera, where, “as in other works of art, signs throng like shoals of fish, coming together in tight and patterned arrays that would be astonishing if we encountered them in our everyday lives.” Yet, the author tells us, “in divination, we do so encounter them.”

The market realism that largely defines the mindset of the art world tends to make us forget that the exhibition, too, is a temporal medium. But unlike opera, cinema, or theatre, where one attends a performance or screening, an exhibition is more like a zone that one passes through.

Since the most recent pandemic, timed-entry tickets have become widespread across museums. But make no mistake: it is the exhibition that adds us to its schedule, not the other way around. Our perception of an exhibition is therefore necessarily fragmentary, despite all the scholarly integrity that may have gone into its making.

If I were to place a work as an epigraph to *Demande au Vide (Ask the Void)*, it would be Marcel Duchamp’s *With Hidden Noise (À bruit secret)*, first made in 1916. My most recent encounter with *With Hidden Noise*—or at least with one of its replicas—took place during a trip to Los Angeles, in the gallery devoted to early twentieth-century European avant-gardes within LACMA’s permanent collection. There, this simple ball of twine compressed between two brass plates, concealing an unknown object chosen by the collector Walter Arensberg, presided among the Picassos, Arps, and Giacomettis, overlooked by the names of donors adorning the walls. Properly mounted on a plinth and enclosed beneath a Plexiglas cover, the piece made me think, for a brief moment, of a Petri dish containing a virus that had to be kept under strict confinement.

The works that make up *Demande au Vide (Ask the Void)* likewise contain a hidden dimension, a shadowy area that spreads beyond administrative time like ink in water. At times austere, even mute, some of them seem to *play with their backs to the audience*, at odds with the here and now. Others engage more explicitly with the weird. I have tried to compose the exhibition like a piece of music, in which the works call out to one another across different periods and established lineages, each heralding the others like so many signs asking to be interpreted.

Later in his essay, Phil Ford reverses the analogy between divinatory time and operative time: "Indeed, it might be that this temporality is musical time, that divination makes of human life a kind of music."

One might readily extend this idea to visual art, provided one accepts the notion—somewhat heretical in our time—that it can enable those who encounter it to *create meaning*.

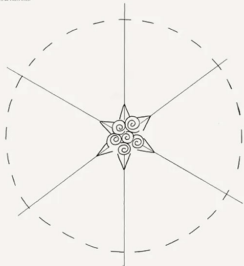
François Lancien-Guilberteau

David Askeveld

Born in 1940 in Conrad, Montana, USA, and died in 2008 in Halifax, Nova Scotia, Canada.



THE ARTIST'S WORK HAS BEEN COLLECTED FROM A NUMBER OF THE LARGEST STATE COLLEGE AND UNIVERSITY ART MUSEUMS AND IS NOW ON DISPLAY AT THE MUSEUM OF MODERN ART, NEW YORK. THE WORK HAS BEEN COLLECTED FROM A NUMBER OF THE LARGEST STATE COLLEGE AND UNIVERSITY ART MUSEUMS AND IS NOW ON DISPLAY AT THE MUSEUM OF MODERN ART, NEW YORK. THE WORK HAS BEEN COLLECTED FROM A NUMBER OF THE LARGEST STATE COLLEGE AND UNIVERSITY ART MUSEUMS AND IS NOW ON DISPLAY AT THE MUSEUM OF MODERN ART, NEW YORK.



Taming Expansion: Taming Expansion, 1975. David Askeveld, 1975. Taming Expansion, 1975. Taming Expansion, 1975.

Taming Expansion, 1975.

Photolithograph on coated paper, signed and numbered in pencil.

88 × 64 cm.

Photo : DR

Courtesy Sophie Vinet

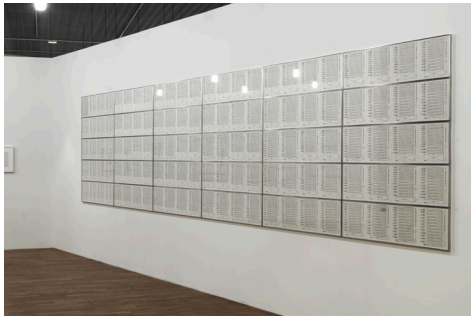
After studying art and anthropology, he joined the faculty of the Nova Scotia College of Art and Design (NSCAD) in Halifax in 1968, where he taught until 1992. There, he established the Projects Class, an experimental programme that invited artists such as Dan Graham, Lawrence Weiner, Robert Smithson, Joseph Kosuth, Mel Bochner, and Lucy Lippard to propose protocols that students were then tasked with carrying out. This experience contributed to establishing NSCAD as one of the major centres of North American Conceptual art.

