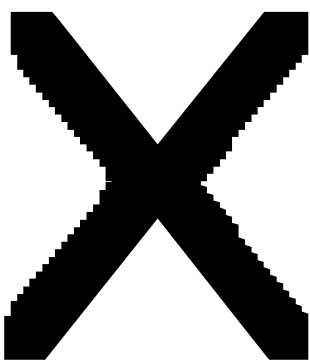


While

I was also
listening
to David,
Eleanor, Mariana,
Delia, Genk, Jean,
Mark, Pierre,
Shima,
Simon, Zin
and Virginie



Summary

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Press release

The exhibition is open from the 13th of January to the 5th of March 2017.

The opening is on Thursday the 12th of January at 6:30 pm.

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

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

Listen to the press release on La Criée's Sound Cloud.

—

While I was also listening to David, Eleanor, Mariana, Delia, Genk, Jean, Mark, Pierre, Shima, Simon, Zin and Virginie is the first exhibition in a new cycle at La Criée centre for contemporary art, on the idea of narrative.

Fragmented narratives, invisible narratives, transformed narratives, archived, recorded or imagined narratives... with this initial exhibition, we would like to show a multiplicity and polyphony of narratives forms.

Every narrative being a transmission, it seemed important to us to invite several legendary figures having a link to writing or speech, and whose works are being transmitted and told from one generation to the next. These are David and Eleanor Antin, Jean Dupuy, and Delia Derbyshire.

Every narrative being a temporal sequence, we have also decided to propose a sequel to this exhibition, which would act as its apocryphal text. The second collective exhibition at the end of the cycle will thus consist of works by more or less the same artists, which will echo the works shown in this first exhibition.

In choosing the works and the artists, we have taken into account both the idea of reiteration inherent to this project (like the two sides of the same LP) as well as the logic of reinterpretation that it presupposes.

Thus, certain artists will show the same work in both exhibitions — or even in the interval of time that separates them — while others will exhibit two complementary pieces.

The notions of (re)discovery, translation, and interpretation are the unifying threads of this exhibition, which consists of narrative works (Castillo Deball, Dupuy, Starling), fabulated works (Yassef, Taylor), stolen works (Geffriaud), spoken works (D. Antin, Derbyshire), sampled works (Paulin), found works (Shimabuku), disseminated works (E. Antin), supported works (gerlach en koop) and dreamt works (Horvitz).

Works exhibited

—

David Antin

talk poems

tuning, 90 min 18 sec

the noise of time, 34 min 36 sec

courtesy Antin and The Getty, Los Angeles

—

Eleanor Antin

100 boots #7, 1971-73

51 postcards, 10 x 18 cm each

courtesy the artist and Ronald Feldman Fine Arts,
New York

—

Mariana Castillo Deball

Do Ut Des (I give that you may give back), 2009

3 drilled books (*National Gallery of London*, *Koninklijk
Museum voor Schone Kunsten Te Antwerpen* et *Art
institute of Chicago*)

31 x 24,5 cm each, oak pedestals 25 x 25 x 130 cm each
courtesy the artist and Barbara Wien, Berlin

—

Delia Derbyshire

The Dreams, 1964

Running, 8 min 8 sec, *Falling*, 8 min 45 sec,

Land, 7 min 02 sec, *Sea*, 9 min 38 sec,

Colour, 9 min 22 sec

radiophonic special sound with Barry Bermange

© BBC radiophonic workshop

—

Jean Dupuy

Lazy Susan, 1979

wood, steel, 390 x 210 x 40 cm

courtesy the artist, Frac Bourgogne collection

Lazy Susan (toiles), 1984-1993

acrylic on canvas, 90 x 77 cm, 147 x 124 cm

courtesy the artist, Frac Bourgogne collection

—

Mark Geffriaud

Cyrus, 2009 - ?

memory work

courtesy the artist and gb agency, Paris

—

gerlach en koop

Pillow Objects, 2017

a bag of soil on top of a cloakroom rack and a

cloakroom rack on top of a bag of soil

courtesy the artists

—

David Horvitz

*Whenever I take a shower I always wonder when the
water was a cloud*, 2016

neon, 10 x 350 cm

courtesy the artist and ChertLüdde, Berlin

—

Pierre Paulin

Oscillation d'une inquiétude, 2013

RGB images engraved on 3 rotogravure cylinders

Ø 16,8 x 63 cm each

courtesy the artist

—

Shimabuku

Octopus Stone, 2013 - 2017

stones, shells, pedestal, acryl cover, text,

150 x 50 x 60 cm

courtesy the artist and Air de Paris, Paris

—

Simon Starling

Red Rivers (In Search of the Elusive Okapi), 2009

HD video, HD projector, media player, speakers,

24 min 12 sec

courtesy the artist and Neugerriemschneider, Berlin

—

Zin Taylor

wall drawing, 2017

production: La Criée centre for contemporary art

courtesy the artist and Supportico Lopez, Berlin

—

Virginie Yassef

La Savane, 2017

installation

production: La Criée centre for contemporary art

courtesy the artist and Georges-Philippe & Nathalie

Vallois, Paris

The artists

David Antin

born in 1932 in New York, United States

died in 2016 in San Diego, United States

—

Poet, critic, and performance artist David Antin received a master's degree in linguistics from the City College of New York. He became known for his *talk poems*, fusions of criticism, poetry, and storytelling that he crafted while performing in front of audiences.

Antin described these works as “improvised talk pieces.” He said, “I go to a particular place with something in mind but no clear way of saying it, and in the place I come to I try to find some way to deal with what I am interested in, in a way that is meaningful to both the audience and myself.”

