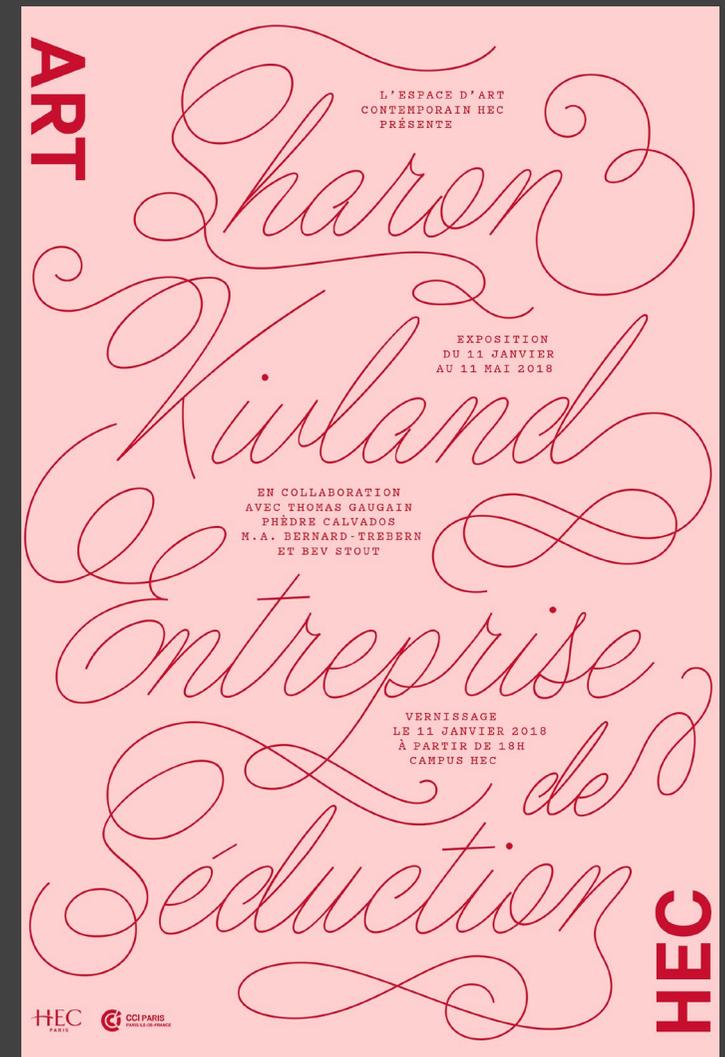


ENTREPRISE DE SÉDUCTION address the complex relations between desire and consumption under capitalism, reconceptualised as the capture and remoulding of desire, figured in the fabrics of Jouy.

The exhibition is composed of five tableaux, each incorporating similar elements in different forms: skin, furniture, image/s, naturalised creatures, and a handmade object or objects, made by skilled producers, and a reference drawn from the Manufacture Oberkampf in Jouy, each element listed in the voiceover of the film, reading the cargo lists of slave ships. The Manufacture's activity spans early industrial development in pre-revolutionary France to its closure in 1843; the end of the Empire marks its decline. The factory displayed the conditions of production of the transition to what E. P. Thompson calls 'industrial capitalism', in the changes in techniques of manufacture that demand greater synchronisation of labour and increasing exactitude in time-routines, and in how these changes are lived through. A 'factory system' and a 'domestic system' overlap. Noted for the 'benevolent' factory conditions, the pastoral and political images of the printed cloth it produced, its concealed relation to the colonial enterprise of slavery is exposed in the final tableau. Two figures set the boundaries, Rousseau and Robespierre, present

as corpses: the tomb of the former, as an etching derived from a toile de Jouy, the latter as the cadaver of a headless mannequin. The works are conceived as objects with visual literacy and material agency, the exhibition as a model and event making social relations tangible; in the process, becoming a space for political action. Following three intensive periods of research in the Musée de Toile de Jouy, in the Archives Nationales, and working with specialised collaborators, the project developed as an exhibition and discursive site of encounter at the heart of the largest business school in Europe, the HEC.



