



LA CRIÉE
CENTRE D'ART
CONTEMPORAIN
RENNES - F

PRESS PACK

The exhibition by **Felicia Atkinson**
***Spoken Word (une chanson
parlée)*** in open from 1st April to 28th May 2017.

La Criée centre for contemporary art, place Honoré Commeurec,
35000 Rennes, Brittany, France, +332 23 62 25 10

If you are coming by subway or bus, get off at République, we are just
around the corner in the covered market hall.

—
Marion Sarrazin is in charge of communication at La Criée.

Her email address is m.sarrazin@ville-rennes.fr and you can phone her
on +332 23 62 25 14.



Summary

— Press release	p. 1
— Green Flashes	p. 3
— Felicia Atkinson, associated artist	p. 4
— Biography	p. 5
— Discography	p. 8
— Bibliography	p.9
— Works exhibited	p. 10
— Visuals for the press	p. 11
— Texts	p. 17
— Practical informations	p. 21

Press release

The opening will be Friday 31st March at 6:30 pm.

The exhibition will be open from 1st April to 28th May 2017.

—

You can listen to this press release on the La Criée Sound Cloud.

—

The curator is Sophie Kaplan.

The entire exhibition is produced by La Criée centre for contemporary art, with the support of Elektronmusikstudion, Stockholm, the French Institute and the Brittany Region.

—

Saturday 1st April at 3 pm, Felicia Atkinson is present to discuss the exhibition.

Wednesday 10th March at 7 pm, she invites Hanne Lippard for a performance (reading in english).

Saturday 13th May at 3 pm the storyteller Vincent Rouard mixes Amerindians stories and games to those of the exhibition (age 5 and up)

As part of the **European Museum Night**, **Saturday 20th May 2017** La Criée is open from 8 pm to midnight. Felicia Atkinson and the dancer Élise Ladoué play acoustic and chorégraphic performance Omega, from 9 pm and 11 pm.

—

The exhibition is open from Tuesday to Friday, 12 noon – 7:00 pm. On Saturdays, Sundays and public holidays it opens later, at 2:00 pm, and closes at 7:00 pm.

La Criée is always closed on Mondays and Labour Day (May 1st). It will be open on Thursday May 25th.

Admission is free. If you come by metro or bus, get off at République. The art centre is right next door in the Halles Centrales market building.

—

Intro (digression on a psycho acoustic chord)

My uncle's an astronomer.

I've always thought it was fabulous having

an astrologer uncle,

being an astrologer

I remember the time when he told me a lot of what he did was just sitting at his computer observing black dwarfs, which are stars – or planets, I'm not sure – that you can't see.

– «But what do you look at, then?» I asked him.

– «I look at curves. And when they bend out of shape it's a sign that there are masses present, which means heavenly bodies.»

Since that day I've been convinced that my uncle and his fellow astronomers are some of the most dedicated observers of abstraction there are.

1st verse (the heroine)

She's a woman, she's 35

She's an artist

She's a musician

She's a publisher too

She's Felicia Atkinson

For La Criée she's created *Spoken Word*

Refrain

It's an exhibition

It's a landscape you never get to

It's a sound work/desert island

you can stroll about in

It's a silent film hiding unheard-of music

It's a series of sculptures you can

activate to no end

It's a game for two with no rules

It's a frieze of distorting mirrors

2nd verse (for the white room)

There are three big sculptures
You can lean on them, go under them
They're rocks trees instruments
cacti totems furniture
There are also ten sculptures
that can fit in your hand
That two people can play with sitting at a table
You can grab the art, touch it, stroke it
There's the (rocky) desert
There are maps with no memory, too,
which are big digital prints on aluminium,
hung on the wall
They're collages of words and simple shapes,
triggers for stories, clues
You can almost see yourself in them
And then there are coloured shapes
growing on the walls

Refrain

It's an exhibition
It's a landscape you never get to
It's a sound work/desert island
you can stroll about in
It's a silent film hiding unheard-of music
It's a series of sculptures you can activate
to no end
It's a game for two with no rules
It's a frieze of distorting mirrors

3rd verse (for the whole space)

There's a sound track
that keeps exhibition hours every day
(travel time and dream time)
There's the (Sonora) desert
The sound track is sometimes electronic
(a modular synthesiser)
Sometimes it's the sound of the
California desert
Sometimes of the wild islands of Brittany
Sometimes samples from audio books
It's a sound track that sings a scattered
narrative with no beginning
or end or middle and no plot
There's the (miraculous) desert

Refrain

It's an exhibition
It's a landscape you never get to
....

4th verse (for the black room)

There's a silent film (behind a heavy fluid
molten-coloured curtain)
There are the giant cacti of the Saguaro desert
They're totems sculptures humans
trees instruments
There's the desert (listen to it)
Felicia is playing for the cacti
Felicia makes slow movements for the cacti,
sculptor's movements
There's the desert (look at it)
There's the beauty of the movements
Beauty is a decision and an inexplicable desire

Refrain

It's an exhibition
It's a landscape you never get to
....

5th verse (the Green Flashes)

Other works spring from the exhibition
On May 10th Felicia is inviting the poet
and artist Hanne Lippard to speak among
the works
Litanies melodies
timbre range
The voice is an instrument
The invention of the verbal
On May 20th she is inviting the dancer Elise
Ladoué to dance slowly amid the exhibition
She accompanies her with her sounds,
Almost a concert
And there's the book, too, that she's published
with Shelter Press, her publishing house,
it's called *Audio Book*,
at the same time it's an outline of the
exhibition, and of its sources and continuation

Sophie Kaplan, January 2017

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..

