

# HIBOU TV



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## Events

Free entrance, full program on [www.betonsalon.net](http://www.betonsalon.net)

- Tuesday, February 3,  
at 8 p.m.  
Filming of the *Hibou TV Show* at Bétonsalon and livestream broadcast on Twitch

- Saturday, March 21,  
from 5 p.m. to 6 p.m.  
“Weird little pockets: community videos, cultural institutions and participation”  
Lecture by Pascaline Morincôme  
from 6 p.m. to 7 p.m.  
Discussion with Jean-Alain Corre, Émilie Renard, Vincent Enjalbert, and Elena Lespes Muñoz  
from 7:30 p.m. to 9:30 p.m.  
*Saturday Night TV* — Pizza and television night. Screening session

- Thursday, 9 April,  
from 7 p.m. to 11 p.m.  
Screening of *Perfect Lives, An Opera for Television* (1983) by Robert Ashley

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## Parallel Program

- Friday, February 6,  
from 7 p.m. to 8 :30 p.m.  
“Curatorial Musings on Economics’ Untold Debt” Lecture by Sylvie Fortin, as part of her curatorial trip at Bétonsalon

- Saturday, February 14,  
from 6 p.m. to 8 p. m.  
*Baby come back — soirée sentimentale*  
Editorial launch, discussion, and DJ set with clara with the participants of “Writing with Mittens”.  
In collaboration with \*Duuu Radio

- Tuesday, February 17,  
from 3 p.m. to 6 p. m.  
“Bringing the Archives Out of the Closet: Sharing Queer Histories Between Activist and Artistic Practices”  
Lecture by Faustine Besançon  
& Tuesday, March 24,  
from 3 p.m. to 6 p. m.  
“When ghosts roam the Internet: cyborg memory, technologies, and intimate storytelling”  
Lecture by No Anger  
As part of “Action~Scores: Returns to the Futures” conceived by Clélia Barbut, in partnership with Université Paris 8 Vincennes Saint-Denis

- Wednesday, February 18,  
from 7 p.m. to 8 :30 p.m  
“Mües” by Claire Serres & les Sirènes. Performance and vinyl launch

- Friday, March 13,  
from 3 p.m. to 6 p.m.  
Parties prenantes #9: Revisiting the archives of the exhibition “Eldorado”(2011) at Bétonsalon

- Friday, April 3,  
from 2:30 p.m. to 6 p.m.  
*Béton Book Club*: Collective reading session of Mark Fisher's *Ghosts of My Life* (french ed. Entremonde, 2021)

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## Workshops

Free, on registration:  
[publics@betonsalon.net](mailto:publics@betonsalon.net)

- Saturday, February 21  
from 2 :30 p.m. to 4 :30 p.m.  
*Printer paper* : Poetry workshop, for adults

- Wednesday, March 18  
from 2 :30 p.m. to 4 :30 p.m.  
*Mirobolant*: Test patterns creating workshop, for children aged 6 and up

- Saturday, April 11  
from 2 :30 p.m. to 4 :30 p.m.  
*Télécarton!*: Television crafting workshop for families, for children aged 5 and up

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## Tours

Tours are led by a mediator and adapted to all audiences. Tours in a foreign language or in LSF on request, within 4 days.

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Bétonsalon team: Manon Barbe, administrator ; Sarah Bidet, communications assistant, intern ; Vincent Enjalbert, head of exhibitions; Camille Berthelin & Kevin Gotkovsky, technical team; Elena Lespes Muñoz, head of public outreach; Hugo Mahnes, administration assistant, intern; Tess Mazuet, public outreach officer; Timothée Perron, Terne Kirkegaard Ebdrup, Louise Olive, coordination assistants, interns; Philippine Talamona, Coline Piccinno, mediation assistants, interns; Émilie Renard, director.

“Hibou TV Show”: Jean-Alain Corre & Gaëlle Obiégly. Actors: Marie Descraques, Gaëlle Obiégly, Ugo Ballara, Philip Vormwald, Clémence Agnez, Pierre-Maxence Renoult & Maximilien Vayssiere. Technical team: Paul Lepetit, Camille Berthelin, Vincent Enjalbert, Kevin Gotkovsky & Lou Maneval. Costumes: Gala Fayard; Set design: Marie Descraques.

Our thanks to Glassbox & Claire Doyon/Maia.