Askeveld developed a practice spanning photography, text, video, drawing, sculpture, installation, and, later, digital technologies. Informed by anthropology, myths, dreams, the media, and popular music, his work proceeds through unexpected juxtapositions and fragmented narratives, constantly blurring the boundary between document and fiction.

Created in 1971, *Taming Expansion* combines photography, text, and diagram. The work recounts an attempt by a group of students to film the gathering of rattlesnakes inside a circle of branches. According to the account, the experiment is interrupted when one of the participants is bitten by a snake and the video recording is accidentally destroyed. The lithograph thus becomes the sole trace of the event, while no evidence makes it possible to verify whether it actually took place.

Hanne Darboven

Born in 1941 in Munich and died in 2009 in Hamburg, Germany.



Ein Jahrhundert IA (One Century IA), 1973.
Ink and typewriter character impressions on paper.
150 × 507 cm.



Detail.

Photos : Frac Picardie, Amiens.
Courtesy Frac Picardie

After studying piano and then fine art in Hamburg, she lived in New York from 1966 to 1968, where she met Sol LeWitt, Carl Andre, and Joseph Kosuth. This period was decisive in the development of her practice. Back in Hamburg, where she would spend the rest of her life, she developed a body of work based on a daily practice of writing that she called *Schreibzeit* ("writing time").

From the late 1960s onwards, Darboven developed a system of numerical translation based on the calendar. Each day is converted according to a calculation protocol, giving rise to a form of writing composed of numbers, lines, and repeated signs. Working for several hours each day according to self-imposed rules, she created a body of work in which the time spent executing the work is as important as the result itself.

Her extensive series of framed handwritten sheets are among the most emblematic forms of her practice. Alongside these series, she also produced books, scores, and large-scale installations bringing together photographs, archival documents, objects, and other elements from her personal collection, creating a collision between writing time, historical time, and lived time.

Created in 1973, *Ein Jahrhundert IA (One Century IA)* is a series of 120 drawings based on the transcription of the calendar of an unspecified century. Using a system of calculations applied to each date, Hanne Darboven transforms the calendar into a form of writing composed of numbers, abstract signs, and typewritten notations. The century, that conventional framework through which we measure the narrative of our individual lives against that of History on a grand scale, becomes a space to be traversed. The work thus disrupts the apparent self-evidence of the principles that govern our experience of time.

Charlotte Houette & Cooper Jacoby

Charlotte Houette was born in 1983 in Tours, France. She lives and works in Rome, Italy.
Cooper Jacoby was born in 1989 in Princeton, New Jersey, USA. He lives and works in Paris.



Winner of the 2024 Pernod Ricard Corporate Foundation Prize, Charlotte Houette's work has notably been presented at the Centre Pompidou and at High Art gallery. She is a resident at the Villa Medici for the 2026–2027 term.

Cooper Jacoby's work has notably been presented at the Hammer Museum in Los Angeles, the Swiss Institute in New York, and High Art gallery.



Forgetter, 2026.
Acrylic on canvas, wood, chrome-plated steel,
electronics, resin teeth.
171 × 65 × 15.5 cm.
Photos: Nièce Nice / Cooper Jacoby
Courtesy of the artists

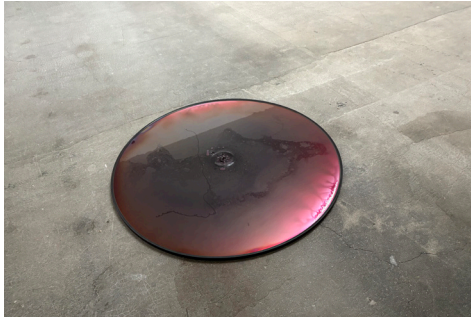
Production : Cocotte

This work emerged from a first collaboration between Charlotte Houette and Cooper Jacoby. Brought together by a shared interest in optical phenomena, technical devices, and the forms of attention they engage, the two artists bring their respective practices together here within a single apparatus combining painting and electronic mechanisms.

In *Forgetter*, an abstract painting contains an alcove housing a motorized weekly pill dispenser that releases resin teeth at regular intervals. As the teeth gradually accumulate on the floor, attention shifts between the painting's optical vibration, the rhythm of the electronic device, and the presence of these bodily fragments scattered throughout the space.

Inès Kivimäki

Born in 1990 in Les Lilas, France, she lives and works in Los Angeles, California, USA.



Free Wine, 2025–2026
Mirror, pump, silicone tubing, red wine, iPad,
livestream.
Dimensions variable
Photos : Inès Kivimäki
Courtesy of the artist

Inès Kivimäki's work has notably been presented at the Hammer Museum in Los Angeles and at Treignac Projet. She is currently participating in Counterpublic, the biennial in St. Louis, Missouri. She is also the co-founder of Timeshare, an independent exhibition space based in Los Angeles.