—
Hanne Lippard

performance
Wednesday 10th March at 7 pm
(reading in english)

Lippard's practice explores the voice as a medium. Her education in graphic design informs how language can be visually powerful; her texts are visual, rhythmic, and performative rather than purely informative, and her work is conveyed through a variety of disciplines, which include short films, sound pieces, installations and performance.

—
Hanne Lippard, born in 1984 in Milton Keynes, GB, lives and works in Berlin.

—
www.hannelippard.com

—
EUROPEAN MUSEUM NIGHT

Saturday 20th May 2017

La Criée is open from 8 pm to midnight

Omega

Élise Ladoué and Felicia Atkinson

performance
from 9 pm and 11 pm

Starting from the short novel by Don DeLillo *Point Omega*, whose plot takes place in a museum and in a desert of West America, the dancer Élise Ladoué and Felicia Atkinson play a two-hour contemplative duo with their own language: dance, and music and sculpture.

Barely moving, a hand is stretching, a foot is arching, a ball of earth is forming between two fingers, a guitar drone is taking shape slowly.

To improvise in an extended time, to share a territory without speaking same language, to compose an unresolved "suspense", to invite public to a contemplation as to that of landscape, Both mysterious and never complete, these are materials that make *Omega*.

—
Élise Ladoué, born in 1982. Shi is a dancer and a choreographer trained at National Conservatory of Music and Dance, Paris and at Opera Dance School, Paris.

—
Élise Ladoué and Felicia Atkinson met each other in 2003 in *Bocal* project by Boris Charmatz.

Felicia Atkinson, associated artist

—
Every year La Criée associates artists with its projects. Working together this way means a sharper focus on art and generates a new kind of long-term partnership with the artists, a close link with the creative process.

Felicia Atkinson is one of the three associate artists (with Julien Bismuth and Yann Sérandour) for the *While I was also listening* [...] cycle at La Criée from January 2017 to February 2018.

—
Felicia Atkinson (born 1981 in Paris) graduated with Honors from l'Ecole Nationale Supérieure des Beaux-Arts de Paris and was also involved with the experimental pedagogical dance project BOCAL with Boris Charmatz in 2003. She received the Langui Prize for Painting at the Young Belgium Art Prize in 2013.

She is a visual artist, an experimental musician and the co-publisher of the independent imprint Shelter Press/curatorial platform Argument with Bartolomé Sanson.

She has exhibited her work in group show and solo shows at Komplot (Bruxelles), Bozar (Bruxelles), MUCA ROMA (Mexico D.F), Overgaden (Copenhagen), Kunsthalle Charlottenborg (Copenhagen) Lieu Commun/ Printemps de Septembre (Toulouse), Rinomina (Paris), Land and sea (Oakland), Chert Gallery (Berlin), and Joseph Tang Gallery (Paris), among others.

As a musician and sound artist, she has performed at Palais de Tokyo in Paris, Cinema Tonala in Mexico D.F, Maison de France in Rio de Janeiro, Wiels in Bruxelles, MOCA in Los Angeles, Rewire Festival in Den Hague, and Borderline Festival in Athens, among others. She has published more than 15 records on various labels

(including Shelter Press, Aguirre, Umor-rex, NNA Tapes, and Peak Oil) and a series of books with her own imprint, Shelter Press.

Her works deals mostly with the topics of improvisation, audio, fiction, instant composition, noise, landscape, abstraction and poetry.

Her paintings, drawings, sculpture, texts, installations, performances, and musical compositions are mostly abstract and are fed by multiples expeditions to many places such as Finland, Brazil, Mexico, Brittany, Arizona, California and Oregon, where she collect sounds, objects, materials and other diverse materials to her visual and sound works.

She currently lives in Rennes, France

—
<http://feliciaatkinson.com/>

<http://ddab.org/fr/oeuvres/Atkinson>

Biography

SOLO (& TWO PERSONS) SHOWS

2017

Spoken Word (une chanson parlée), La Criée centre for contemporary art, Rennes, France

Near To The Wild Heart, with Beryl Bevilacqua, City Limits Gallery, Oakland, United States

2016

Dinosaur Acts?, Les Abords, UBO Gallery, Brest, France

Animals, Hectoliter Gallery, Brussels, Belgium

(Petrifies), 820Plaza, Montreal, Canada

& A Forest, 8_11, Toronto, Canada

Sustain / Musique Possible, Last Resort Gallery, Copenhagen, Denmark

Oasis of Mara, galerie Bien, Rennes, France

Une forêt se pétrifie, Rinomina, Paris, France

2015

Like Water Like Love, avec Sabrina Ratté, Krets Gallery, Malmö, Sweden

Cyan Whisper, Land and See, Oakland, United States

2014

Grey Whisper, Saprophyt, Vienna, Autriche

The Last Frontier, Oslo 10, Basel, Switzerland

2013

Butte Magic of Ignorance, Muca Roma, Mexico City, Mexico

L'Attraction minérale, with Ryan Foerster, Lieu Commun, Toulouse, France

2012

Tabu, Tokonoma Apartment, Kassel, Germany

Je suis le petit chevalier, Le Bon Accueil, Rennes, France

2009

Ghost Tropic, Elaine Levy Projects, Brussels, Belgium

2006

Lo Lichen, Yukiko Kawase Gallery, Paris, France

COLLECTIVE SHOWS (selection)