Cover: Composition Catalogue Général. © Jean-Alain Corre

This exhibition was conceived with the support of the Centre National des Arts Plastiques (CNAP) and with the participation of the École nationale supérieure d’arts de Paris-Cergy (ENSAPC), Université Paris Cité, the École nationale supérieure de création industrielle (ENSCI – Les Ateliers), and Émile Levassor Elementary School (Paris, 13th arrondissement)

# THE TALK IS THE SHOW

Vincent Enjalbert, Elena Lespes  
Muñoz, Émilie Renard

On the set of an abandoned television stage, a likeness of Alf<sup>1</sup> lies waiting for a possible return to the airwaves. A limp effigy of a once-famous but now somewhat outdated and controversial TV icon, the muppet appears as leftover pieces of debris from a suspended television activity awaiting a potential revival. Within a scenographic installation composed of floating textiles, created in collaboration with Marie Descraques<sup>2</sup>—between a studio table made of pizza boxes, a series of screens broadcasting images from Hibou TV and its flagship show, abandoned costumes scattered around, and an unused technical control room—an in-between environment unfolds, awkwardly inhabited by the familiar extraterrestrial figure.

## *The talk is the show*

Midway between a talk-show set and an installation, Jean-Alain Corre's new project invites both reverie and action. Caught between nostalgia for a mass medium whose obsolescence has long been foretold and a desire to reclaim and extend the televisual realm, the exhibition presents the remnants of the *Hibou TV Show*—a phantasmagorical programme co-written with author Gaëlle Obiégly. A sequel to the first episode recorded during Hibou d'Espelette at Valéria Cetraro Gallery on December 20, 2023, the *Hibou TV Show* invited several people to play their own roles<sup>3</sup>.

By adopting the form of the talk-show—a television format entirely centered on the act of conversation itself (the talk is the show)—Jean-Alain Corre continues a poetic, tentative, and chatty exegesis of television. The genre has a long history<sup>4</sup> and relies on several fundamental rules. Centered on the host, both mediator and confessor, the talk-show unfolds as a present-tense conversation, creating immediate intimacy with the audience through a give-and-take of dialogue. Because it seems to go everywhere and nowhere at once, Jean-Alain Corre and Gaëlle Obiégly's owl-themed talk-show gives the illusion of clumsy improvisation: a script and narrative thread surface while preserving a constant sense of possible derailment. This is, in fact, the very principle of the talk-show—a staging of what sociologist Erving Goffman calls fresh talk<sup>5</sup>, speech presented as spontaneous regardless of how orchestrated it truly is. Behind this apparent improvisation lies a serious and ambitious enterprise<sup>6</sup> in which imitation and illusion reflect the distortions of our reality.

We encounter Alf, a thick furry puppet for whom “contemporary art is not mandatory”; a sniffing grandmother doing crossword puzzles; Philippe, a chatty pizza delivery man turned TV host; a garbage collector viewing the world through a “waste-oriented” lens; Solange, the host's girlfriend; Marie, priestess and harmonizer of celestial forces... as well as old commercials, a Dyson vacuum cleaner, a talent-show segment, the news, life, love, work, and the stars. A limping satire, *Hibou TV Show* attempts to make sense of the persistent feeling that the world has become a farce, where the mirage of television and its excesses seem to have crossed the screen and spilled into everyday life.

<sup>1</sup> Alf is a famous puppet from the eponymous sitcom, created by Paul Fusco and Tom Patchett for NBC, which marked American television in the late 1980s.

<sup>2</sup> An artist, designer, and magnetizer-healer, she is also an actress in the *Hibou TV Show*.

<sup>3</sup> The gallerist Valéria Cetraro in the role of presenter and producer, the author Gaëlle Obiégly, curators and art critics François Aubart, Franck Balland, and Liza Maignan, and finally the artist Jean-Alain Corre, alias the Pink Panther / Tony Conrad.

<sup>4</sup> From the refined transatlantic conversations of Edward R. Murrow and Bill Moyers, through the verbal jousts of sensational talk-shows of the 1990s and the commitment of Oprah Winfrey, French television also offers its equivalents: Bernard Pivot and *Bouillon de culture*, Thierry Ardisson and *Tout le monde en parle*, all the way to the trashy aftertaste of TPMP!

<sup>5</sup> Erving Goffman, *Forms of Talk*, Philadelphia: University of Pennsylvania Press, 1981, p. 146.

<sup>6</sup> Tony Conrad, in “Improvisation, power, inflection of cultural history,” *May* no. 4, 06/2010, p. 150.

7 The magazine *Radical Software*, published from 1971 by the Raindance Corporation — co-founded by Michael Shamberg — as well as the *Spaghetti City Video Manual*, published by the Videofreex collective in 1973, play a central role in the appropriation of television by the American countercultural scene, by disseminating both theoretical texts on media practices and techniques for recording and broadcasting television content, thus ensuring its circulation on a local, national, and international scale.

