

press release  
November 2017

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The exhibition is open from  
the 16th of December 2017  
to the 18th of February 2018.

The opening is on  
Friday the 15th of December  
at 6:30 pm.

The artists are David Antin,  
Eleanor Antin,  
Mariana Castillo Deball,  
Jean Dupuy, Mark Geffriaud,  
gerlach en koop, David Horvitz,  
Daphne Oram, Pierre Paulin,  
Shimabuku, Simon Starling,  
Zin Taylor, Christian Xatrec  
and Virginie Yassef.

The curators are Félicia Atkinson,  
Julien Bismuth, Sophie Kaplan  
and Yann Sérandour.

LA CRIÉE  
CENTRE D'ART  
CONTEMPORAIN  
RENNES - F

place Honoré Commeurec  
halles centrales – 35000 Rennes – France  
02 23 62 25 10 – [www.criee.org](http://www.criee.org)

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Félicia Atkinson, Julien Bismuth and Yann Sérandour  
are the artists associated to the project  
*Alors que j'écoutais moi aussi [...]*  
*While I was listening [...]*, from January 2017  
to February 2018.

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The exhibition will be open Tuesday to Friday, from  
12 noon to 7:00 pm. On Saturdays, Sundays it will  
open at 2:00 pm and close at 7:00 pm. It will be  
closed on X-Mas eve, X-mas day, on the last day of  
the year 2017 and January 1st, 2018.  
Admission is free.

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La Criée. Her email address is [v.redois@ville-rennes.fr](mailto:v.redois@ville-rennes.fr),  
and you can phone her on +332 23 62 25 14.

*While I was also listening to David, Eleanor, Mariana, Genk, David,  
Jean, Mark, Daphne, Pierre, Shima, Simon, Zin, Christian and Virginie*  
is the final exhibition of the cycle on the idea of narrative at La Criée  
centre for contemporary art.

This is the B-side – the slightly distorting mirror – of the first exhibition  
in the series, which presented practically the same artists, the only  
exceptions here being Daphne Oram, successor to Delia Derbyshire,  
and Franco-New York artist Christian Xatrec, a close friend of Jean  
Dupuy.

Things have happened to the works making up that first exhibition:  
things that have sometimes transformed them, sometimes projected  
them into the past, the future and even into the clouds, but have in all  
cases added to their depth.

Some of the works, for example, have simply been turned around,  
making visible the side usually hidden: after the picture sides of  
Eleanor Antin's postcards we now discover their backs and in some  
instances the names of their addressees.

Also including various documents and archival items, most of them  
never shown before, the exhibition raises the question of the artwork's  
survival via the document, the trace and its marginal aspects as well  
– which, after all, maybe also constitute the work. After listening to  
Delia Derbyshire, we discover compositions, scores, projects, etc.,  
of another woman pioneer of electronic music Daphne Oram ; and  
after the presentation of a group of works by Jean Dupuy based on  
his memories of the performances he organised and took part in the  
New York of the 1980s, we discover the posters he designed for those  
performances: looking back and forward... From David Antin, we  
discover the archives of the project of *Skypoems*: two poems written  
in the sky by advertising smoke planes, each verse was written over  
a distance of about a kilometer and a half. As for David Horvitz, after  
having questioned the connivance between the water of the clouds  
and that of the taps, he gathers here a certain number of indices  
testifying to the artistic potential of the ocean.

This final exhibition also continues the encounters between individual  
destinies in art and history terms. After presenting her cut-up museum  
catalogues, Mariana Castillo Deball recounts here, via the history of  
a(nother) book the difficult cultural transition – or abduction – effected  
between colonisers and colonised; and Simon Starling, ten years after  
that first canoe adventure in search of the okapi, has come up with a  
brand new video recounting an attempt to cross the Dead Sea from  
Israel to Jordan.

Some of the artists add a new chapter to stories begun last winter:  
rereading a play by Ray Bradbury, Virginie Yassef presents us with its  
initial characters and dialogue, after leaving us to guess at the setting;  
Zin Taylor tells us what's happened over the last year to the figures  
and shapes he had originally drawn on the walls; and gerlach en koop  
offers new *Pillow Objects* whose shapes and meanings follow on from  
the one shown at La Criée last winter; and we follow Shimabuku with  
jubilation in the continuation of his adventures with the octopuses.

Last but not least, where Mark Geffriaud, Christian Xatrec and Pierre  
Paulin are concerned, the question is repeated, but remains open: can  
a work of art live on solely via the narratives spun around it?  
As a way of both reinforcing and challenging the elements of  
repetitiveness in the works themselves, they are shown in the same  
places – or almost – as in the first exhibition.

With «*While I was also listening [...]*» we invite viewers to share with us  
the strange, incisive dream of an exhibition intended never to be quite  
the same and never to be quite different.

Which leads us to wonder: what varies from one exhibition, narrative  
or work to another? Is the work of art a variation, a translation, a  
transmission or a stance?

While

I was also

listening

to David,

Eleanor, Mariana,

Genk, David, Jean,

Mark, Daphne,

Pierre, Shima,

Simon,

Zin, Christian

and Virginie