2016

GMT+1, Platform Stockholm, Stockholm, Sweden

Murmur, Flowers Gallery, London, United Kingdom

Closing Titles, Haeler Echo, New York, United States

Scoping Scapes, 18th street Arts Center, Santa Monica, United States

In Space No One Can Hear You Laugh, Bonelli Gallery, Milano, Italia

Manifolds, Kunsthall Charlottenborg, Copenhagen, Denmark

2015

In Vitro, Apex Foundation, Copenhagen, Denmark

Château / couteau / bois noir, Les Ateliers, Clermont-Ferrand, France

No Reading No Cry, Skopje Museum, Macedonia

Parallel, Czirp Czirp, Vienna, Austria

Ceramics and Graphite, ChertLüdde, Berlin, Germany

We Wanted to Be Better and Ended up Being Happy, Joseph Tang, Paris, France

L'Appropriationniste, Art Geneve, Villa du parc, Geneve, Switzerland

2014

Le Paravent de salses, Ceaac, Strasbourg, France

2013

Kopioitu, Komplot, Brussels, Belgium

opioitu, SIC space, Helsinki, Finland

oung Belgium Art Prize, Bozar, Brussels, Belgium

Radio Arthur, Basel Kunsthalle, Basel, Switzerland

2012

By Word of Mouth, galerie SZ, Zurich, Switzerland

2011

Fenêtre augmentée, Centre Pompidou, Paris, France

101 Drawings Against Vietnam War,

Le Commissariat, Paris, France / Komplot, Brussels, Belgium

—
COLLECTIVE SHOWS (selection)

2010

I'm Happy and I'm Singing, Comfort Station, Chicago, United States

Riders, galerie Polard-Hardouin, Paris, France

Le syndrome de Peter Pan, Heidigalerie, Nantes, France

2009

Studio and Office, Komplot, Brussels, Belgium

Le Bureau des ouragans, Lieu Commun, Toulouse, France

VVF, Le Commissariat, Paris, France

Fables et fragments, Palais des beaux-arts, Paris, France

2008

Don't Ask Me to Dance, Mobile institute, Brussels, Belgium

2007

En trance, Observatoire de Paris, France

—
RESIDENCIES (selection)

2016

EMS, Elektronmusikstudion, Stockholm, Sweden

2015

Laboratorio Agnut, Tunga's Studio, Rio De Janeiro, Brazil

LACA, Los Angeles Contemporary Archives, Los Angeles, United States

Artistes en Résidence, Clermont-Ferrand, France

2014

Rupert, Vilnius, Lithuania

2012

Kunsthaus Aussersihl, Zurich, Switzerland

Tokonoma, Documenta 13 off, Kassel, Germany

Mustarinda, Hyrysalmi, Finland, Finland

2011

Harold Arts Residency, Chester Hill, Ohio, United States

One Month Fellowship, French Institut & French Consulate in Chicago

2010

Rural Projects, Gallatin, New York, United States

2009

Festival Electroni{K}, Rennes métropole, Rennes, France

2005

Bocal, Centre National de la danse, Pantin, France

—
READINGS, PERFORMANCES & CONFERENCES (selection)