For twenty-five years, Antin taught at the University of California, San Diego's department of visual arts. He was awarded fellowships from the Guggenheim Foundation and the National Endowment for the Humanities and received the PEN Los Angeles Award for Poetry in 1984.

—

source: www.artforum.com

Eleanor Antin

born in 1935 in New York, United States

lives and works in San Diego, United States

represented by Ronald Feldman Fine Arts, Inc., New York

www.feldmangallery.com

—

An influential performance artist, filmmaker, and installation artist, Antin delves into history—whether of ancient Rome, the Crimean War, the salons of nineteenth-century Europe, or her own Jewish heritage and Yiddish culture — as a way to explore the present. Antin is a cultural chameleon, masquerading in theatrical or stage roles to expose her many selves. Her most famous persona is that of Eleanora Antinova, the tragically overlooked black ballerina of Sergei Diaghilev's Ballets Russes. Appearing as Antinova in scripted and non-scripted performances for over a decade, Antin has blurred the distinction between her identity and that of her character. In the process, she has created a rich body of work, detailing the multiple facets of her beloved Antinova, including a fictitious memoir and numerous films, photographs, installations, performances, and drawings. In her 2001 series "The Last Days of Pompeii," Antin lingers behind the camera to stage the final, catastrophic days of Pompeii in the affluent hills of La Jolla, California. In *The Golden Death* from this series, the imagined citizens of Pompeii drown in the excess of their own wealth — an ironic parable of American culture in the throes of over-consumption. Eleanor Antin received a Guggenheim Foundation Fellowship in 1997 and a Media Achievement Award from the National Foundation for Jewish Culture in 1998. She has had numerous solo exhibitions, including an award-winning retrospective at the Los Angeles County Museum of Art in 1999. Antin is a highly respected artist and teacher, and has been a professor at the University of California, San Diego, since 1975.

—

source: www.art21.org

The artists

Mariana Castillo Deball

born in 1975 in, Mexici City, Mexico
lives and works in Berlin, Germany

represented by Barbara Wien, Berlin
www.barbarawien.de

—

In her work, which spans a broad array of media, Mariana Castillo Deball explores the role objects play in our understanding of identity and history. She takes a kaleidoscopic approach to her practice, culling information from various disciplines, creating rich and resonant images that arise from the collision and recombination of these different languages. For example, Deball's interest in the mathematical laws and geometric structures that govern the natural world have contributed to a body of work in which elements of science and nature are synthesized into sculptural objects. Another important aspect of her work is her collaboration and research with institutions and museums. Weaving her way through the fields of archaeology, science, and literature, she engages in the exchange of knowledge as a process that implies a transformation on both sides. In each project she produces multiples—books or objects that function as performative devices with different uses and formats, exploring how these objects might generate new territories.

—

source: <http://www.kurimanzutto.com>

Delia Derbyshire

born in 1937 in Coventry, United Kingdom
died in 2001 in Northampton, United Kingdom

www.delia-derbyshire.org

—

She was awarded a degree in mathematics and music. In 1960 Delia joined the BBC as a trainee studio manager.

Derbyshire was the first person there with any higher music qualifications, but as she wasn't supposed to be doing music, much of her early work remained anonymous under the umbrella credit 'special sound by BBC Radiophonic Workshop'.

Delia's works from the 60s and 70s continue to be used on radio and TV some 30 years later, and her music has given her legendary status.

A recent Guardian article called her 'the unsung heroine of British electronic music', probably because of the way her infectious enthusiasm subtly cross-pollinated the minds of many creative people.

—

source: www.delia-derbyshire.org

The artists

Jean Dupuy

born in 1925 in Moulins, France
lives and works in Nice, France

represented by Loevenbruck, Paris
www.loevenbruck.com

—

When he left for New York in 1967, the artist threw all his paintings in the river Seine. In doing so, he abandoned lyrical abstraction and joined the Lazy Art movement, which encouraged “making others do the work”. His dust sculpture *Cone Pyramid* driven by the heartbeats of spectators, is exhibited at the MoMA (New York). He met Georges Maciunas, the father of the Fluxus movement and organised a series of performances in his loft, which solicited the involvement of the public and various invited artists. On his return to France in 1984, he became involved in the production of texts and canvases involving anagrams and drawing-poems made from pebbles he had found. Recent exhibitions of his work have been held at the MAMCO in Geneva, the MAMAC in Nice, at the Villa Arson and at the Semiose and Loevenbruck galleries in Paris. His works can be found at the Pompidou Centre, the Musée national d’art moderne de la ville de Paris and at the Barnes Foundation in New York.

—

source: printsthingsandbooks.co

Mark Geffriaud

born in 1977 in Vitry-sur-Seine, France
lives and works in Paris, France

represented by gb agency, Paris
www.gbagency.fr

—

His works allude to the compartmentalized and arbitrary nature of institutional processes and cultural transmission. His pieces borrow elements from such entities but their particular dynamic provokes cognitive processes that subvert them. The misunderstanding, the shuffle, the lucid, the super-position, these tropes are the critical tools that the artist deposits in the hands of the observer, championing a more lax understanding regarding the association of knowledge.

Mark Geffriaud has received the seventh Meurice Prize for contemporary art in 2014 for his project *Sketches*.

—

source: frenchculture.org

The artists

gerlach en koop

collective artist, lives and works in Belgium and the Netherlands

www.gebr-genk.nl

—

Work. Characteristic of the work of gerlach en koop is the absence of work, which means that they don't have a studio (just a storage, I believe), and therefore work all the time, or rather: never don't. It's not that I take pleasure from obvious wordplay, but I like to make a point, because it is a point. And more. To quote *The Third Policeman* by Irish writer Flann O'Brien: 'What you think is the point is not the point at all but only the beginning of the sharpness.'

