



NOS AMOURS

FROIDES



ARIANE LOZE

For the first time, Michel Rein gallery is dedicating a large-scale exhibition to Ariane Loze at its spaces in Brussels and Paris, under the general title that is also the name of one of her videos: *Nos amours froides*.

Today, we find ourselves transported into the world of social media and algorithms, in which all of our personal data is tracked in order to inflate the profits of corporate beneficiaries within the futuristic logic of an all-uberized economy. The video *If you didn't choose A, you will probably choose B* (2022) grew out of a collaboration with the sociologist Jessica Pidoux and the "grounded" researchers at HestiaLabs. Each scene represents an actual situation. A binary choice.

Our Cold Loves uses "classy" identities to create a profile built by the users themselves in globish, the language of the globalized market and the attention coveted by the multinationals of the digital world. A performance reminiscent of improv theater invites visitors to take their place around a banquet table in order to reactivate dialogues involving the twenty-two characters of *Our Cold Loves*, a pretext in the form of a "speed dating" event that aims to bring people together and foster connections.

Performer, videographer, filmmaker, costume-maker, decorator, machinist and more, Ariane Loze roams far beyond the world of stage, theater

and playwriting. In 2018, she blew us away at the Salon de Montrouge by offering a glimpse into her virtuoso DIY talent through a collection of miniature videos resembling a series of paintings or genre scenes. Though many seem to overlook the artisanal aspect of a certain style of filmmaking all too often analyzed through the lens of mass media, industry and the "expanded cinema" of the 1990s, this facet of Loze's practice jumps out as a central feature to our eyes. She is everywhere, she splits in two, multiplies in rhythm - shot-counter shot - within a space she creates through framing, lighting and colors. The architecture, with its fragments and traps, is that of a "Brussels theater gallery", a partition on loop from room to room, both inside and out. In her *MÖWN - Movies On My Own*, she occupies every role both in front of and behind the camera, from crafting the elliptical story stitched together by radical editing to post-production. She uses the events of daily life to examine the present, shifting from cinematic space-time to filmed performance, as in *Anaphora* (2015). On occasion, she delves into surrealism, as in *The Key* and *Pursuit* (2009), in which the characters

destroy each other within a cinematic time that seems to borrow the syntax of dreams - like the writing of psychological drives in Buñuel. Of course, Ariane Loze's videos may fall within the category of self-filming or anthropological autofiction, but contrary to what the social ventriloquy of her characters has implied since 2014, the artist prefers to dwell within longer temporal sequences by staging decors that resonate with the scale of film history, lending them a shared background. *Subordination* (2015) recalls the Fritz Lang of *Metropolis*, in which decor functions as an expression of power relationships. But this should not overshadow her affinity with the visual artist who puzzles over the "Specific Object" of her own creation, as in *Minimal Art* (2019). Indeed, the characteristics specific to video distinguish her work from live performance, allowing her to utilize effects like close-ups and focus shots on structures. As the frame shifts to deconstruct the ideological discourse implied by her editing, her works seem to launch a train of critical thought through a feeling of absurdity and an interplay of empathetic transferences. LISE GUÉHENNEUX