Above: Invitation card for the exhibition

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ENTREPRISE DE SÉDUCTION
 HEC (Haute École de Commerce) PARIS
 L'Espace d'art contemporain
 11.01.2018 to 11.04 2018
 An exhibition in five *tableaux*

"It is fair and in the interests of all that I am the master here."
Christophe-Philippe Oberkampf

"Beneath the discourses and ideologies in which the colonial web is spun lies the appetite of the merchant. While colonialism is made up of many pieces, its core is economic, a machine of production and manufacture, profit and reinvestment, appetite and consumption."
Aimé Césaire

"Give some ribbons, gauze, muslin, and flowers to a tasteful young girl who despises fashion. [...] she is going to produce for herself an outfit that will make her a hundred times more charming."
Jean-Jacques Rousseau



LA CHASSE



LA PASTORALE



LE PROCÈS



L'EXÉCUTION



L'INVITATION AU VOYAGE



L'Invitation au voyage

ENTREPRISE DE SÉDUCTION, located in the heart of business training, unfolded over two years, including the production of objects of great precision, working closely with craftspeople, particularly lace-maker, Thomas Gaugain, shoemaker, Phoebe Calvados, dress-maker, Marie-Andrée Bernard-Trébern, and an engraver. The critical approach to signs centred on their use and circulation is instituted in the symbolic objects denoting those parts of the real that Kivland has been constantly investigating: seduction and fetishism, of the body and of the commodity. She was in residence three times at the Musée de Toile Jouy, where she was given precious access to the archive of textiles. She also conducted research on the slave trade and its cargo lists in the Archive Nationale, in the Musée des Art Décoratifs and the Musée Nissim di Camondo, and consulted with the fashion historian Christopher Breward and historian of the French Revolution, Sophie Wahnich – the latter has written an essay on Kivland’s work. She writes ‘If neither art nor politics can eradicate the drive toward cruelty, then we must judge and describe the manner in which it might be domesticated, differentiated, negotiated, left on the sidelines, and how we might attempt to compromise indirectly without illusions of it.’



1. La Chasse

A wall drawing in garance, a chaise longue, stripped down to its carcass, two red deerskins of the softest leather, two etchings derived from a toile – a stag and a doe, a fine set of stag antler’s (bois de cerf), and a white linen redingote lined with red silk and a robe de chemise in the finest white linen, with a red silk belt that has migrated to the antlers, made by dress-maker Marie-Andrée Bernard-Trébern.



2. La Pastorale detail

A wall drawing in garance), a bergère, stripped to its bones, a stuffed cock, two sheepskins, on one of which a copy of Rousseau’s work *Émile* lies open, two etchings of sheep, one with a wolf, realised by a master-engraver, , a straw hat embellished with a red silk ribbon and red cock’s feathers, a parasol of silk dyed with madder, a pair of red lamb’s leather gloves lined in silk, one hanging from a set of ram’s horns, and on the other sheepskin, red leather slippers, made from lambskin, with red silk ribbons, lined with ivory Duchesse satin, made by shoe-designer Phèdre Calvados.



3. La Pastorale detail 2

A fox with a red wool felt Phrygian bonnet on a red glacé leather lambskin.



4. La Procès

A red carpet, eight gilt chairs with red velvet seats, eight deer heads with red ribbons, stuffed songbirds, holding lace-embellished handkerchiefs of fine cotton in their beaks, the handkerchiefs embroidered in red silk with mottos of the revolutionary period, in the front of the Déclaration des droits de l'homme et du citoyen of 1789.



5. L'Exécution (left)

An etching of the tomb of Rousseau, an etching of a hunted boar, derived from a toile, a boar's head, a nineteenth-century mannequin with painted wooden boots, standing on a marcatin rug, around whose headless neck is a contemporary version of an eighteenth-century jabot in dentelle à l'aiguille point d'Alençon and dentelle au fuseau, appearing to be blood-stained, and lined with ivory Duchesse satin) by dentellière Thomas Gaugain.

6. L'Invitation au voyage (right)

A rocking chair, upholstered in linen, depicting Rousseau collecting wild flowers, hand-painted in a madder dye, a boar-skin rug, a wall lamp made of a deer's foot with a toile de Jouy shade, for the viewing of the film beginning and ending with a few lines from Leo Ferré's 1957 version of Baudelaire's poem L'Invitation au Voyage. A voiceover calmly, neutrally, recites the cargo-lists of slave ships leaving France for Africa, carrying goods to trade. It makes for salutary listening; one might almost calculate the price of a body, subject to the rate of exchange and to fashion.