—

Lorenzo Benedetti, excerpt from the text for the exhibition *Choses tuées*, de Appel arts centre, Amsterdam, 2015

David Horvitz

born in Los Angeles, United States

lives and works in Los Angeles, United States

www.davidhorvitz.com

represented by ChertLüdde, Berlin

www.chert-berlin.org

—

David Horvitz works across a range of media, frequently using photography, performance, art books, conceptual websites, online interventions, and mail art. «I've traveled since I graduated from high school, and somehow that's contributed to my suspicion that it's actually become my work,» he has said. «When I was growing up this tendency to move around seemed to be related to a sense of restlessness or boredom. But now it is more about movements, routes, and channels of distribution.» Inspired by Fluxus and the movement's preoccupation with artwork that constitutes itself through movement, Horvitz traverses large spaces while employing a series of actions and operations that critique the over-commercialization of art.

—

source: www.artsy.net

The artists

Pierre Paulin

born in 1982 in Grenoble, France
lives and works in Paris, France

—

From his position of new technologies user, Pierre Paulin constructed a work nurtured by a common experience, but made conspicuous by a step aside (or backward). The obsolescence, this moment when a technologie is replaced by another, is the engine for the artist's work. It is indeed when a technologie is outdated that she find the necenary space to spread out and step up to the promesses that were made at the time it was invented. The shape of the scroll, first writting support ever, then later matrix to cinematic scrolling and informatic records, is a recurrent shape in the artist's work.

—

Olivier Michelin

Shimabuku

born in 1969 in Kobe, Japan
lives and works in Berlin, germany

www.shimabuku.net

represented by Air de Paris, Paris
www.airdeparis.com

The artist creates videos, performances and installations rooted in everyday life and which are operating complex relationships between the notions of artist, work and audience. Shimabuku feeds his work from little stories that he heard here and there during his numerous trips.

—

source: text for the exhibition *Man should try to avoid contact with alien life forms*, Ciap Vassivière, 2012

The artists

Simon Starling

born in 1967 in Epsom, United Kingdom
lives and works in Los Angeles, United States

represented by Neugerriemschneider, Berlin
www.neugerriemschneider.com

—
Simon Starling is fascinated by the processes involved in transforming one object or substance into another. He makes objects, installations, and pilgrimage-like journeys which draw out an array of ideas about nature, technology and economics. Starling describes his work as ‘the physical manifestation of a thought process’, revealing hidden histories and relationships.

—
source: www.tate.org

Zin Taylor

born in 1978 in Calgary, Canada
lives and works in Paris, France

www.zintaylor.com

represented by Supportico Lopez, Berlin
www.supporticolopez.com

—
Part archaeologist, part translator and part storyteller, Zin Taylor sees words and language as shapes, then digs deeper to unearth cultural references reflecting people, places, events and eras.

Taylor earning a BFA in 2000 from the Alberta College of Art and Design. Moving to Toronto in 2001, he later earned an MFA from the University of Guelph. Known internationally for installations that include performance, drawing, sculpture, printmaking and video, Taylor often includes narration in his work, culled from popular culture, storytelling, news stories and his own research.

—
source: National Gallery of Canadian Magazine

The artists

Virginie Yassef

born in 1970 in Grasse, France
lives and works in Paris, France

represented by Georges-Philippe & Nathalie Vallois, Paris
www.galerie-vallois.com

—

Virginie Yassef videos, photographs, sculptures and installations reveal the poetry of everyday life, emphasizing the subtle gap between perception and reality. In the universe of Virginie Yassef, the strangeness, sometimes even supernatural, surfaces always where one would least expect it.

—

source: kampalabiennale.org

Green Flashes

—

Echoing its exhibitions, La Criée offers throughout the year events, called Green Flashes, that explore the points of contact between contemporary art and other creative fields and knowledge, through concerts, shows, performances, readings, etc..

—

États de la voix (The Vocal Scene)
Stéphane Ginsburgh
Jérôme Game
Gilles Amalvi

Concert and readings
Saturday the 21th of January, from 2 pm to 6 pm
As part of Autres Mesures festival

"Music above all else," wrote Verlaine in *The Art of Poetry* in 1874. Poetry has often used the metaphor of music to define the distinctiveness of its relationship with language and the latter's attempt to transcend the meaning barrier through rhythm and the interplay of sound. The advent of sound poetry has brought a gradual shift to this classical allegory, with the materiality of the voice, the plasticity of words and the dizzying possibilities of recording giving rise to myriad experiments. Is language just one sound among others? Or does its radical status set it at the outer limit of rhythm, the cry, noise and spoken discourse?

—

programmation

François Sarhan, *Ô piano*, performed by Stéphane Ginsburgh, 15 min

Gilles Amalvi, *Tes Chansons*, 45 min

Frederic Rzewski, *Dear Diary* and *Stop the war* performed by Stéphane Ginsburgh, 30 min

Jérôme Game, *À travers*, 40 min

Frederic Rzewski, *De Profondis*, performed by Stéphane Ginsburgh, 35 min

—

Le Musée domestiqué (The Domesticated Museum)
Grégory Buchert

performance
Thursday the 2nd of February, 2017 at 6:30 pm
L3 Victor Basch lecture theatre, University of Rennes 2, campus Villejan

Begun in 2013, the ongoing project *Le Musée domestiqué (The Domesticated Museum)* is a patient, in-the-field investigation mingling anthropology, literary fiction and performance: an investigation aimed at listing the history of artworks that have never been acquired. What happens when a work, subsequent to an exhibition, becomes part of no public or private collection and returns to the everyday domestic world of its creator?

