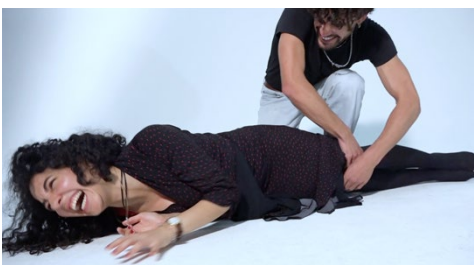
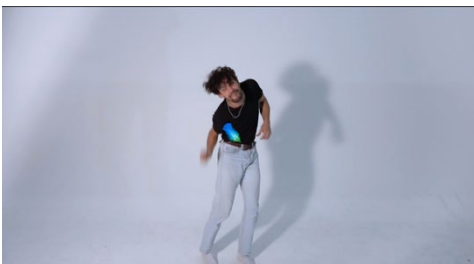


Video



Two comedians of theater are asked to tickle each other. Then, they are asked to perform being tickled alone. The pointer of mouse's computer takes the form of a feather and tickle each comedian.

The boundary between acting and non-acting: the protocol of asking theater comedians to perform an action that blurs the boundary between acting and reality. It raises questions about play and non-play, role and non-role, reality and falsity, and simulation. The sound evokes laughter, but also crying and even sexual activity, uncomfortable after a while, and the camera zooms in to suggest other scenarios when the tickling is not visible. It's also a social experiment with a sociological/psychosomatic aesthetic, where relationships of domination can be seen and played out.

The pointer changed into a feather is reminiscent of all those fetish videos of hands or 3D feathers tickling people, often manga found in porn medias.

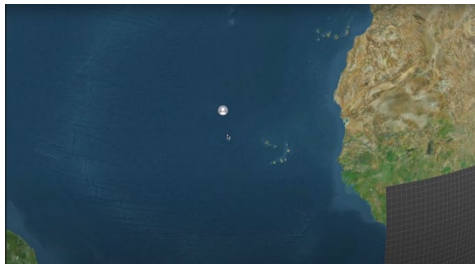
The theme *elsewhere* could be linked in the way that a simple gesture as tickling slowly and in a very awkward way drifts into consent topics, porn esthetic and violence.

The comedians are playing, but the game is already playing them., 2023
film still, 7'

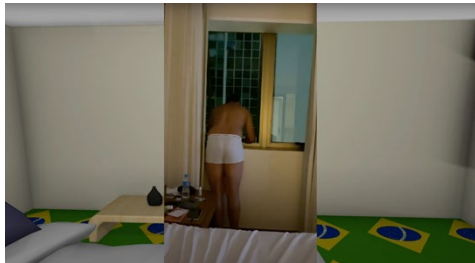
Adrien Pierre and Kenza Zourdani

[link to the video](#)

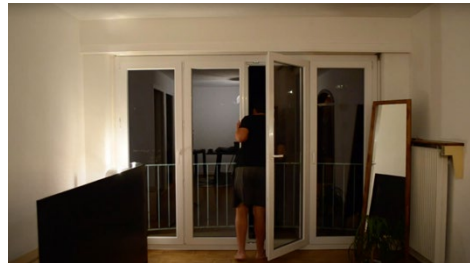
Video



Experimentation between documentary video and auto fiction. A documentary takes on other dimensions, notably political and intimate. Nothing is clearly stated or made explicit by the editing, to allow room for different narratives. My relationship with this character is undefined. There is an obsession with the window and the TV (which is also a window), symbolically charged in the history of art.



A feeling of claustrophobia is caused by the night that turns windows into mirrors like the TV in the final scene. Cheap, connotative 3D, like the home design application that serves its purpose in the video itself, to make a clone of a the apartment. Here, a sort of solution to absence, a theme that links the rooms together, creating an avatar, a clone of someone. The Google Earth scene is a foreshadowing, starting at the end, suggesting his departure between Europe and Latin America, his future absence linked to his obsession with the window or the TV, in its intimate form it's my break-up video.



I would do a new montage to hide his face if possible.



A photophobic guy, a video game, an apartment with a window, a breakup,
2021
film still, 9'
[link to the video](#)



Untitled (Alain Fleury, 2022), 2023
laser print on paper, aluminium frame,
60x90 cm



It would be this picture without frame printed on mat paper and for the size the biggest possible, if the character could be human size or bigger it would be perfect

Age: 55

Height: 191 cm

Weight: 86 kg

Body type: Normal Hair: Gray

Eyes: Brown

Marital status: Single

Hello.

I'm a 55 year old subhuman. I'm looking for an unscrupulous guy who would like to expose me naked with face on the internet so that as many other guys as possible can take the piss out of me. You'd have full rights to my image. If you enjoy dominating and humiliating contact me.

I met this guy after seeing this announce on Petite annonce a swiss website in which you can basically buy furniture or sexual services. He wanted to be exposed to be humiliated in a fetichistic and sadomasochistic way. I was interested in exhibiting this body *elsewhere*, in a «art space».

Above all, I'd like the submissive to become the medium of a work. However, his search for humiliation is compromised. In the art world, the reception of nudity is never a source of mockery. It's a counter-productive move, paradoxical in this kind of context. It's almost a kind of betrayal. This other view questions notions of hierarchies between arbitrary objects and "work" objects, stemming from the ready-made heritage and more recent currents of thought such as object-oriented ontology. What was intended to be objectified in the sense of being reduced, may find itself elevated to the rank of "work" object, in a perspective where the artwork has something grand and important about it. This balancing act between rise and fall in the hierarchy of things reconsiders the dichotomy between beings and things, and tends to reconcile me with the exploitation of my submissive's body.