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ENTREPRISE DE SÉDUCTION had a public opening on 11 January 2018. A coach brought visitors from the centre of Paris to Jouy. The Musée de Toile de Jouy offered combined visits to the museum and to the exhibition. The HEC Paris has over 4,000 students, plus faculty, and the Espace d'art contemporain (now sadly closed after 20 years of activity) was founded to introduce contemporary art to the HEC. The exhibition was conceived to be viewed from the exterior, with the film on-line, while visits were organised by appointment and as part of the programme of HEC.

[View PDF of HEC programme](#)



The exhibition was reviewed by Elisabeth Lebovici/Le Beau Vice, and by Fabienne Bideaud in an extensive article in Point contemporain:

[View PDF of article by Fabienne Bideaud in Point contemporain](#)

[View PDF of article by Elisabeth Lebovici/Le Beau Vice](#)

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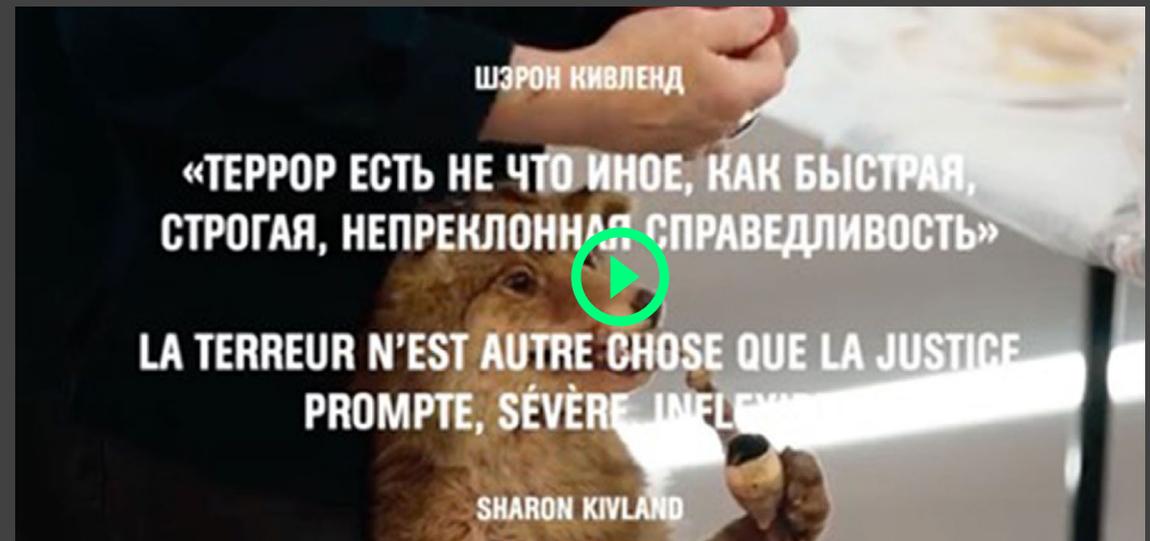


Works from 'Entreprise de séduction', along with new works, were included in 'The Fabric of Felicity', GARAGE Contemporary Art Museum, Moscow, curated by Valentin Diaconov, Ekaterina Lazareva, and Larislav Volovod. This exhibition examined the world we inhabit through selected art works dealing with the medium and concept that is arguably the closest to a person's body – clothes. With artists from almost every part of the world tackling topics of vestimentary behavior, uniforms in Utopian, corporate, and activist aspects, poetic performativity of looks, 'The Fabric of Felicity' explored many different aspects of dress away from the runway. More than 40 artists were introduced to the Russian audience for the first time.

[View PDF of The National review](#)

[View PDF of 'The Fabric of Felicity', Wall Street International Magazine](#)

The work was also presented as part of a keynote lecture in the conference 'Feminist Methodologies' at Loughborough University in 2019: [View PDF](#)



Above: See video interview

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Please note:

A bi-lingual publication with essays by Fabienne Bideaud (curator and critic), Johan Hartle (philosopher), Jean-Marc Huitorel (curator and critic), Elisabeth Lebovici (art historian and critic), Adrian Rifkin (art historian), and Sophie Wahnich (historian) was due to be published 2020, to be launched at the Haute Ecole des Sciences Sociales (EHESS), Paris, as part of a *journee d'études* on Kivland's work. This was put back due to COVID-19, and publication is now envisaged for autumn 2021. The essays are currently being translated from French to English, and English to French.



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