Combining biographical anecdotes, do-it-yourself suggestions and meditation on how an artwork exists outside the ebb and flow of the cultural scene, *The Domesticated Museum* is an imaginary institution that transforms rejects into rebuses – into a world of meaning.

Visuals for the press

Please, respect captions and copyrights.

While
I was also
listening
to David,
Eleanor, Mariana,
Delia, Genk, Jean,
Mark, Pierre,
Shima,
Simon, Zin
and Virginie

poster of the exhibition, La Criée centre for contemporary art
Visual identity and typography © Lieux Commun

Visuals for the press

Please, respect captions and copyrights.



Eleanor Antin, *100 BOOTS*, Turn the Corner, Solana Beach, California. May 17, 971, 2:00 pm
(mailed: August 9, 1971)
courtesy the artist and Ronald Feldman Fine Arts, New York

Visuals for the press

Please, respect captions and copyrights.



Mariana Castillo Deball, *Do ut es (I give that you may give back)*, detail, 2009
series of unique drilled books (from the collection called "The museums of the world")
Ca. A3 format
courtesy the artist and galerie Barbara Wien, Berlin

Visuals for the press

Please, respect captions and copyrights



Delia Derbyshire cutting tape at the BBC Radiophonic Workshop, mid 1960's
© all rights reserved

Visuals for the press

Please, respect captions and copyrights



Jean Dupuy, *Lazy Susan*, 1979
wood, steel, 390x210x40cm
collection Frac Bourgogne
© Adagp, Paris, 2016

Visuals for the press

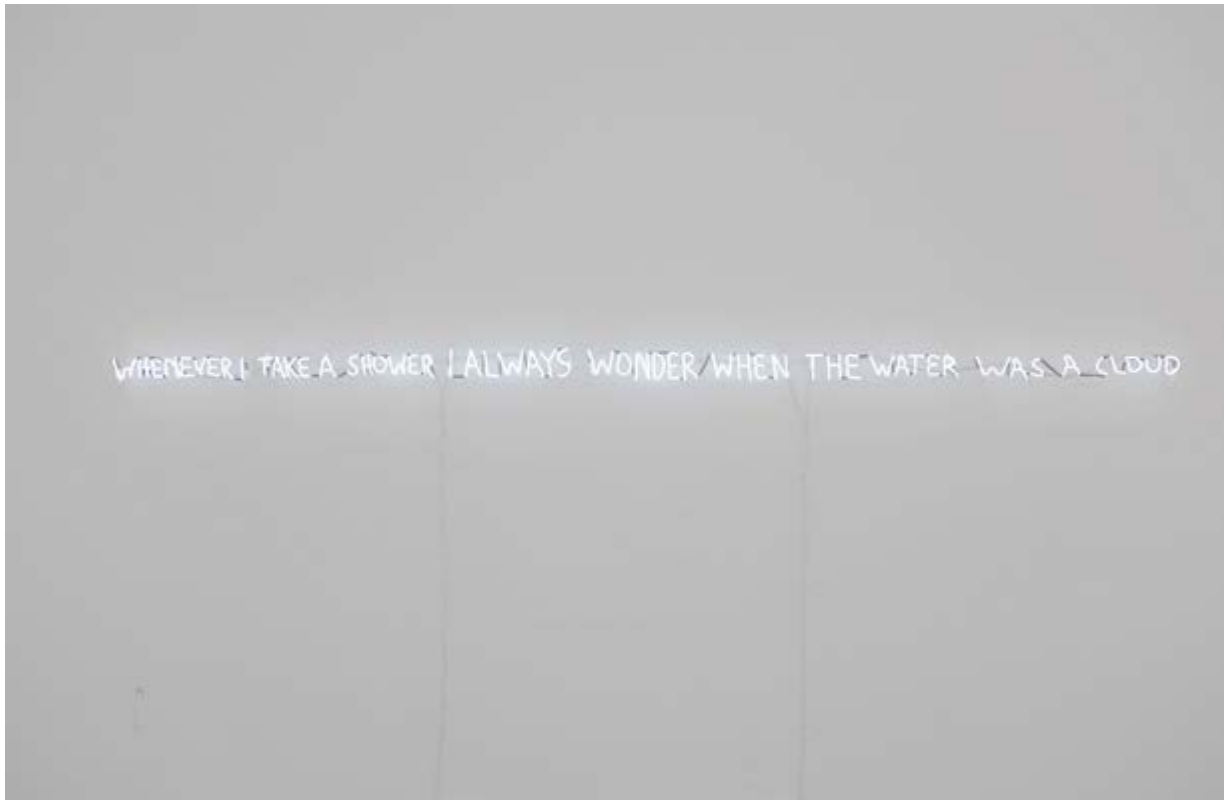
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Mark Geffriaud, *Trace left by Cyrus on Sébastien Pluot's pocket*, 2015
courtesy the artist and gb agency, Paris

Visuals for the press

Please, respect captions and copyrights



David Horvitz, *Whenever I take a shower I always wonder when the water was a cloud*, 2016
neon, 10x350 cm
courtesy the artist and ChertLüdde, Berlin

Visuals for the press

Please, respect captions and copyrights



Pierre Paulin, *Oscillation d'une inquiétude*, 2013
RGB images engraved on 3 rotogravure cylinders
Ø 16,8x63 cm each
courtesy the artist - photo: Aurélien Mole

Visuals for the press

Please, respect captions and copyrights



Shimabuku, *Octopus Stone*, 2017
stones, shells
courtesy the artist and Air de Paris, Paris