8 Following the example of the Californian collective Ant Farm, whose performance *Media Burn* (1975) staged — in the form of a television news report punctuated by interviews and a speech by a fake President Kennedy — the spectacular destruction of a wall of burning television sets by a Cadillac (renamed the Phantom Dream Car), at the wheel of which were two mannequins representing the collective's artists, dressed as astronauts.

9 On streaming platforms such as Twitch and in the video game community, the term “lore” refers to a set of references, codes, and stories shared by a community that recognizes itself in the same cultural object.

10 Hauntology is a concept developed by the philosopher and cultural critic Mark Fisher to describe the way the present is haunted by the past: cultural forms from the past continually reappear like ghosts still in the process of becoming, compelling us to perceive the contemporary world through the prism of what no longer exists. See Mark Fisher, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*, trans. Julien Guazzini (Entremonde, 2021). We will propose a collective exploration of it on Friday, April 3, 2026.

11 See David Joselit, *Feedback, Television against Democracy* (The MIT Press, 2010).

“Hibou TV Show” aligns itself with the legacy of public-access television, developed by artist collectives in the 1970s, particularly in the United States through the Guerrilla Television movement theorized by Michael Shamberg in 1971. This approach encourages reconsidering how information is produced, transforming television into a site of media struggle and a tool for dismantling cultural tropes. If “the medium is the message,” as Marshall McLuhan proclaimed in 1967, then viewers should play an active role in producing, broadcasting, and receiving television content to resist its power of persuasion — or alienation — and to counter political propaganda. Supported by networks of collectives, production studios, specialized magazines, and technical guides<sup>7</sup>, television became both a platform for underrepresented social and political issues and a laboratory for experimental forms at the intersection of media genres. Embracing a DIY aesthetic and playful humor, these collectives foreground distortion, disruption, and interference in video flow. Through parody, artistic performance, and behind-the-scenes reveals exposing technical crews and production mechanics<sup>8</sup>, they highlighted the materiality and visual grammar of televised images.

Through its modular staging, collaborative nature, and flexible programming, Hibou TV presents itself as cumulative, self-reflective, self-produced, and largely improvised. Over time, it will host videos co-created with local children and families, students from Émile Levassor Elementary School (Paris 13th), University Paris Cité, ENSCI–Les Ateliers, the Ecole Nationale Supérieure Paris-Cergy, detainees at Maison centrale de Poissy, and the Bétonsalon team itself. Alongside these videos are capsules, test patterns, and animated clips created with the assistance of AI, extending a shared imaginary of popular television. References range from classic game shows (*Tournez Manège*, *Le Juste Prix*, *Le Bigdil*) to afternoon movies (*Sister Act*, *Ghost*), sitcoms (*Beverly Hills*, *Premiers baisers*, *Hartley*, *Hearts Afire*), and vintage commercials — expanding Jean-Alain Corre’s narrative universe otherwise called *lore*<sup>9</sup> in a hauntological<sup>10</sup> and emotionally charged way.

These productions will be broadcast both in the exhibition space and via livestream. The choice of Twitch as a second platform aims to infiltrate an existing media ecosystem while fostering direct audience interaction through real-time feedback<sup>11</sup>. Behind this technological shift lies an affective one: past popular TV continues to haunt contemporary audiovisual culture, in a nostalgic blur amplified by AI-generated echoes of collective memory.

### *The making is the show*

With Hibou TV, Bétonsalon becomes the set of a decidedly open talk-show where improvisation plays a central role. Radical in the collective dimension of its set-up, Jean-Alain Corre also invites the Bétonsalon team to step onstage and inhabit this ultra-local TV station. In a joyfully messy, purposefully horizontal configuration, everything that happens at Bétonsalon can — or must? — lend itself to the game of the staging of television: conferences, surveys, meetings, workshops, tours, and so on, thereby undermining the established hierarchies between what is presented in the art center and what unfolds off-screen in the institution. Hosted by non-professional actors and TV enthusiasts, the Hibou TV channel explores the malleability of roles and the dynamics of collective learning. Through this prism, programs are reconfigured, our positions readjusted between the audience, the set, and behind the scenes, seeking new forms of distribution. The aim is to produce amateur shows and perform them seriously, in order to discover the distorting mirror of our own organizations and projections. Playing at doing television will be as important as the images produced (the making is the show). With this talk-show, the goal is no longer simply to reduce face-to-face exchange to the expression of clear-cut, binary positions, but to create new, complex

12 “Thinking is not a game of catching or hunting. No, it is an ontological choreography, which is that vital kind of game that participants invent from the stories of body and mind, stories they inherit and rework into verbs of flesh that make them who they are. They invented this game; this game reshaped them.” Donna Haraway, *Companion Species Manifesto*, p. 110.

