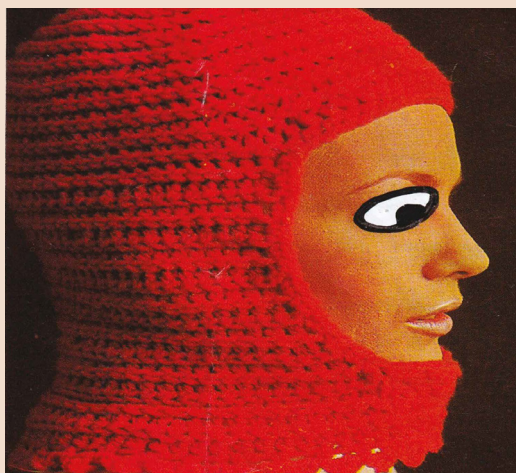


From 23rd of September 2023  
to 14th of January 2024  
Curator: Stéphane Prigent



FAIS-LE TOI-MÊME SI T'ES PAS CONTENT



# Fais-le toi-même si t'es pas content (F.L.T.M.S.T.P.C.)

Curator Stéphane Prigent

Wit the artists : Agnès Beuneux, Olivier Allemane, KARA, Pascal Doury, Captain Cavern, Sébastien Morlighem, Jean-Kristau, Adrien Gentil, Romaric Sobac, Jeanne Boyer, Jacques Noël, Marie Noël, Aurélie Carlier, Grégoire Charbey, Lucille Desamory, Hendrik Hegray, Alison Hegray, Kerozen, Frédéric Poincelet, Donato Di Nunno, Anne-Fred Maurer, Jérémie Grandsenne, Sébastien Nicolini, Julien Carreyn, Anne-Laure Draisey, Eva Revox, Adeline & Émilie Demarquay, Frédéric Fleury, Emmanuelle Pidoux, Eric Pougeau, Isabelle Boinot, Laetitia Gendre, Antoine Marquis, Jean-François Karst, Eugénie Lavenant, Franky Ravi, Benoît Billoud, Nicolas Guiet, Guillaume Navaud, Isabelle Cornaro, Simon de la Porte, Tony Papin, Jonas Delaborde, Tarsila, Kiki Fruit, Michel Wisniewski, Christian Aubrun, Plancton 9, Thomas Bernard, Grégory Wagenheim, Nicolas Muller, Mehdi Herberg, Minalala, Hector de la Vallée, David Douard, Guillaumit, Andy Bolus, Amandine Meyer, Laurent Plessier, Romain Perrot, Yu Matsuoka, Vanessa Dziuba, Andrés Ramirez, Ludovic Boulard Le Fur, Julie Redon, Séverine Gorlier, Stéphane Argillet, Bori Son, Denis Knepper, Nicolas Nagamoto, Toffe, Baudouin Marnez, Carine Tarin, José-Maria Gonzales, HOTU, Massimiliano Bomba, Leomi Sadler, Yannick Val Gesto, Simon De La Porte, Vladimir Besson, Jean-Philippe Bretin, Antoine Orand, Gabriel Prigent, Frédéric Madre, Timothée Comte, Apollo Thomas, Hélène Jeudy, Olivier Pigassou, Julien Meert, Christian Gfeller.

Guest artist for a new installation: P.E.S.\*

**From 23rd of September 2023 to 14th of January 2024,  
opening on Friday 22nd of September at 6:30pm.**

*«Today's world is a world of machines [...] Artists are the only ones who can save mankind from this danger. Artists have to be interested in machines, have to abandon their romantic paint-brushes, their dusty palettes, their canvases and easels. They have to start understanding the anatomy of machines, the language of machines, their nature, and to re-route them into functioning in irregular ways to create works of art with the machines themselves, using their own means [...] Machines must become works of art !<sup>1</sup>»*

*Fais-Le Toi-Même Si T'es Pas Content [Do It Yourself if you are not happy]* is the title of the exhibition curated by Stéphane Prigent. It's also the name of his micro-publishing house, which is celebrating its 25th anniversary. Shortened most of the time to F.L.T.M.S.T.P.C., it has been publishing books, fanzines and records since 1999. Its catalogue now includes nearly 500 publications that have helped to disseminate the practices of artists and non-artists from a wide range of backgrounds, who have been invited to respond to the protocols and serial logic that he orchestrates.