Visuals for the press

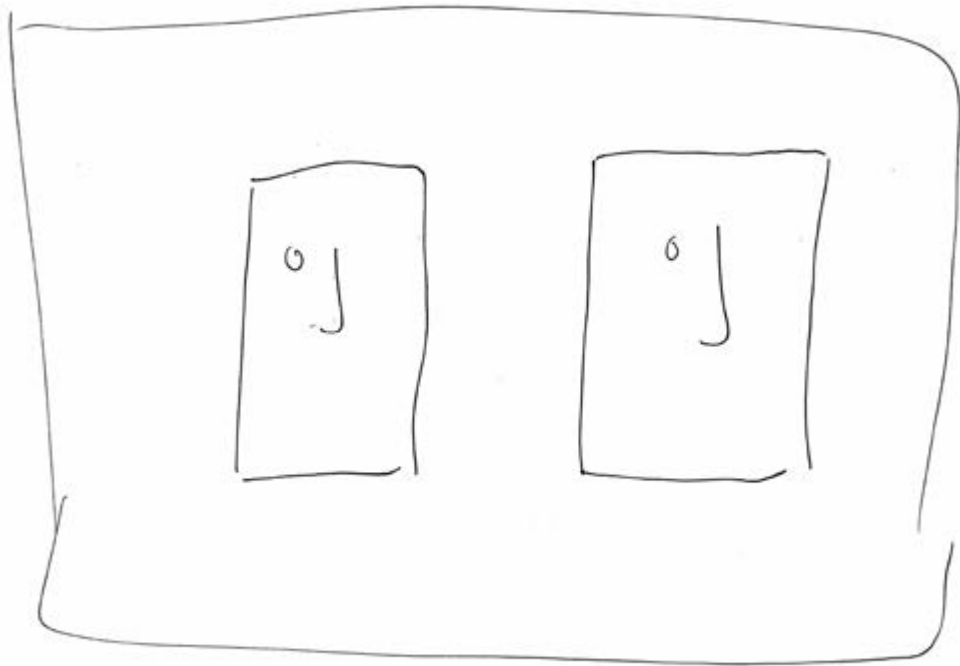
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Simon Starling, *Red Rivers (In Search of the Elusive Okapi)*, 2009, 24 min 12 sec
video
courtesy the artist and Neugerriemschneider, Berlin

Visuals for the press

Please, respect captions and copyrights



Zin Taylor, *Two Posters (void flowers)*, 2016
courtesy the artist and Supportico Lopez, Berlin

Visuals for the press

Please, respect captions and copyrights



Virginie Yassef, *Les Recherches d'un chien*, 2013
courtesy the artist and Galerie Georges-Philippe & Nathalie Vallois, Paris
production On the roof
photo: Denis Debadier / © Adagp, Paris 2016

and i was thinking about this while i was flying
toward iowa and thinking about how everyone was going to be
trying to locate the avant-garde and about how almost
everyone was going to agree that it would involve either
shocking or making it new and and that i was supposed to be
talking about this too and i realized i was going to be
confused because practically every role classically
attributed to the avant-garde has been preempted by something
else and i reflected that i myself have never really had
a clear image of what it was to be avant-garde though ive
been thrust into the role often enough to know what it feels
like to be avant-garde

a friend of mine had written a book
marjorie perloff had written a book dealing with american
poetry as a kind of french connection as opposed to the
english connection which is conventionally supposed for it
in the schools now i personally think there are many
roots to contemporary american poetry certainly my poetry
and the poetry i admire but i also know what writing a
book means in a book you have to organize your ideas
pretty much one thing at a time if its an important thing
and you want to really get it done and this is a book
designed to challenge what i have always thought of as the
anglophiliac model of american poetry that is so dominant in
those literary strongholds east of the mississippi or the
connecticut river north of the monongahela that are so
strongly devoted to an anglican passion that they give
the impression of some kind of outpost in a novel by huxley
or evelyn waugh where the people are sitting around on a
veranda sipping their gin slings in the shade of the local
textile factory or integrated circuit fabricating plant
dreaming of playing polo or cricket or rugby in the greener
older playing fields at eton or harrow which they may
never have seen being often second generation eastern
european jews from brooklyn or queens or lithuanians from
indiana or lutherans from wisconsin and somehow there
they are gathered on the veranda in new haven or manhattan
in memory of the british empire of which they are among
the last supports and several columns of which this book
is probably intended to take away

or maybe more precisely
this books is only bringing the news to these outposts
that the british empire has long since passed away and
that the messages from england would no longer be coming and
had not been coming for a long time and that there was a
french connection as there is a russian connection and a
spanish connection and for many a chinese connection or
japanese connection there are lots of connections in this
world but in a book you have to do one thing at a time
the world may not happen one thing at a time but in a book
you have to tell one thing at a time

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 41

FOR RELEASE: May 30, 1973

PRESS PREVIEW: May 29, 2-4 p. m.

100 BOOTS HEAD EAST

Projects: 100 Boots by Eleanor Antin, a mailwork consisting of approximately 50 postcards of photographs of 100 black rubber boots in special, often dramatic or enigmatic situations, will be on view at The Museum of Modern Art from May 30 through July 8, when the boots themselves will conclude their peripatetic adventures with a stay in New York. In addition to the entire set of postcards, the exhibition will include photographic blow-ups of the boots' forays into New York. One entire gallery will be converted into the boots' New York "crash pad," complete with mattresses, sleeping bags, radio, and a front door equipped with a peep-hole and a chain lock.

Eleanor Antin conceived of 100 Boots as a means of circumventing some of the spatial and temporal limits imposed on an artist whose work is shown in a gallery situation. The piece has been executed during the past two-and-a-half years. The postcards have been mailed at irregular intervals, ranging from 3 days to 5 weeks, to 1000 people and institutions around the world.

