

PEACE CAMP

« ... There must be roads, or paths at the very least, seas or lakes to where one may transport oneself in peace. »

Marcel Mauss, *An essay on the gift: the form and reason of exchange in archaic societies*.

Peace Camp is an *in situ* experience. An approach towards utopia, an open space, animated by freedom, sharing, and exchange. A short-lived occupation, inspired by the protest camps of anti-war activists where, for the duration of a sit-in, the space is invested with the hope of a social and political metamorphosis. An “alternative El Dorado” that is conducive to experimentation: an act of civil disobedience through pacifism, a non-violent resistance. A slippage towards a neutral zone, where peace is negotiated, a no man’s land. *Peace Camp* is a manner of inhabiting the gardens of the villa Noailles.

“Tunnel of Love”, is one of the pieces, a precarious structure set within this landscape. A chimera, evoking the cross section of a frail boat’s hull. A space which is neither enclosed nor defined. A splintered cell, a wooden avoid breach, a channel of communication to cross over. It is also a distortion of the amusement park rides bearing the same name.

The rock group “Castlewolf” has been invited to perform live within this field of experimentation. After the concerts, loud speakers will play music in “Tunnel of Love”. Fabric covered cushions in the colours of the peace flag, decorated with the word “Peace” and the Peace and love symbol, are piled up and available to the public. Two outfits –misappropriations of military uniforms- worn by the musicians during their stage performance, will later be on display in “Tunnel of Love”. A text written by Alexandre Mare is provided for visitors. Herein he studies “the mechanisms by which the military uniform has become a spectacular argument. One might find this surprising and think that the function of this uniform returns us to a very precise and identifiable function – that of a legitimacy of violence as a political continuity – and that this has nothing to do with entertainment.”

Near to “Tunnel of Love”, is a “Tree for Peace”, which plays upon the notion of sacred. It involves a renewing of a ritual practice: that of the cult of trees. Pieces of fabric combined in the colours of the peace flag are tied to a tree trunk. These strips of fabric are like offerings, ex-votos. They represent desires or wishes, in order to obtain this or that favour, or to be preserved from harm, or some sort of danger. Visitors are invited to perpetuate the process by taking their turn in placing pieces of material on the tree.

Ludivine Caillard, 2010