F.L.T.M.S.T.P.C.'s work is a continuation of some specific objects that had been called «graphzines<sup>2</sup>» and that appeared in the 1980s. The name of the publishing house, Fais-le toi-même si t'es pas content! is a reference to the expression «Do it yourself». It's a slogan that has come to be seen as an ethic of self-reliance. Irrigating various fields such as technology (hacking), crafts (DIY) and art, DIY is fundamental to the development of many cultural practices and movements, such as punk or the fanzine explosion of the 1970s. In the arts, it can be found in the creation of spaces and platforms for the exchange of knowledge, control over the means of production

1- Excerpts from Bruno Munari, *Manifesto of Machinism*, 1952

2- The term is a French neologism, derived from the contraction of the terms «graphisme» and «fanzine». A graphzine is often a collective work, mainly made up of images ranging from drawings and photographs to collages, paintings and the appropriation of found images. However, the term «graphzine» is rarely used by the artists of the scene. In Stéphane Prigent's case, he prefers the terms «zine», «revue», «publication» or «issue» to designate his productions.

(through the use of photocopying for self-publishing or cassettes for music), the design of independent publishing houses and labels or the opening of self-managed venues. The adoption of DIY principles by artists is also often political: opposition to consumer society and censorship, defence of the free circulation of ideas and creations, generous gestures towards the democratisation of knowledge and independence from institutions.

F.L.T.M.S.T.P.C.'s publications have been produced according to the principles of self-publishing, self-publication and self-distribution (from hand to hand, from a handful of specialist booksellers, at special events or via internet platforms). His peddling practices<sup>3</sup> are developed for and with his «family» of artists, allies who form a community that is both producer and receiver. A keen observer of the scene of his time, Stéphane Prigent, moves from one environment to another, driven by a constant desire to produce: «in the act of publishing, there is (...) above all this desire to exchange, to show, to let people discover...<sup>4</sup>». Erudite and curious, he sees all artistic and cultural practices as potential vectors of content, discovery and enthusiasm for a publication. This intuitive, conniving approach encourages a myriad of collaborations, with no hierarchy of value between sources and references.

As Stéphane Prigent describes the genesis of F.L.T.M.S.T.P.C. and the construction of his vision as a publisher, he recalls the importance of the context in which he grew up, the multifactorial effects of encounters and co-learning. Initially a musician in various rock and experimental music groups, he discovered drawing and publishing as a self-taught activity thanks to his musical duo and illustrator, Olivier Pigassou: «We both started drawing, then we said to each other: 'Hey, we've got five drawings, let's make a fanzine! I got into it, and we kept going... [...] Then I met the whole scene at the time, including Frédéric Poincelet and Pakito Bolino, whom I met a few months before he launched *Le Dernier Cri*. [...] I learned on the job<sup>5</sup>». Un Regard Moderne bookshop was the place to discover international contemporary artists, from Mike Kelley to Martin Kippenberger, but also to exchange ideas with young students from the Beaux-Arts de Paris, whose school was just a few streets away. Then, in 2005, La Générale squat (self-defined as a laboratory for cultural, artistic, political and social creation), back then located in the Belleville district of Paris, became another space for exchange.

Kerozen's entry (initially Eugène Kerozen, a pseudonym chosen by Stéphane Prigent) into the world of drawing & 'zine was explosive. From the outset, his production was frenetic, compulsive and bulimic. His drawings are often described as «primitive» or «raw», reflecting his own interests. His 'ghostly' figures are reminiscent of CoBrA, and the application of colour and the tones he chooses evoke the Fauves, while his aesthetic and its sometimes tragic or corrosive dimension draw on underground American comics, particularly those published in Art Spiegelman's *Raw* magazine, where the work of an illustrator like Mark Beyer unfolds. As part of his involvement with Frédéric Magazine<sup>6</sup>, he is identified as a part of the «contemporary drawing revival», still relegated in the early 2000s to «minor arts and small mickeys [while] a handful of mavericks below the media waterline are revealing a radical graphic design that is gradually contaminating contemporary art.<sup>7</sup>».