Through multimedia installations combining objects, video, digital technologies, and physical phenomena, Inès Kivimäki constructs environments in which different systems of signs coexist. Her work explores the ways in which signs circulate and produce meaning. It brings together systems of interpretation drawn from contemporary technologies as well as popular narratives, divinatory practices, and the sciences, revealing the shifts and slippages that occur between them.

Created in 2025, *Free Wine* combines a red wine drip falling from the ceiling onto a circular mirror with a live stream of the Irache wine fountain, located along the Camino de Santiago. The sound of the dripping wine punctuates the space like a clock, while the video stream brings together the time of the exhibition and that of the pilgrimage.

Boris Kurdi

Born in 1990 in Strasbourg, France, he lives and works in Paris.



Untitled, 20250804, 2025.

Graphite, coloured pencil and pastel on paper.

75 × 56 cm

Photo : Boris Kurdi

Courtesy of the artist

A graduate of the École nationale supérieure des Beaux-Arts de Paris, he was awarded the Pernod Ricard Foundation Prize in 2021.

Drawing occupies a central place in Boris Kurdi's practice. The precision of the gesture, revisions, corrections, and successive shifts all contribute to the construction of the image. The time of drawing is never linear: each intervention reconfigures what came before and opens up new possibilities for composition. This temporality is also reflected in an iconography that draws as much from technical drawing, design, and museography as from illustrated books or the graphic universe of Claude Ponti. Reintroduced from one work to another, these motifs are recomposed through new associations.

The drawing presented in the exhibition belongs to a series devoted to the motif of the vase, which Boris Kurdi has revisited regularly for several years.

Philippe Parreno

Born in 1964 in Oran, Algeria, he lives and works in Paris.



Drawing Class, The Talking Stone, 1994.
"Rocksolid" resin stone, loudspeakers, amplifier, MP3
player. 22-minute loop.
33 × 58,4 cm
Photo : Mairie de Bordeaux, Frédéric Deval
Courtesy of CAPC, Bordeaux

A graduate of the École des Beaux-Arts de Grenoble and the Institut des hautes études en arts plastiques in Paris, he developed a practice from the early 1990s onwards that has unfolded through numerous collaborations, including the project *No Ghost, Just a Shell*, which he co-initiated, and the film *Zidane: A 21st Century Portrait*, made with Douglas Gordon in 2006.

For Parreno, the exhibition is a medium in its own right. Films, sculptures, drawings, texts, light, sound, and architecture are conceived as elements of a single composition. The exhibition becomes a succession of events unfolding through time as much as in space, in which the visitor experiences a dramaturgy rather than a linear parcours.

Created in 1994, *Drawing Class: The Talking Stone* is a protocol activated through drawing classes held regularly throughout the duration of the exhibition. In the exhibition space, a resin stone plays a sound recording in which Philippe Parreno adopts the voice of Jean-Luc Godard. The stone speaks and reflects on its own existence, while participants draw to the rhythm of the narrative. By giving a voice to a stone, Parreno shifts the subject of enunciation and blurs the boundaries between subject, object, and narrative.

Naoki Sutter-Shudo

Born in 1990 in Paris, France, he lives and works in Los Angeles, California, USA.



Stick, 2021.
Wood sculpture, 175 cm in length
Photo : DR
Courtesy of the artist and Crèvecoeur
Gallery, Paris

Naoki Sutter-Shudo grew up in Tokyo before returning to France to study at the École nationale supérieure des Beaux-Arts de Paris. A member of the Shanaynay project space in Paris, he moved to Los Angeles in 2015, where he founded Bel Ami the following year, a gallery of which he remains co-director.

Sutter-Shudo's practice lies at the intersection of sculpture, photography, writing, and design. His work combines highly meticulous craftsmanship with a pronounced appreciation for refined materials and vernacular objects. Forms gradually emerge through juxtapositions between materials, found objects, and cultural references, following a slow process of intuitive assemblage.

The two sticks presented in the exhibition belong to a series made from branches found by the artist and then patiently hand-polished in the park near his studio, in sunlight. The polishing accentuates their branching structures, bulges, and irregularities, giving them an ambiguous presence that oscillates between the purity of the branch and the impression of an organic or parasitic growth. This process of making echoes Georges Bataille's reflections in *La Part Maudite* on the sun as the primary source of energy and expenditure.

François Lancien-Guilberteau

Born in Brest, France, in 1985, he lives and works in Rome, Italy.



Untitled, 2025.

Audio file (variable duration), power amplifier,
incandescent light bulbs.

Dimensions variable

Photo : Les Bains Douches / Michael Quemener

Courtesy of François Lancien-Guilberteau

François Lancien-Guilberteau's practice encompasses a wide range of media, from drawing to sound and video, approached as tools for research and experimentation. It also extends to exhibition-making, considered an artistic medium in its own right, as well as writing and research.