13 See Donna Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature* (Routledge, 1991), p. 150.

14 Franck Balland, text from the exhibition *Hibou d'Espelette* at the Valéria Cetraro gallery, in which the author evokes Johnny's "radiant disappearance" in the artist's work.

15 Jean-Alain Corre, interview published in *Slash*, December 2023. Consulted online on December 4, 2025.

16 Jean-Alain Corre, in a fictional interview with Isa Gentzken, *Initiales*, no. 11 (Lyon, May 2018).

17 *Initiales*, no. 11 (2018).

relationships capable of twisting our usual habits of receiving media information. Whereas on television, first-person speech, improvised and declamatory, becomes the glorious expression of a triumphant individuality, on the set of the Hibou TV Show each participant is invited to explore a wide spectrum of roles oscillating between their own role — slightly exaggerated — and those of others, more or less unknown to them, and to negotiate within a multitude entirely absorbed in keeping a shared endeavour alive, with all its own specific nuances: television as a playground for a shape-shifting collective<sup>12</sup>. Here, investing the genre of the talk-show means reformulating the very terms of the debate, embedding a critique of a form of media hegemony that tries to close everything down, so as to open up a space for tentative exploration — a true arena where the contradictions of alienating television experience can be stretched, replayed, and ultimately undone. It is also a place where the television satire of contemporary art can be picked up again, transformed, and fully owned, not without a dose of self-mockery. The blurred boundaries between set, control room, backstage, and living-room TV reflect a joyful confusion of fiction and fabrication, just like the boundaries between the realm of fantasy and that of its making. In their own way, the curtains, as if torn at the seams, no longer fully perform as partitions and let us poke our heads through to see the other side of the set. The game is thrown open and made possible by this “pleasure in blurred borders”, always paired, in Donna Haraway’s sense, with a certain “responsibility in how they are constructed”<sup>13</sup>.

By drawing on the codes and paradox of proximity inherent to the talk-show, Jean-Alain Corre’s “Hibou TV Show” creates a space to explore the contradictions of our television experiences. He thus continues the work begun by Johnny, a sort of fictional avatar of the artist and “slightly weirdo anti-hero,”<sup>14</sup> who already multiplied attempts to “keep alive (these) machine(s)”<sup>15</sup> that shape our daily lives, rhythms, and imaginations. And if Johnny’s ghost is never far away, a new crew of characters have started taking over — hesitantly at first — trying out new televisual narratives with the enthusiastic amateurism of gentle dreamers, inviting audiences to take part in the Hibou TV channel’s adventure.

In its determined quest to “transcribe the hazy syncope of a certain era,”<sup>16</sup> the “Hibou TV Show” invites us to delve into the black box of our televisual ghosts, as if to stop skimming the surface and better play with its “shimmering promises”<sup>17</sup>.

# THIS IS DRAMA

Gaëlle Obiégly

Philip, a Domino's Pizza delivery man, enters the set. He is accompanied by a garbage collector. They take their places on stage. Philip is triumphant. He throws uppercuts into the air to show his energy. He says: "Yeah, yeah, I'm late but you can count on me to make up for lost time !" He hops around like an athlete.

Meanwhile, with nonchalance, the garbage collector picks up a broom, a mop, and a bucket. He begins cleaning the set, where there is trash from an apple pie and used tissues thrown away by the grandmother.

Each time she blows her nose, she turns her tissue into a projectile and throws it at him, saying either "Get lost" or "Goodbye, my love."

Alf is in the process of changing appearance. He slowly undresses as if he is doing a striptease, then reappears in women's clothing. He has become Solange, the pizza delivery driver's girlfriend. Solange sits in the audience without saying anything.

There is an exchange of viewpoints between the garbage collector, the delivery man, and the grandmother. The discussion concerns waste collection and trash. Philip begins changing clothes. He stops being dressed as a pizza delivery man and becomes the host of the Hibou TV Show.

Grandmother: Do you like your job?

Garbage collector: Me? Are you asking me?

Grandmother: Yes, you.

Garbage collector: I do like it, yes. There are interesting aspects. Especially the broom. I like the broom. But we're poorly regarded. It's a job that requires a lot of strength – physical strength and strength of character.

Grandmother: It's like teachers. I used to be a teacher. Now I'm retired.

Host: What did you teach?

Grandmother: Everything. I was a primary school teacher. In a village.