Antin originally thought of 100 Boots as a picaresque novel in the manner of Huckleberry Finn or Kerouac's On the Road. However, she quickly saw its potential as a film "so I sold myself the movie rights." As more cards were produced she began to see them as highlighted frames from a lengthy movie serial such as "The Perils of Pauline." Each postcard includes a photograph of the boots (all photographs have been taken by Philip Steinmetz), a title for the particular adventure (e. g. "100 Boots on the Way to Church," "100 Boots at the Saloon," "100 Boots Taking the Hill"), and the date, time, and place at which the picture was taken.

Individual images were not necessarily mailed in the same sequence in which they

(more)

125

2.

were taken. Rather, the artist re-orders distinct events into a continuous narrative, the structure of which emerges with the distribution of the work over a period of time. The boots started in the establishment culture ("At the Bank," "In the Market"), then committed their first crime ("100 Boots Trespass"), after which they embarked on a series of adventures at deserted ranches, on river boats, in and out of odd jobs, and even had a love affair with a sad ending.

While most of the boots' adventures have taken place in California, where Ms. Antin lives, their exploits now conclude in New York City-- on the Staten Island Ferry, in Central Park, at a Greek night club, under the Brooklyn Bridge, and at various other locations-- before they settle in the Museum, where the complete record of their wanderings will be shown in its entirety for the first time. The exhibition is directed by Jane Neol, Curatorial Assistant, Department of Painting and Sculpture.

The Museum of Modern Art gratefully acknowledges the support of its exhibition program by the New York State Council on the Arts.

Additional information available from Elizabeth Shaw, Director, and Mark Segal, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019. Phone: (212) 956 - 7501, -7296.

¿QUIEN MEDIRA EL ESPACIO,
QUIEN ME DIRA EL MOMENTO ?
TALLER COATLICUE
INNOVANDO LA TRADICION
MARIANA CASTILLO DEBALL



erpiente, pochote, engrane, trompo, pelota, guerrero-cornudo, madre tierra, alfarero, olla, murciélago, tornillo, perro, mazorca, rana con celular, raíz, lagartija, calabaza, anciano, guajolote, ceiba, columna infinita.

¿Cómo contar la historia del universo en cien años?
¿Cómo contar la historia del universo en un día?

Este repertorio de objetos, algunos de ellos arqueológicos, otros mecánicos, lúdicos o sintéticos; fueron seleccionados en el presente, junto con el taller de cerámica *Coatlicue* en Atzompá, Oaxaca. La selección fue el sustento para imaginar una serie de historias, que ahora se alcanzan como columnas en el espacio expositivo.

¿Quién medirá el espacio, quién me dirá el momento? se sitúa en la delgada línea que divide nuestra relación con los objetos, con las historias que elaboramos en torno a ellos. Tal vez lo resbaloso no es el lenguaje, sino los objetos. El uso, la manipulación es su razón de ser y al mismo tiempo su desgaste, su agotamiento, su desaparición completa.

El proceso de trabajo de Castillo Deball despunta con una pregunta que paulatinamente es habitada por distintos personajes. Algunos son ficticios, otros, figuras históricas; juntos comienzan a tejer una red intrincada en la que conversan en el tiempo y coinciden en el espacio.

Con un lenguaje a menudo incoherente, algunas veces discursivo, poético o formal, Castillo Deball está interesada en la especificidad de las formas y de las voces.

En el proyecto *¿Quién medirá el espacio, quién me dirá el momento?*, la pregunta inicial parte de la relación que los ceramistas de Atzompá tienen con su legado arqueológico y la manera en que este se expresa, se contamina o se disuelve en el presente. Lejos de tomar una postura purista, el trabajo comenzó con una serie de discusiones en torno a las copias, las falsificaciones, los cambios de estilo y las influencias en la historia de la arqueología mexicana.

Juntos visitamos el museo arqueológico Rufino Tamayo y seleccionamos nuestras piezas favoritas. A este conjunto de piezas, se añadieron un montón de tuercas y engranes que encontramos en el taller mecánico de Ramiro, un trompo, una pelota, y otros bártulos, hasta formar un repertorio, un vocabulario para contar nuestras historias.

Tal vez se puede contar una historia a partir de cualquier cosa, tal vez los objetos definen el tipo de historia que se va a contar.

El procedimiento fue muy similar al cadáver exquisito surrealista, al teléfono descompuesto o a cualquier otro tipo de montaje o de chisme que añade fragmentos paulatinamente.

El grupo se dividió en dos. El ejercicio principal consistió en elaborar una historia que transcurriera en el lapso de cien años, y otra que ocurriese en un día. Terminamos con una historia del origen del universo en cien años, y otra del origen del universo en un día. Las dos son casi la misma historia, lo que nos puso a pensar. Después salió la historia de la jornada de un alfarero, desde que se levanta al alba para preparar el barro, hasta que termina sus piezas, las quema, y luego sale a venderlas para comprar mazorca para comer.

A los cien años les tocó transitar la vida y muerte del guerrero que terminó siendo guerrero vida-muerte. También nos dimos cuenta de que el pochote era un personaje protagónico, y de que los engranes pasaron a ser metáfora de todo.

Y después cada personaje se convirtió en arcilla, y los ordenamos en columnas para que se alcen hasta el techo y los visitantes puedan rodear las historias de arriba abajo y de abajo arriba.