2016

Le Plateau Frac Île-de-France, Paris, France
8-11, Toronto, Canada

820 Plaza, Montreal, Canada

Borderline Festival, Athens, Greece

Lisa Cooley Gallery, New York, United States

Moca, The Classroom, Laabf 2016, Los Angeles, United States

Montevideo, Reevox festival, Marseille, France

2015

Cal Arts Paul Brach Visiting Artist Series, Los Angeles, United States

Le Chinois, Montreuil, France

Les Ateliers, Clermont-Ferrand, France

Maison De France, Festival Novas Frequencias, Rio De Janeiro, Brazil

Motto, Berlin, Germany

Museum of Fine Arts, Angers, France

National Film Archives, Prague, Czech Republic

2014

Cave 12, Geneva, Switzerland

Church On York, Los Angeles, United States

Esaaa, Annecy, Switzerland

Fox Theater, Vancouver, Canada

Golden Pudel Club, Hambourg, Germany

Klubi, Zurich, Germany

Le Treize, Paris, France

—

**READINGS, PERFORMANCES &
CONFERENCES (selection)**

National Music Center, Calgary, Canada
Néon, Lyon, France

Oslo10, Basel, Switzerland

Soy Festival, Nantes, France

Xchruch, Portland, United States

2013

Atelier Claus, Brussels, Belgium

Ceeac, Strasbourg, France

Cinetonala, Mexico City, Mexico

School of Fine Arts, Toulouse, France

Novel, Annecy, France

Palais de Tokyo, Paris, France

Worm / Iffr Festival, Rotterdam, Netherlands

2012

Academy of Fine Arts, Vienna, Austria

Chalet Society, Paris, France

Cneaï, Chatou, France

Espace B, Paris, France

Les bains douches, Marseille, France

Huguenaut House, Kassel, Germany

La Casa Encendida, Madrid, Espagne

Le Bon Accueil, Rennes, France

Msk – musée des beaux-arts, Gand, Belgium

Olympic Cafe, Paris, France

Scheld'apen, Anvers, Belgium

The Occi, Amsterdam, Netherlands

Wiels, Brussels, Belgium

2011

Comfort Station, Chicago, United States

Croxhapox, Gand, Belgium

Erg Ecole De Recherche Graphique, Brussels,
Belgium

Espace B, Paris, France

Festival Resonance, Mons, Belgium

La Bascule, Rennes, France

2010

Family Bookstore, Los Angeles, United States

Heidi Gallery, Nantes, France

L'amicale, Brussels, Belgium

La Societe des Curiosites, Paris, France

Les Disquaires, Paris, France

Museum of Contemporary Arts, Chicago,
United States

2009

Les Ateliers Claus, Brussels, Belgium

Les Instants Chavires, Paris, France

Museum Kunstpalast, Dusseldorf, Germany

Pocco A Pocco, New York, United States

2008

Oui, Grenoble, France

Palac Akropolis, Prague, Czech republic

Shibuya O-Nest, Tokyo, Japan

2007

La Java, Paris, France

Le Placard, Paris, France

The Empty Bottle, Chicago, United States

2006

Holly Trinity Church, Leeds, United Kingdom

Horncastle, Hull, United Kingdom

2005

Fondation Cartier, Paris, France

Le Plateau, Frac Île-de-France, Paris, France

Trianon, Paris, France

2004

Flashpoint, Washington, United States

Knitting Factory, New York, United States

La Sala Rosa, Montreal, Canada

2001

House Show, Liège, Belgium

—

AWARDS & GRANTS

Fondation nationale des arts graphiques et
plastiques (fondation Rothschild), 2014

Young Belgium Art Prize / Émile Langui Prize
Winner, 2013

Villa Médicis hors les murs, France and
United States, 2010

Discography

—

2016

Comme un seul narcisse, With Cantu Ledesma, Shelter Press, France

2015

Desert Television, as La nuit, Beacon Sound, United States

A Readymade Ceremony, Shelter Press, France
Sculpture, Split CS, Idiosyncratics, Belgium

2014

Those Vermillions Sands, CS, NNA Tapes, United States

Naked Island, as Naked Island, LP, Peak Oil, United States

2013

Visions / Voices, 2xLP, Umor Rex, Mexico

Dark Morse, CS, Shelter Press, France

Taxidermy Of Unicorns, split 2xCS, Watery Starve, United States

2012

A River, CS, Space Slave Editions, United States

Summer Eyes, One side LP, Morc Tapes, Belgium

Brief Obsessions, 2xCS, IHAA, United States

A Transparent Comet, Lathe 7 , Cooper Cult, New Zealand

A Guide to The Sun, as Je suis le petit chevalier, CS, SicSic Tapes, Germany
An Age of Wonder, as Je suis le petit chevalier, LP, Shelter Press / Station Radar, France

On Being Kind to Horses, as Felicia Atkinson, CD, Fluid Audio, United Kingdom

Crystal Arrows for a Cosmic King, as Felicia Atkinson, CS, Sangoplasmo, Pologne

The Owls, as Felicia Atkinson, CS, Le Bon Accueil, France

Venice is Falling, as Felicia Atkinson, CS, ITDN Group, United States

2011

Bois flotté, as Riviere Amur, CS, I Had an Accident, United States

L'Enfant sauvage, as Je suis le petit chevalier, LP, Aguirre, Belgium

O-re-gon, as Felicia Atkinson, CD, Home Normal, United Kingdom / Japan

Discovering Mathematics 2, as Je suis le petit chevalier, CS, No Kings, United States

The Driver, as Felicia Atkinson, Vinyl, Hibernante, United Kingdom

Pannacotta, as Je suis le petit chevalier, split CS, Stunned, United States

A Shelter in Bolinas, as Je suis le petit chevalier, CS, Digitalis, United States

Les Bois rouges, as Felicia Atkinson, CS, Unread, United States

Daughters, as Je suis le petit chevalier, CD, La Station radar, France

2010

Orphelin, I'm the Little Knight, as Je suis le petit chevalier, CS, Kaugummi, France

Gravity's Rainbow, as Je suis le petit chevalier, CD, Ruralfaune, France

Tropical Malady, as Je suis le petit chevalier, CS, I Had an Accident, United States

Akhmatova, as Je suis le petit chevalier, CS, Folkwaste Library, United States

Lakes and Losses, as Felicia Atkinson, CD, Kaugummi, France

L3C, as Stretchandrelax, DL, NOWAKI, France

2009

A Silent Effort in the Night, as Louisville, CD, DBDS, France

2008

La La La, as Felicia Atkinson, CD, Spekk, Japan

Roman anglais, as Felicia Atkinson w/ Sylvain Chauveau, CD, O'Rosa, United Kingdom