He is currently interested in the contemporary re-emergence of forms of thought described as "magical," understood not as beliefs but as modes of operation situated at the margins of rationality, revealing profound political and economic transformations.

His work explores ways of producing meaning and action within a context of global uncertainty.

For the exhibition *Demande au Vide*, he has conceived a scenography that echoes his previous exhibition at the Centre d'art contemporain Les Bains Douches in Alençon in 2025.

PROGRAMMATION

The exhibition *Demande au vide*

Opening reception on Friday, October 9, from 6 pm.
Exhibition on view from October 10, 2026 to January 23, 2027
Closing event on Saturday, January 23, from 6 pm.

Free guided tours every Saturday at 2 pm.

Free admission Wednesday to Sunday, from 2 to 6 pm.

YOGA

Guided tour of the exhibition followed by a Vinyasa yoga class led by Flow with Flore.

Dates and registration on the website
Members: €11; non-members: €13

DRAWING CLASS

Created in 1994 by Philippe Parreno, the work *Drawing Class, The Talking Stone* (*Cours de dessin, la pierre qui parle*) is a protocol activated through drawing classes held within the exhibition.

Sundays, October 25, November 29, December 20, and January 17, at 4 pm.
Free admission

LATE-NIGHT OPENING

Explore the exhibition in the dark with flashlight for Halloween..

Saturday, October 31, at 6 pm.
Free admission

TOUR FOR TODDLERS (18 MONTHS–3 YEARS)

A sensory exploration of the exhibition.

Saturday, November 14, at 10 am.
Free, booking required

VISIT FOR TODDLERS (3–5 YEARS)

A playful exploration of the exhibition.

Saturday, November 21, at 10 am.
Free, booking required

TALES IN THE EXHIBITION

With the Conteurs des Villes et des Champs association.

Wednesday, December 2, at 5 pm.

Ages 5 and up

€5; free for children up to 12 years old, booking required

TOUR IN FRENCH SIGN LANGUAGE

With the Des Yeux, Des Mains association



Saturday, December 5, at 2 pm.

Free, booking required

INFRA NIGHT: *GUESS AND LET IT HAPPEN*

Discover the exhibition during a festive event featuring a series of surprising activities

Saturday, December 5, 2026, from 6 pm.

Pay what you can, booking required

CHAMPAGNE TASTING

With Champagne house Chassenay d'Arce

Thursday, December 10, at 6 pm.

Free, booking required

ROLE-PLAYING GAME NIGHT

Bring your imagination to life through a scenario specially written for the exhibition

Thursday, January 14, at 6 pm.

Free, booking required

LECTURE BY FRANÇOIS LANCIEN-GUILBERTEAU

EXHIBITION CURATOR

Followed by a guided tour.

Saturday, January 23, 2027, at 4 p.m.

Free admission



Passages, Centre d'art contemporain d'intérêt national, is a production, presentation, and experimentation venue dedicated to French and international contemporary art.

With a history spanning 40 years, the art centre pursues its mission of promoting access to contemporary art through an annual programme of three to four solo and group exhibitions, as well as research-based projects, notably through artist residencies and publications.

The art centre also organises regular meetings open to artists wishing to discuss their work with the team. Finally, it engages with audiences through educational programmes and artistic activities designed for everyone, both individually and in groups.

Set in a leafy environment, at the foot of a more than century-old ginkgo biloba tree, the site is now home to the art centre and its two artist residences, as well as around ten studios belonging to the City of Troyes.

Located just 1.5 hours from Paris by regional train (TER), it is the westernmost contemporary art centre in the region. Locally, it is ideally situated just a five-minute walk from Troyes train station, at the foot of the historic city centre, whose distinctive shape is reminiscent of a champagne cork.

Passages is supported by the French Ministry of Culture, the Grand Est Region, the Aube Department, and the City of Troyes.

Director: Maëla Bescond

Administration: Snejana Messoudi

Visitors Development: Djeilana Maksuti

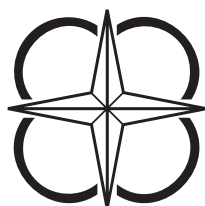
Communications: Ines Gérard Cuesta

Coordination and Production Assistant: Camille Trancart

Visitor Services and Communications Assistant: Loriane Dri

Technical Operations: Carl Phelipot

Installation: City of Troyes



Passages
Centre d'art contemporain

9 rue Jeanne d'Arc
10 000 Troyes

03 25 73 28 27
accueil@cac-passages.com
www.cac-passages.com

Opening hours

Wednesday to Sunday 2–6 pm.

Free admission

Getting here

On foot: 10 minutes from the
train station and city centre
By train: 1.5 hours from Gare de
l'Est, Paris