El proyecto cuestiona la idea de una tradición estática que no se debe cambiar para poder existir, ampliando el debate de lo que es la arqueología en el presente y cómo puede ser actualizada constantemente para resignificar panoramas visuales de identidad.

expos

un temps pour tout

A la galerie gb agency, **Mark Geffriaud** étire les limites temporelles de son exposition aux dimensions d'un long fil continu, celui de la vie et de ses contingences. Mystérieux et attirant.

vernissages

chorale

C'est une histoire de synergie à côté de laquelle la scène française est complètement passée que nous raconte l'exposition *Danser sa vie*. Celle d'expériences communautaires américaines ou allemandes où art et danse faisaient bon ménage. **Jusqu'au 2 avril** au Centre Pompidou, Paris IV, www.centrepompidou.fr

cabale

Après avoir investi l'espace autogéré Fordo à Genève, Fabien Giraud présente à Rosascape un ensemble d'œuvres, un livre et une série de conférences (avec, entre autres, le philosophe Quentin Meillassoux) réunis sous l'intitulé *Du mort qui saisit le vif*. Une véritable épopée qui tente de faire le point sur la naissance et l'essence de la technique et la possibilité de "penser le monde sans nous". **du 23 novembre au 3 décembre** chez Rosascape, 1, square Maubeuge, Paris IX, www.rosascape.com

virat

La jeune Sarah Tritz signe une nouvelle exposition décousue et proliférante comme on les aime au Centre d'arts plastiques de Saint-Fons. **à partir du 26 novembre** à Saint-Fons (49), www.saint-fons.fr

104 les inrockuptibles 23.11.2011



The Light That Moves Against the Wind
[La lumière qui va contre le vent], 2011

Petit rappel des épisodes précédents. On avait laissé Mark Geffriaud entre les murs de son atelier... redéployé. L'an dernier, il avait recouvert les cimaises de deux centres d'art qui l'exposaient de papier peint représentant les murs de son atelier, orné de pense-bêtes, de fragments de textes, d'images que l'artiste a sous les yeux quand il travaille. Ou pas. Son horizon mental constituait donc ainsi la toile de fond de l'expo. Manière de gommer la césure entre les coulisses et la scène, la production et la présentation au public, l'espace privé et l'espace public. Manière encore de s'affranchir des délais : la phase de création ne s'interrompt pas pendant la phase de présentation. Le chantier restait ouvert au public.

Et l'est encore, en ce moment chez gb agency, et on peut penser qu'il n'est pas près de s'achever. Car Mark Geffriaud a entrepris de construire sa maison, au cours des expos auxquelles il est invité, morceau par morceau, salle après salle, selon le budget de production qui lui est alloué pour le show. Première tranche de travaux : le balcon, qui permettra, une fois fini, d'entamer une série d'œuvres, de discussions, de gestes autour de ce lieu et de sa symbolique. La réalisation de ce projet, Shelter, reste ainsi prétexte

à travailler à plusieurs, à solliciter des coups de main, à ne pas rester cloîtré. Reste qu'il arrive à l'artiste de finir le boulot.

C'est le cas de la deuxième œuvre montrée ici, où il fit preuve de cette esthétique gracieuse, fascinée par les lueurs translucides, mais toujours à cheval sur des espaces. *La lumière qui va contre le vent* éclaire quatre objets en verre, remplis d'eau et posés sur une étagère. Vivement éclairés, ils projettent leur halo sur un mince écran où danse leur éclat divaguant. Nous, on va et on vient entre les deux faces de l'installation, la face A sculpturale et la face B, de l'autre côté, magique, illusionniste.

Un tour de passe-passe boucle l'expo. La galeriste a dans sa poche un objet dérobé par l'artiste à l'un de ses proches. Lequel n'a pas la moindre idée de ce qui lui a été ainsi confisqué. Le jour où il s'en rendra compte, l'objet lui sera restitué. L'artiste n'est plus maître de son temps mais personne d'autre n'en a tout à fait les clés non plus. Les faits rapportés se déroulent en temps réel.

Judicaël Lavrador

All That Is Said Is True, All the Time, All the Time (...) jusqu'au 21 décembre à la galerie gb agency, 18, rue des Quatre-Fils, Paris III^e, tél. 01 44 78 00 60, www.gbagency.fr

These «objets de grève» ...
Hm.
I wondered if an artist could make strike objects?
On strike from what? Himself? Society? No seriously, that would be really difficult. Impossible, maybe. It's like the question of making a work of art that is not art.
(silence)
Let's return to stowaway, I think we can use that.
Why.
Well, (gesturing) because «stow away» is a verb and when it is performed, so to speak, «stow» and «away» are pressed together forcing out the air between them, and then it has become a noun: stowaway, without a space. (more hand gesturing, a compression movement accompanying the words)
Things stuffed. No room for a space.
No room for a space, that sounds a bit like a title, familiar, in a way. Maybe it exists already, I may have heard it before somewhere.
(silence)
Stow away, stowaway.
I see.
Hm.
Is that a «hm» in agreement, or just to underline my words? An understanding «hm»? Encouragement, maybe? Doubt?
Hm. Yes, haha.
(silence)
There's just something about using this figure of the stowaway that I don't like. The romanticism of it.
I was thinking about an object rather than a figure.
Objects can be romantic.
Remember how we talked about the doors in «Pick-pocket». How they all seemed to be open, or left open, unlocked that is, and how we considered it to be something deliberate by the what-his-name, Michel. Remember this fragile looking and ridiculously tiny hook on the inside of his door? He only locked it once, I think. It was a premonition.
Yes, we considered making a replica of the hook and try to slip it unnoticed into someone's pocket, someone at the fair.
Now that hook could be called a stowaway.
Hm hm.
(...)
And it is just like the paper ... this particular paper, we would ... it gets taken by visitors, folded inside their pockets, slipped into their bags.
That's something else I guess, not really a stowaway. It's a conscious act, they take it consciously.
No, not always very ...
Yes.
But wait, if there's no name to it, no artist, no gallery whatsoever. Then if you find it later inside your bag, with the rest of the printed stuff that you took, that's different. You don't remember where it came from, were it belonged to.
True.
(...)
We could blot out all words from this conversation and leave only the word stowaway.
(silence)
Allright, but one «hm» as well.