Garbage collector: Oh, bravo!

Grandmother: Bravo for what?

Garbage collector: I don't know why I said that. And how does trash collection work in the village?

Grandmother: It's a tragedy. Garbage trucks used to come twice a week. Now: once every fifteen days. So we wash our trash – especially to avoid smells. If you eat grilled sardines, you'll have to endure the stench of rot until the garbage truck comes. If you have to wait fourteen days, the atmosphere becomes nauseating. And you become mean and sad.

Garbage collector: Have you ever thought about freezing it? Or putting it in jars – preserving your trash?

Host: What time do you get up?

Garbage collector: At 4 a.m. And when I walk through the streets, I see surprising things.

Grandmother: Like what?

Garbage collector: Wild boars. But also people in evening wear wandering drunkenly while singing global pop hits. Or young women staggering like elderly ladies. Or rats racing along wet sidewalks. Sometimes I see cats jumping onto car roofs. A lot of things that disappear along with the night.

Host: Do you see couples? Couples?

The host explains the complexity of his life. He describes what it is like to work as a pizza delivery driver while juggling multiple jobs. That is why he barely sees Solange, his girlfriend. He calls out to her: "Solange, my love! Believe me, it's very hard to be without you. And not to know what you're feeling, what you're doing, and so on. But realize this: our luck. We met. In your eyes, I'm heroic – that's what you told me – heroic like a garbage collector."

Garbage collector: That's excessive.

Host: No, you are a hero.

Garbage collector: Just because I get up

at 4 a.m.?

Host: You are a hero, and you are humble, and I admire you.

Garbage collector: But this is unbearable! You're embarrassing. This need to say: who is great, who is strong, who deserves a medal, a reward. How do you work?

Host: Domino's Pizza.

Garbage collector: And so?

Host: Not good. No medals. What else can I tell you about my job? The pizzas are made in a tiny space. You can't eat there. We get calls – not me, the cashiers and operators. Then the orders are sent to the cook. Once it's baked, we rush out for delivery at full speed. There are lots of scooters in front of Domino's. We have to be fast. The pizza has to arrive hot.

Garbage collector: I had guessed they weren't good. People don't finish them. There are plenty in the trash.

Grandmother: Do you rummage through trash?

Garbage collector: Oh yes! Since I was little... And I imagine people's lives based on their garbage. I observe the world from a waste-centered perspective.

Grandmother: Do you judge people based on their trash?

Garbage collector: Not only... but it can inspire me. I find ideas for meals. Gift ideas, sometimes. And I make sculptures too.

Grandmother: To exhibit them?

Garbage collector: No, no. I throw them away after a while. When I have too many, I toss them out.

Host: Solange, my Solange, I will never throw our love out the window.

Grandmother: Does anyone know how to remove chewing gum from fabric?

Garbage collector: With an ice cube.

Grandmother: Correct!

The host keeps coming back to his situation. He has two jobs; he has explained the economic reasons and the emotional and psychological consequences. Being both a pizza delivery man and a TV host takes up a lot of time. He lacks time to see his girlfriend. Her name is Solange. He often repeats her name. He speaks to her while also addressing the Hibou TV Show audience.

The host is verbose. He always says more

rather than less. He expands on every topic. As a pizza delivery man, we quickly understand that he is also a natural TV host – that he loves talking, that he needs to make sound come out of his mouth. He delivers a monologue in which he sometimes addresses the people around him, and sometimes speaks to himself – that is, to inner figures. Solange, for example. But he also calls out to the garbage collector.

Host, addressing the garbage collector: "Hey, you! If you had to introduce yourself to a television audience, what would you say? What's important to know in order to understand who you are? Give me meaningful biographical details."

Garbage collector: I'm a Scorpio. Danger excites me. I like dressing elegantly in women's clothes that are no longer in fashion.

Host: You like fashion?

Garbage collector: No, I don't particularly like trends promoted by the capitalist system.

Host (aside): You'd get along well with Solange..

Solange is in the audience.

Alf's costume now lies in a heap on the TV set. The grandmother rubs it with ice packs. Spotlights illuminate it, then turn away. Thriller music plays.

Solange steps out from the audience.

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JEAN - ALAIN CORRE  
PRESENTS  
HIBOU TV SHOW

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Exhibition

with the collaboration of Gaëlle Obiégly  
from 6 February to 18 April 2026

Opening: Thursday 5 February, from 6pm to 9pm

Curators: Vincent Enjalbert,

Elena Lespes Muñoz & Émilie Renard

Du mercredi au vendredi de 11h à 19h  
Le samedi de 14h à 19h · Entrée libre  
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