

EFFETS INDÉSIRABLES (SIDE EFFECTS)
(LA)HORDE, APOLLINARIA BROCHE, WILLIAM S. BURROUGHS, LOUCIA CARLIER,
THE OPIOID CRISIS LOOKBOOK/DUSTIN CAUCHI, SALOMÉ CHATRIOT,
DAVID DOUARD, FELIX GONZALEZ-TORRES, BRION GYSIN,
HARRISON PEARCE, CAROLINE POGGI AND JONATHAN VINEL,
MARION SCEMAMA, JASPER SPICERO, EMMA STERN, DAVID WOJNAROWICZ, ZEVS

In 1957, Ernst Kantorowicz published *The Two Bodies of the King*. In it, he describes the emergence, between the 10th century and the modern period, of the figure of the king by divine right, the embodiment of the state. This study of the origins of Western state legalism was later reread from an anthropological perspective by historians such as Panovsky - who emphasized the constant "in all times and places" of a power that could not fail to be symbolically embodied. Michel Foucault describes the spread of this personal biopower to the management of the social body, which needs to be "micromanaged" as closely as possible, to keep it healthier and more efficient. A mystique of the individual body is modelled on the transparent, rational, immortal workings of the state. Karl Marx speaks of the "icy waters of egoistical calculation".

However, originally, the double figure of the monarchic body - far from the image of the strong man or homo economicus - carries all the ambiguity of medieval dramatic theology. William Shakespeare wrote during the reign of the Tudors. In the tragedy of King Richard III, the three central scenes focus on divine kingship and the naked misery of the human king: unhappy, ugly, the frightened, frenzied murderer of his entire family. The prototype of a royal divinity who suffers more mortal pain than his subjects. Before his own assassination, Richard III claims his kingdom for a horse in a moment of lucidity.

We could sketch out a double topology of contemporary states of advanced capitalism, supposedly freed from geographical fatality, tending towards efficiency and/or the knowledge economy, but whose identity is also as if transfused with a Balzacian character mystique: narco-state, oil monarchy, tax havens. Behind every great fortune lies a great crime.

By contrast, the very figure of media celebrity - a public form of self-expression - at the end of the twentieth century could not have been envisaged without its share of side-effects, undesirable by-products. Primed photoshoots and raw images stolen by paparazzi with telephoto lenses are published in the same magazines.

The notion of twenty-first century globalization could then be read as an embodied, dramatic Anthropocene, where anthropomorphism is not an error of perception but the key to the deployment of action. A half-tone history in which self-image is distributed between the social body and one's own in the manner of a contagion turbocharged today by algorithms targeting serotonin and adrenalin. Where states are counting their doses of vaccines like junkies.

Ghost Lamp (Louvre) ((LA)HORDE), In The Web (Apollinaria Broche), The Red Skull (William S Burroughs), Sick Sad World IV (Loucia Carlier), Purdue Hypnotize Minds (Dustin Cauchi / The Opioid Crisis Lookbook), Fetish Goddesses, Toxic Pulse Salomé Chatriot, SOFTD'FENCE (care strategies) 1 David Douard, Untitled (Welcome Back Heroes) Felix Gonzalez-Torres, Dreamachine Brion Gysin, In Vitro Harrison Pearce, Eat The Night Caroline Poggi and Jonathan Vinel, The Factory Marion Scemama The Glad Day Jasper Spicero, Skott + Joy (heart in a cage) (Emma Stern), Ants Series (Violence) Ants Series (Control) Ants Series (Language) Ants Series (Time) David Wojnarowicz, Visual Attack Zevs.

The pieces shown in the exhibition all evoke an unavoidable socialization of the body, which today can only be reread in the register of extimacy - embodied in the flow of substances and behaviors it entails: sharing, non-sharing, disappearance, illness, masticating, fetishism, hypochondria, drugs, drugs without drugs, cut-up, eyes closed, eyes open, breathing fetishism, money, shoot, treatment available or not, gothic vanity, mouthfist, asphyxiation, publication, addiction look book, Freud's cocaine, disappearance, replenishing the stock, tears, paint, sweat marks, dance mat, chewing gum, liquidation.

One ring to bring them all. Among the definitions of the value of things, the most common economically today is marginal utility: the value of consuming one more unit of a product. It is usually decreasing. The notion of limbic capitalism developed by David Courtright explains how, in line with (and ultimately at the root of) classical overconsumption, this limit of satisfaction now tends to be mentally and physically extended. In the Guardian of October 13, 2024, Marta Gill speculatively discusses how early laboratory returns on the drug Ozempic seem to show that it diminishes all addictions; and the world this absence might draw, between those who ingest the product and those who don't.