3- «The peddler fights against the freezing of artistic creation, against its reification. The peddlers' products are designed for manipulation, for learning about the world. They are also seductive forms, visual traps [...] that paradoxically warn buyers against the vanity of images. To accept the presence of this itinerant street peddler is to accept a figure in movement and thereby to promote an activity, an untimely trade: distribution as a real artistic activity. The lines of attack, the techniques of infiltration of his enterprise are all singular actions [...] designed to force free circulation, the trade from hand to hand, aimed at a large audience, informed or not». Stéphane Le Mercier, «Le colporteur, une histoire collective», in *Azimuts*, no 47, Travail, ÉSADSE/Cité du Design, 2017. Translation proposed by the translator of the press release.

4- Interview with Stéphane Prigent in *Collection #1*, published in August 2011 by En Marge

5- Interview August 2011. Op. Cit.

6- According to their Wikipedia page: «Frédéric Magazine was originally a website dedicated to drawing. Since 2004, it has presented daily works by artists of different backgrounds and nationalities. Around the founding members (Isabelle Boinot, Frédéric Fleury, Emmanuelle Pidoux, Frédéric Poincelet and Stéphane Prigent - accompanied, since 2010, by Jonas Delaborde) gravitate around fifty guests who have all accepted the only symbolic constraint to their participation: losing their first name to become a Frédéric.» Frédéric Magazine contributed to *La Force de l'Art* at the Grand Palais in 2006, the *Le Havre Biennial of Contemporary Art* in 2010, and several exhibitions in Europe and abroad. Four eponymous publications have also been produced.

7- Julien Bécourt, «Éditions Spéciales», in *Chronicart*, May 2009. Translation proposed by the translator of the press release.

But when it comes to his «weird» publications, Stéphane Prigent insists above all on the primacy of the book object and the photocopied medium. What counts is the production of publications, the logic of «doing», the invention of new editorial protocols to bring together these collected productions in, sometimes, a haphazard way. Rejecting the fetishization of the drawing and the original, he affirmed edition and photocopy as works of art in their own right. For example, he framed several photocopied double-page spreads in the exhibition for the «drawings» cabinet. This approach is reminiscent of Copy Art, which emerged in the 1960s after the creation of the first stand-alone xerographic photocopier in 1959. The machine became an ally in inventing other graphic scripts<sup>8</sup>, generating a singular aesthetic specific to the tool, and exploring the tensions running through artistic production and its loss of aura in the age of «technological reproducibility<sup>9</sup>». The photocopier is also, pragmatically, the most effective tool for publishing F.L.T.M.S.T.P.C.'s magazines independently, cheaply, and quickly.

For this exhibition, Stéphane Prigent has designed the spaces of the art centre using the same processes he employs for his magazines – which he already considers «to be imaginary exhibitions». Graphic or typographic choices, series, collections, sequences, breaks, deliberate or chance connections, visual saturation and spaces of freedom are all principles that have been used to create a journey that reflects the frenzy and diversity of his atypical artistic production. Visitors are invited to immerse themselves in this visual profusion, to handle the publications (nearly 200 copies available), to listen to the musical artists from the Scum Yr Earth<sup>10</sup> label, of which F.L.T.M.S.T.P.C. is a member, and to contribute to an in-process publication bringing together the experiences of the workshops held throughout the exhibition with the guest artists. This chain of invitations leads the exhibition to a room devoted to Eden Editions.

Like Stéphane Prigent, Philippe Emmanuel Sorlin (P.E.S.\*) is a micro-publisher of zines and music, mainly on cassette. «I produced my first zines in the late 90s. At the time, I didn't use the word 'fanzine' or 'graphzine'. I called them paperbacks. They were all anonymous, by choice, but published with the simple details of Eden Editions. [...] The name Eden Editions comes from Pierre Guyotat's *Eden, Eden, Eden*, which I considered to be a literary absolute, unsurpassed both for its poetry [...] and for the unleashed power of its lyricism. [...] I would add 'a film by', or 'a film by', in front of Eden Editions and put a single word between Eden and Editions.<sup>11</sup> «. These variations in names (Eden Insane Editions, Eden Fever Editions, Eden Miséria Editions, etc.) enabled him to identify collections, groups to which he gave a different colour.