2007

Mozart with a Mulet, as Stretchandrelax, DL, Frozen Elephants Music, Germany

Capuche / Barbe, as Stretchandrelax, DL, Rain Music, France

Instead of Buying Shoes, as Stretchandrelax, CD, Nowaki, France

Bibliography

—

PUBLICATION

- Audio Book*, edition of 200 copies, Shelter Press, 2016
- A House A Dance A Poem*, edition of 250 copies, Argument, 2016
- Animals*, edition of 200 copies, Shelter Press, 2016
- Two Possible Replacement Titles...*, edition of 50 copies, Argument, 2015
- Improvising Sculpture as Delayed Fictions*, edition of 1000 copies, Shelter Press, 2014
- The Last Frontier*, edition of 300 copies, Shelter Press, 2014
- A Book Stands Un-Opened*, edition of 200 copies, Shelter Press, 2014
- L'Attraction minerale*, edition of 300 copies, Shelter Press, 2013
- Les Mains oisives du hasard*, edition of 400 copies, Lustre Editions, 2013
- Twenties are Gone*, edition of 700 copies, Shelter Press, 2013
- FB5*, edition of 100 copies, éditions du Livre, 2011
- The Golden Age*, edition of 100 copies, Kaugummi Books, 2010
- Dark Crystal*, edition of 100 copies, Raw Raw Edizioni, 2010
- Dear Volcano*, edition of 100 copies, Kaugummi Books, 2010
- Dream Sequence*, edition of 200 copies, Kaugummi Books, 2009

Works exhibited

—

Là-bas

2017

painted metal rack, plexiglass

300 x 230 x 260 cm

clay, fabrics and wood elements

variable dimensions

production: La Criée centre for contemporary art
courtesy the artiste

—

Ami(e)

2017

plaster, wood, metal

285 x 106 x 470 cm

production: La Criée centre for contemporary art
courtesy the artiste

—

Ici

2017

plaster, wood

180 x 100 x 480 cm

production: La Criée centre for contemporary art
courtesy the artiste

—

I'Oisive (Peter Shire Cover)

2017

painted wood

100 x 100 x 67 cm

clay fabrics and wood elements

variable dimensions

production: La Criée centre for contemporary art
courtesy the artiste

—

Les cartes sans mémoires 1, 2, 3, 4

2017

digital printing aluminum, unique print

diameter 50 cm

production: La Criée centre for contemporary art
courtesy the artiste

—

Émotions 1, 2, 3, 4

2017

wall painting

variable dimensions

production: La Criée centre for contemporary art
courtesy the artiste

—

Un désert

2017

sound piece, 17 min

composed and recorded in Rennes, France, EMS

Studio, Stockholm, Sweden and Santa Fe, New Mexico

production: La Criée centre for contemporary art, with
the support of Elektronmusikstudion, Stockholm
courtesy the artiste

—

I'm Following You (Je te suis)

2017

painted fabric

170x400 cm

production: La Criée centre for contemporary art
courtesy the artiste

—

Audio Book

2017

sound piece, 7 hours

recorded in Arizona, California, Nevada, New Mexico
and EMS Studio, Stockholm

mixed in Luscious Green Studio

production: La Criée centre for contemporary art, with
the support of the French Institute and the Brittany
Region
courtesy the artiste

—

Secrets

2017

film, digital, color, no sound, 7 hours

production: La Criée centre for contemporary art, with
the support of the French Institute and the Brittany
Region

courtesy the artiste

—

Patience Exchange

2017

Scarf hand-knitted by the artist, loaned to a mediator
during his / her working hours

production: La Criée centre for contemporary art
courtesy the artiste

Visuals for the press

Please, respect captions and copyrights.



Felicia Atkinson, *Desert Song*, 2017
collage
courtesy the artiste

Visuals for the press

Please, respect captions and copyrights.



Felicia Atkinson, *Le puits sucré*, 2016
clay, plasticine, wood, iron wire
18x8x23 cm
courtesy the artiste

Visuals for the press

Please, respect captions and copyrights.



Felicia Atkinson, *Wind Dance*, 2016
clay, plasticine, wood, iron wire
33x27x19 cm
courtesy the artiste

Visuals for the press

Please, respect captions and copyrights



Felicia Atkinson, *Emotion 2*, 2017
digital printing on aluminum, unique print
diameter 55 cm
production: Platform Stockholm
private collection
courtesy the artiste

Visuals for the press

Please, respect captions and copyrights



Felicia Atkinson, extract of the film *Secrets*, 2017

film, 7 hours, 3 copys

production: La Criée centre for contemporary art, with the support of the French Institute and the Brittany Region
courtesy the artiste

Visuals for the press

Please, respect captions and copyrights



Felicia Atkinson, image of the recording of the sound piece *Audio Book*, 2017
sound piece, 7 hours, 3 copys
production: La Criée centre for contemporary art, with the support of the
French Institute and the Brittany Region
courtesy the artiste

A Readymade Ceremony

Fans of Felicia Atkinson's haunting and delirium-induced psychedelic drone may be aware that the French artist has also released a number of more 'abstract', musique concrète-related works under the alias Je Suis Le Petit Chevalier, as well as being active as a visual artist and publisher (the latter as a co-founder of Shelter Press). The more observant among them may have noticed a certain closeness between Atkinson's adventures as Le Petit Chevalier and her visual practice, not shared by music released under her own name — or, at least, that the work appearing under pseudonym somehow seemed a better fit for the world of MFAs and artist-run gallery spaces. I write "seemed", in the past tense, as the blurb for Atkinson's new release *A Readymade Ceremony*, released as Felicia Atkinson, heralds "the reunion of her two main projects — under her own name and Je Suis Le Petit Chevalier" and the affirmation of "the obvious link between her visual and sonic body of work".