*The film «Pickpocket» by Robert Bresson, from 1959.



Virginie Yassef

L'OBJET DU DOUTE, 2013
Jardin des plantes

Les conifères vivants des *Révolutions* de Céleste Boursier-Mougenot n'ont pas fini de convulser leurs racines au pavillon français de la Biennale de Venise que ressurgit ici une œuvre plus ancienne et en quelque sorte inverse, *L'Objet du doute* de Virginie Yassef, commande de la Nuit blanche 2013 : un faux arbre abattu, en résine, mû par des moteurs et qui mime le soubresaut, comme si, même mort, il était encore vif. Il entrait à l'origine la rue des Cascades dans le 20^e arrondissement, en hommage aux barricades de la Commune de Paris. « C'est important de ralentir la vie, explique l'artiste. Ou de l'accélérer. En tout cas, de lui donner une autre qualité. » L'accélérer, on sait que cela provoque assurément le rire, « mécanique plaqué sur du vivant ». La ralentir, le résultat en est en général plutôt l'effroi et, de l'un à l'autre, le dosage est souvent délicat. Mais le travail de Yassef vise surtout à déplacer les usages et les récits, à ouvrir des portes fictionnelles dans le quotidien. Depuis 2003, elle mène en souterrain des *Scénarios fantômes*, photographies de moments urbains qui forment une trame narrative ouverte. *L'Objet du doute*, promené du village Belleville au jardin de Buffon en passant par la galerie Georges-Philippe et Nathalie

Vallois, remontant du 19^e au 18^e siècle, est ainsi surtout un objet-lée, qui se présente en obstacle et barrage pour l'imaginaire, c'est-à-dire aussi en « retenue » qui ne demande qu'à déborder : pas étonnant qu'il bronche d'excitation.

Éric Loret

Céleste Boursier-Mougenot's living pine trees in his piece *Révolutions* at the French Pavilion at the Venice Biennale haven't even stopped extending their roots downward, and now we have an older artwork that seems to do just the opposite. Virginie Yassef's *Objet du doute*, commissioned for the 2013 Nuit Blanche all-night art fest, is an imitation (resin) fallen tree trunk with little motors that make it jerk as if, even dead, it were still alive. Its first installation blocked Rue des Cascades in the twentieth arrondissement in a tribute to the Paris Commune. "It's important to slow life down," explains the artist. "Or to speed it up. At any rate, to make it different." Acceleration can be counted on to provoke laughter, as we know from the Bergson definition of comedy: "Something mechanical in something living." Slowing things down is more likely to generate fright, and both have to be applied to just the right degree. But Yassef, on the other hand, seeks to switch functions

Virginie Yassef. « L'Objet du doute », 2013. Polystyrène, résine, peinture acrylique, moteur. 192 x 460 x 300 cm. (Court. galerie GP & N Vallois; Ph. N. Brasseur). "Object of Doubt." Polystyrene, resin, acrylic paint, motor

and narratives to open doors to fiction in daily life. Starting in 2003, she has been making underground "Phantom Scenarios," photos of urban moments that make up an open narrative framework. *Objet du doute* was taken from the Belleville village to the Bufon garden by way of the Vallois gallery, in a journey stretching backwards from the nineteenth to the eighteenth century. It is a fairy object, representing an obstacle to the imagination, or, in other words, a constraint that begs to be surmounted. It's not surprising that it quivers with excitement.

Translation, L-S Torgoff

Practical informations

—

exhibition title

While I was also listening to David, Eleanor, Mariana, Delia, Genk, Jean, Mark, Pierre, Shima, Simon, Zin and Virginie.

—

the artists

David Antin, Eleanor Antin,
Mariana Castillo Deball, Delia Derbyshire,
Jean Dupuy, Mark Geffriaud, gerlach en koop,
David Horvitz, Pierre Paulin, Shimabuku,
Simon Starling, Zin Taylor, Virginie Yassef

—

the curators

Sophie Kaplan, director of La Criée,
Felicia Atkinson, Julien Bismuth et
Yann Sérandour

—

production

La Criée centre for contemporary art

—

exhibition

from the 13th of January to the 5th of March 2017

opening

Thursday the 12th of January at 6:30 pm

—

opening time

Tuesday to Friday from 12 noon to 7 pm.
Saturdays, Sundays and public holidays,
from 2 pm to 7 pm.

—

project

Alors que j'écoutais moi aussi [...]
While I was listening [...],
from January 2017 to February 2018

the artists associated to the project

Felicia Atkinson, Julien Bismuth and
Yann Sérandour

—

meeting with the curators

Saturday the 14th of January, 2017 at 3:00 pm

Green Flash

Stéphane Ginsburgh, Jérôme Game and Gilles Amalvi
États de la voix

concert and readings

Saturday the 21st of January, from 2:00 pm to
6:00 pm

As part of festival Autres Mesures

Green Flash

Grégory Buchert

*Le Musée domestiqué (The Domesticated
Museum)*

performance

Thursday the 2nd of February, 2017 at 6:30 pm
L3 Victor Basch lecture theatre, University of
Rennes 2, campus Villejan

Crosspiece visit

Storytelling visit of the exhibition

Sunday the 5th of March, 2017 at 3:00 pm

—

LA CRIÉE
CENTRE D'ART
CONTEMPORAIN
RENNES - F

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