In his twenties, P.E.S. was a filmmaker-poet. He was also an actor, stuntman, video artist and prop-maker. He also defended a thesis in 2017, *Sur les Histoire(s) du Cinéma (1973–2004)* by Jean-Luc Godard. «What do you do when you don't make films?» The primary subject of exploration and creation, Cinema also runs through his publishing practice. It's as much about aesthetics, the iconography chosen, the storyboard, the film titles and pseudonyms (P.E.S. could be Clark Gable or Lee Marvin, among others), the framing, editing and juxtaposition of the images, or even the narrative that is revealed with each publication. The practice also grew out of an intimate approach: unique copies of 'little books' offered to the person from whom they were inspired. It is the encounter and dialogue with other players on the scene that leads P.E.S. to produce its editions in larger numbers, in order to sell and distribute them, and to bring together iconographies and references which, while often similar, are constantly reconfigured by the act of publication<sup>12</sup>. They were still produced by hand, as P.E.S. had little use for digital tools such as scanners. The images were cut out of magazines, as were the section headings; the texts were typed or handwritten. Sometimes he added drawings. The paper elements are arranged and glued by hand. The only mechanical step is the photocopying of the collages.

8- Pati Hill (1921-2014) recorded everyday objects that she then placed directly on the glass. Her prints are then framed and presented in series. Or Bruno Munari (1907-1998), who championed the concept of «original xerography».

9- See Walter Benjamin, *The Work of Art in the Age of its Technological Reproducibility*, 1935.

10- *Scum Yr Earth* is a Parisian music label that produces music described by its artistic directors as 'noisy'. It has been releasing vinyl records and cassettes since 2007. Joseph Ghosn and Michel Wisniewski are the founders. Stéphane Prigent has overseen media design since 2012.

11- *In Mentiras #8* - P\*S, 2022 published by Der Vierte Pförtner Verlag.

12- Reference to a question by the publisher to P.E.S. in *Mentiras #8* (Op. Cit): «Could this be the rhythm of your current work: a constant reconfiguration of iconography and references, punctuated only by publication?»

Entitled *Eros, The Most Dangerous Game*<sup>13</sup> Or how I make some of my zines<sup>14</sup>, the space devoted to P.E.S.'s artistic work was conceived as an immersive installation welcoming audiences with the ironic words: «You who enter, leave all hope<sup>15</sup>». In his own words: «the aim of my space is to combine the story of the making of a zine, its different stages of production (l'allée Vénus, The Easy Way), with a collection of fragments from my collections (Allée Junon, The Hard Way)». In addition to archive items, small objects and various images displayed in showcases «à la Sophie Calle, James Lee Byars, or Josef Beuys<sup>16</sup>», a selection of films chosen or made by P.E.S. is shown. The motifs of his mise-en-scène echo the subjects that run through the whole of his work: the love of excess, cruel melancholy, the poetics of the unknown and the subtleties of desire.

For several years now, 19, Crac has been inviting one or more curators with a deliberately unexpected profile and point of view to take over the art centre with an artistic project, thus affirming the experimental dimension of the venue, its capacity for shared authorship and its interest in all forms of creation. Although the practice of micro-publishing is intriguing and is gradually becoming part of institutional exhibition and acquisition policies, it is shaking up conventional taxonomies. The celebration of F.L.T.M.S.T.P.C.'s 25th anniversary provides an opportunity to bring together and expand on this history, while at the same time questioning the alternative methods of contemporary artistic production more generally.

Adeline Lépine, Director of 19, Crac

Stéphane Prigent and 19, Crac warmly thank Michel Wisniewski, Joseph Ghosn, Frédéric Baas, Jean-Louis Chapuis and l'espace d'en bas, Regard Moderne, Bimbo Tower, Charly Biotteau, Guillaume Guilpart and PPC, Olivier Pigassou, Studio Demarquay, Jedrek and Non-Jazz, Frédéric Poincelet, Jérémie Grandsenne, the Museums of the City of Montbéliard, the Emmaüs Association of Montbéliard and the IME l'Esperel.

13- Title of the movie directed by Ernst B Shoedsak in 1932 and shown in the exhibition room.

14- A reference to Raymond Roussel's *Comment j'ai écrit certains de mes livres*, 1935.

15- Quotation from Canto III of the *Divine Comedy* by Dante Alighieri (1265-1321).

16- Guyotat, Roussel, Dante, Calle, Beuys, etc... just a few quotations from a myriad of referents appropriated empirically by the artist, with no hierarchy of value.



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