An immediately obvious symptom of this shift is that the drone is no longer the central structuring device of the music, as it was on releases such as "Visions/Voices" and "O-RE-GON". Instead, a number of discrete elements are presented in an apparently arbitrary fashion. These elements include spoken fragments from Atkinson's recent book *Improvising Sculpture As Delayed Fictions* and from Surrealist writers René Char and Georges Bataille, copious amounts of grungy, clay-like noise, a very bright keyboard piano, and other less recognisable pitched sounds; techniques used in their presentation include repetition, looping, juxtaposition, jump cuts, and so on. The influence of early tape music and musique concrète is clearly discernible, yet there is also a clear formal correspondence with Atkinson's gallery installations, which normally consist of "a series of objects displayed on the floor" — a common mode of display that she knowingly and humourously describes as "made for good pictures for edgy art websites".

This idea of art as "a series of objects" spills over into other activities: the afore-mentioned book *Improvising Sculpture* also consists of a number of fragments arranged higgledy-piggledy both across the page and throughout the whole text, the speaking voice roaming nomadically between various persons and objects. This strand of thought, running across the breadth of Atkinson's practice, could perhaps be named 'sculpture'; it concerns the 'object-likeness' of its elements, be they musical, textual, visual, or otherwise. And yet, this doesn't seem sufficient to describe *A Readymade Ceremony* — indeed, shards of dronish, hallucinogenic dream still float among the debris, supplementing it and also transforming it. For the sake of rhetoric, I will name this transformative excess 'poetry'. I'd hesitate to call the two concepts of 'sculpture' and 'poetry' opposing forces. Rather, it seems to me that what is presented (what stands, to use Rie Nakajima's beautiful turn of phrase; sculpture) also at the same time differs from itself (is re-presented; poetry). "... abstraction connected to emotion connected to a wooden box with no key," intones the artist.

Let's make no bones about it: the poetry in *A Readymade Ceremony* is harder to discern than in previous Felicia Atkinson albums, which may disappoint some fans. But I would urge them to stick with it, and also to investigate Atkinson's work in other media; the excellent "Investigating Sculpture" would be a good place to start. The reward for such an effort is the impression of an ambitious, intelligent, and nuanced artistic practice, the products of which are not without beauty, but can also be surprising, funny, thought-provoking, and occasionally biting (and hilariously) satirical. *A Readymade Ceremony* is perhaps the most coherent statement to emerge from this practice thus far; one could go as far as to say that it sets the benchmark for things to come.

Extra Muros

"Je parle de pierres qui ont toujours couché dehors ou qui dorment dans leur gîte et la nuit des filons. Elles n'intéressent ni l'archéologue ni l'artiste ni le diamantaire. Personne n'en fit des palais, des statues, des bijoux; ou des digues, des remparts, des tombeaux. (...) Elles sont d'avant l'homme; et l'homme, quand il est venu, ne les a pas marquées de l'empreinte de son art et de son industrie. Il ne les a pas manufacturées, les destinant à quelque usage trivial, luxueux ou historique. Elles ne perpétuent que leur propre mémoire"¹.

IL Y AURA
PEUT-ÊTRE
UNE
HARPE...

Félicia Atkinson,
On red Pandas, vue d'exposition,
Kunsthaus Aussenrshil, Zurich, 2012



FÉLICIA ATKINSON
DOPPELGÄNGER: BUTTE
MAGIC OF IGNORANCE
MUJCA ROMA
06700 MEXICO CITY, DF, MEXIQUE
WWW.MUJCAROMA.LINAM.MX
DU 14.07 AU 15.08.13

FÉLICIA ATKINSON,
RYAN FOERSTER,
SHELTER PRESS
L'ATTRACTION MINÉRALE
LIEU COMMUN
25 RUE D'ARMAGNAC
F-31500 TOULOUSE
WWW.LIEU-COMMUN.FR
JUSQU'AU 23.06.13

EN RÉSIDENCE À KOMPLIT, FÉLICIA
ATKINSON EST SÉLECTIONNÉE AU
YOUNG BELGIAN ART PRIZE
EXPOSITION DES ARTISTES SÉLECTION-
NÉS À BOZAR (BRUXELLES)
WWW.YOUNGBELGIANARTPRIZE.COM
DU 27.06 AU 15.09.13

C'est FÉLICIA ATKINSON qui nous a ramené à ce recueil de Roger Caillois, *Pierres*, dont nous citons la dédicace. Il y a, bien sûr, affinités: une commune disponibilité pour les latences des matières, pour ce qui est d'avant l'homme et au-delà, une attention pour l'informe et l'insignifiant. Le travail de Félicia Atkinson s'apparente à une quête méditative, à un rituel divinatoire qui cherche, dans la manipulation hasardeuse des matériaux, à libérer leurs possibles, à délivrer leur écho.

Soyons désinvoltes

Matériaux divers: il s'agit d'argile tassée en blocs irréguliers, d'incrustations; il s'agit de carton, de soie, de tiges de bois; il s'agit de papiers plus ou moins grands, plus ou moins épais, livrés aux mouvements circulaires des couleurs, aux essaimages de taches, aux empreintes. Papiers ensuite pliés, mis en boule. Posés au sol, associés à d'autres éléments, dans une disposition transitoire. Il s'agit, par ailleurs, de sons, de bruitages, agglutinés en mantras, en magmas, étirés en horizons d'attentes, en paysages, en lentes résonances des tréfonds². Sons d'origines multiples: guitare électrique, claviers, synthétiseurs, vibraphones, ordinateur... Sons abordés, en live ou en studio, de la même manière que les ressources plastiques: ils sont invités, accueillis, acceptés. En invitent d'autres, les accueillent, s'y accouplent pour ainsi dire, au cours d'un processus aléa-

