

Le Présent

Etienne Chambaud et Benoît Maire

The Present

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Etienne Chambaud (born in 1980) and Benoît Maire (born in 1978) met in the gardens of the Villa Arson in Nice a few years ago. Their first collaboration was the cycle *Libido Post-Fiction* in 2002-2003, when they were still students. They then published the text *Fears of surface (Hantises de surface)* the following year.

A year ago they created *Music for a centenary horse*. They question the collapse of time through the possible resolution of a mental image, the one associated with 'the Turin event': the moment in 1889 when Nietzsche throws himself on the neck of a beaten horse on a square in the city. In the wake of this play, they imagined their first joint exhibition called *The Present*. Questions on tears (namely those of dogs), on monuments of monuments, impossible events, local desynchronised time, on the outside, the world's closing, time travel (and how to get back), on nostalgia, melancholy and other disjunctions, on souvenirs of the present and some endings, seem to be the issues.

For the exhibition, they wrote a short fable also called *The Present* in which they seek to bring to light some motives behind these questions. The Dog, The Old Man and The Child are on the side of a stream that resembles a torrent and are chatting.

You will find enclosed an image that will not be in the exhibition. It is taken from the last sequence of a film by Werner Herzog, *Echos aus einem düstern Reich* (Echoes From a Sombre Empire) from 1990. The man that is close to the cage says, at first to himself: 'I cannot see this anymore!', then addresses himself to the cameraman and says: 'I cannot see this anymore. Can you turn this off now?'. As if the fact that one stops filming him seeing would suddenly prevent him from seeing.









Benoît Maire, *Lacane*, Cane, résine, Dimensions variables, 2006
 Etienne Chabaud, *La llave del campo*, Collage, 10 x 15 cm, 2006.



Etienne Chabaud, *Vu*, papier peint, Dimensions variables, 2006



Benoît Maire, *La coulure Constance Mayer*, Peinture Glycérophthalique, 160 x 90 cm, 2005



Etienne Chabaud et Benoît Maire, *Musique pour un cheval centenaire*¹, (Piano disklavier, partition, disquette, dimensions variables), 2006.



¹ 3 éditions, chaque édition correspond à une exposition du piano pour laquelle la partition *Lob der Barmherzigkeit* (*Louange de la compassion*) écrite par Nietzsche en 1872 sera interprétée et enregistrée par les artistes Etienne Chabaud et Benoît Maire.