

*Eating Each Other*, Ève Chabanon, The Engine Room,  
Te Whare Héra - Wellington International Artist Residency,  
Wellington, New Zealand (2019). Image: Harry Culy.



## *The Surplus* Ève Chabanon

from 29.01 to 25.04.2020

Bétonsalon - Center for Art and Research

Curated by Mélanie Bouteloup

**Opening : 28.01.2020, 6-9pm**

Press breakfast : 24.01.2020, 9am

## *The Surplus*

Eyes closed. Question : “You don’t talk; you write, right ?” I painfully decipher on the phone she is holding near my leg. In the background Dua Saleh is playing Warm Pants. In this moment I can’t stop smiling. Answer: “Deal!”... The letters are appearing on my screen. I read somewhere there are three ways to live: in the real, in fantasy, and in the other. Eyes open. She’s gone. Scooping her out. Gone for the best.

This song is cracking my chest. I am out. I first lost the privilege to inhabit our flat. Her idea of hospitality was, more or less, a violent negotiation of borders. I couldn’t fight anymore. Head down. On my screen: ‘to be socially degraded is one of the conditions of being edible’. Eyes closed. No; More; Crossing. OUT... I said. — “RAKI! Please”.

Sieving her out. — “Et ça serait quoi ton sujet honey?” Sole asked soon after we met through a dating app. — “It would be about non-production and surplus”. No articulation. — “Hein? Please stop texting her; Je te parle là”. We usually met in the early afternoon. The first time I had a tea which tasted of aluminum, and Sole a Negroni; I was mostly talking about her, they were already creating eye contact with the person behind. We became close.

“Seriously stop avec cette fille. First it doesn’t create a good rhizome and then tu vas créer tout un son d’elle qui ne correspondra jamais à la réalité” — they said while prancing around a puppy, their Negroni still in one hand. — “Well, it’s maybe better this way...” No emotion. — “Ok, tu marques un point”.

Lost in memories. Sole is the type of friend that you normally only meet during the summer break. The friend who becomes all your friends at once. — “Donc, what about your subject?”. Also, they never missed the track. — “It’s about speculation over basic emotional and practical needs.” Face up. — “Genre?”. — “A kind of alternative history of production, and consumption. And making... I guess? While living a situation of exile.” I said.

Fuck I miss her. Not. The ice cubes are melting. Cold in my hand; flakes in my brain. Eyes opened. — “Tu ne crois pas qu’il est temps d’arrêter de s’asseoir face aux autres et de se considérer comme son propre sujet”. — “Mmh...” — “Donc tu as dit: ‘production, and consumption...and making’ right?... So, consumption of others then?”. — “Yep, kind of”. They really piss me off sometimes. — “Yep c’est pas un mot”. — “Nope”. — “Nope c’est pas un mot non plus... you bully”. — “Sorry” Amused. We smiled — “Fucking grammatical bully”.

Chapter three: Living in reality.

Ève Chabanon, November 2019.



Ève Chabanon (1989, France) lives and works in Brussels. She graduated from the Haute École des Arts du Rhin (HEAR) in Strasbourg in 2013, before completing a Master's Degree in Curating at the Sorbonne Université, Paris in 2014 and taking part in the Open School East in London and Margate in 2016.

She has undertaken residencies at the White House in Dagenham in 2017, at the FRAC Grand Large in Dunkirk in 2018 and at Te Whare Hēra, Wellington, New Zealand in 2019, following which her first solo exhibition, *Eating Each Other*, was held. She was awarded the Sciences Po prize for contemporary art in 2018 for her project *The Anti-Social Social Club: Episode One, The Chamber of the Dispossessed*. Her work has been exhibited in *La Manutention*, a performance program at the Palais de Tokyo in 2018, and in group shows such as *The Stratagems of the Intellect* at Parc Saint Léger in 2016, *The center cannot hold* at Lafayette Anticipations in 2018 and *take (a)back the economy* at the CAC Chanot, Clamart in 2019.

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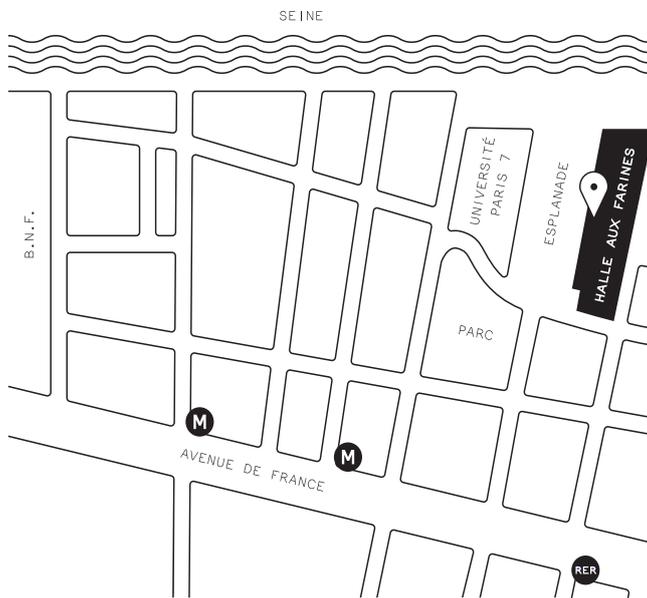


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Bétonsalon is a non-profit organization established in Paris in 2003. Since 2007, Bétonsalon has been located on the campus of the Paris Diderot University. In 2016, we launched the Living Academy program, an experimental research laboratory within the Epigenetics and Cell Fate unit (CNRS / Paris Diderot University). That same year, we launched Villa Vassilieff, our second site of activities, in the former studio of artist Marie Vassilieff, located in the Montparnasse neighborhood. Villa Vassilieff is a cultural establishment of the City of Paris.



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