toire où l'improvisation et la mise en boucle ouvrent ce que l'artiste appelle des "systèmes d'apparition"³. "Un corps qui dort", dit-elle ailleurs: "Il a l'air endormi, on ne peut pas savoir les rêves qu'il y a dedans, mais on sent que quelque chose de tapi se passe. Il n'y a pas de mot à mettre dessus. Peut-être juste une couverture pour ne pas avoir froid"⁴. Le sommeil, le rêve, ressources prémonitoires des démarches portées non à édifier un répertoire de formes, mais à en rechercher les germes dans une substance: "On rêve avant de contempler, suggérait Gaston Bachelard. Avant d'être un spectacle conscient, tout paysage est une expérience onirique. On ne regarde avec une passion esthétique que les paysages qu'on a d'abord vus en rêve"⁵. Substance multiple, substance composite, substance du monde et du temps, continuum produisant de brefs éclairs, de brèves sédimentations, des "figures variables", propose Maurice Fréchuret dans son étude sur "le mou". Figures "non point issues d'un mode de pensée qui les projettent préconçues dans le futur, mais pétrées dans et par le temps, constituées et érodées tout à la fois par lui"⁶. Figures transitoires, toujours candidates à leur dilution, toujours disposées à défaire leurs composants pour les livrer à la totalité dont ils sont issus, pour les rendre disponibles (perméables) à d'autres conflagrations, elles-mêmes peuplées des sédimentations et passages antérieurs. "C'est comme un "delay" (un "différé") de ce qui a été fait, explique Félicia Atkinson. Quel est cet écho que j'entends? Où va-t-il?"⁷.

Cru, cuit, bouilli, mort et vivant

Réminiscences, boucles, échos, répétitions sont parmi les fluides qui traversent cette esthétique de l'informe. L'indistinction en serait la structure, l'hybridation le signe. Indistinction, hybridation: le travail de Félicia Atkinson nous rallie aux perceptions grandissantes depuis une quarantaine d'années d'un "changement de paradigme" évacuant l'illusoire primauté de l'humanisme occidental. L'homme n'est pas le centre de toute chose: il est une sédimentation mouvante et imprécise d'une totalité avec laquelle il interagit. La dernière documenta de Kassel mettait à l'œuvre cette perception du vivant et de la conscience comme animant la géographie de l'esprit aussi bien que la matière, les objets, la technologie⁸. C'est également cet effritement des catégories qu'explique Donna Haraway dans son *Manifeste Cyborg*: disparition des frontières entre l'humain et l'animal (entre culture et nature), entre l'organique et la machine, entre matérialité et spiritualité (entre "ce qui est physique et ce qui ne l'est pas", l'idéal et le matériel)⁹. Transgression des frontières générant, dit Haraway, "de puissantes fusions et de dangereuses éventualités"¹⁰. Transgressions qui, si elles se vérifient, nous soulagent dans l'informe, dans l'hétérogénéité du monde. Celui-ci ne serait plus dès lors le territoire délimité où ériger un modèle homogène, une essence unificatrice (l'horizon commun et imparable du mythe de l'homme moderne), mais une triche à vivre en nomade.

L'habitat nomade: c'est l'image pressentie pour l'installation de Félicia Atkinson au *Prix de la Jeune Peinture belge* (devenu *Young Belgian Art Prize*). Ce sera, sous le dôme de la coupole Bertouille, "entre le temple et l'atelier"¹¹. Il y aura du bois, de l'argile, du papier, de la soie, des images d'archives, des livres, quelques autres matériaux. Peut-être aussi une harpe...

Laurent Courtens

¹ Roger Caillois, *Pierres*, 1966. nrf, Poésie / Gallimard, Paris, 1971, p. 7. ² Pour un aperçu de la création sonore de Félicia Atkinson: <http://jesuispetitchevalier.bandcamp.com/>, <http://telocastkinson.bandcamp.com/> ou <https://soundcloud.com/feliciatkinson> ³ Entretien avec l'artiste, 25.04.13. ⁴ "Mad Girl Love Songs", entretien avec Sonia Biernacka, mars 2013. http://www.feliciatkinson.be/site/?page_id=499 ⁵ Gaston Bachelard, *L'air et les rêves. Essai sur l'imagination de la matière*, Paris, Librairie José Corti, 1942. Le Livre de Poche, biblio / essais, Paris, 2004, p. 11. ⁶ Maurice Fréchuret, *Le mou et ses formes. Essai sur quelques catégories de la sculpture du XIX^e siècle*, Ecole nationale supérieure des Beaux-Arts, collection Espaces de l'art, Paris, 1998, p. 20. ⁷ Entretien avec l'artiste, 25.04.13. ⁸ Voir Carolyn Christov-Bakargiev, "The dance was very frenetic. lively, rattling, clanging, rolling, controlled, and lasted for a long time", in *DOCUMENTA* (73), *The Book of Books: Catalog 143*, Hatje Cantz, Ostfildern, 2013, pp. 30-48. ⁹ Donna Haraway, "Manifeste Cyborg: science, technologie et féminisme socialiste à la fin du XX^e siècle", 2002. En ligne: <http://www.cyberfeminism.org/txt/cyborgmanifesto.htm> ¹⁰ Ibidem ¹¹ Entretien avec l'artiste, 25.04.13.

Joy To The World

Musique, écriture, danse, arts plastiques... Il est peu de dire que la transversalité, le *crossover* et la diversité sont au cœur de la pratique de Félicia Atkinson. Depuis un peu plus de dix ans maintenant, cette artiste française investit tous les champs de la création, sans privilégier l'un ou l'autre médium, pour constituer un corpus d'une grande densité. S'inscrivant dans les pas des artistes du mouvement Fluxus, dans cette volonté affichée de briser les hiérarchies et bouleverser les frontières entre les disciplines, Félicia Atkinson a choisi de ne pas choisir, s'emparant de chacun des projets qu'elle développe avec la même énergie, quelle que soit la technique choisie. C'est dans la recherche et la construction que réside toute la richesse de sa démarche, le processus d'élaboration étant finalement aussi important que le résultat. Laissant une grande part à l'improvisation, elle se laisse en effet guider par ses intuitions et son ressenti, et construit ses expositions, livres ou disques à partir d'une trame de départ qui s'échafaude à mesure de l'avancée du projet.

L'une des raisons de cette hétérogénéité des formes, atypique dans le paysage artistique français, réside dans la somme d'influences et de références que Félicia Atkinson parvient à assimiler et à s'approprier, sans complexe aucun. Au fil des entretiens donnés par l'artiste sont ainsi convoquées les figures de La Monte Young et Anna Karina, Antonin Artaud et Steve Paxton, Guy Debord et Will Oldham, pour n'en citer que quelques-unes. Autant de références que l'artiste a faites siennes, et qui viennent nourrir sa propre pratique artistique. De la même manière, dans l'un de ses albums récents, *A Readymade Ceremony*, apparaissent des extraits de textes de Georges Bataille et René Char, en écho à ses réflexions et interrogations. Ce sont ces grands écarts stylistiques pleinement assumés, voire revendiqués, qui font toute la complexité et la richesse du travail de Félicia Atkinson.

* - *A Readymade Ceremony*, LP/CD, Shelter Press, France

Néanmoins, si cette dernière est imprégnée des œuvres de ces figures tutélaires, elle est également influencée par des éléments qui relèvent plutôt de l'indicible, de la sensation, voire du quotidien, qu'il s'agisse de la contemplation d'un paysage, de l'observation d'un animal ou d'une phrase glanée au hasard d'une conversation. Une forme de porosité, d'ouverture au monde, qui lui permet de s'emparer de tout ce qu'elle vit, lit et écoute, et témoigne de sa grande liberté d'action et de pensée. Entre la quiétude du monde et son vacarme, entre la nature paisible et la ville foisonnante, entre le folk et la noise, Félicia Atkinson trace un sillon extrêmement personnel, où les notions de flux continu et de mouvement permanent sont omniprésentes, irrigant l'ensemble de ses créations.

Son exposition récente à Brest, intitulée *Dinosaur Acts? (Une forêt se pétrifie)*, est emblématique de cette démarche. Derrière ce titre aussi énigmatique que poétique, qui fait notamment écho au groupe américain de *slowcore* *Low*, se déploie une réflexion sur notre rapport à la nature et à l'environnement, sur le passage du temps, tout en perpétuant ce processus de création si singulier où se mêlent les formats – l'exposition n'est que le prélude à un roman en cours d'écriture –, les supports – photographies, projection vidéo, son, aquarelle, etc. – et les influences – ici, Bruno Latour, John Cage ou Donald Winnicott. C'est par le biais d'une approche extrêmement sensible que s'incarne, comme à l'accoutumée, cette réflexion. Une approche où l'évocation, l'allusion, l'emportent sur le fait d'asséner une vérité et un discours uniques. Les différentes œuvres rassemblées se répondent en effet entre elles et jeux de lumière, filtres colorés, éléments sculpturaux, bribes sonores et textuelles s'entremêlent pour instaurer une ambiance propice à l'évasion, à un moment hors du temps, que chacun ressentira et interprétera différemment en fonction de son propre *background*.

** - *Dinosaur Acts? (Une forêt se pétrifie)*, exposition du 28 septembre au 10 novembre 2016. Les Abords, espace d'exposition de l'Université de Bretagne Occidentale, Brest.

Text

Antoine Marchand, *Joy To The World*, october 2016

2/2

Bien qu'une telle démarche puisse de prime abord déstabiliser, tant les références et les formes sont multiples, l'énergie, la sensibilité et l'enthousiasme qui émanent du travail de Félicia Atkinson balayaient finalement tous les doutes pour nous entraîner dans un univers au potentiel narratif évident. Difficile alors, à l'heure de mettre des mots sur la pratique artistique de cette jeune artiste, de ne pas évoquer Robert Filliou et sa fameuse antienne, « L'art est ce qui rend la vie plus intéressante que l'art ». Si elle peut paraître quelque peu galvaudée aujourd'hui à force d'avoir été utilisée à tort et à travers, force est de constater que cette phrase résume à merveille la philosophie prônée par Félicia Atkinson, dans ce souci perpétuel de partage, de découverte et de mouvement.

Practical informations

— exhibition

title

Spoken Word (une chanson parlée)

artist

Félicia Atkinson

curator

Sophie Kaplan, director of de La Criée centre for contemporary art

production

La Criée centre for contemporary art
with the support of Elektronmusikstudion,
Stockholm, the French Institute and the Brittany
Region

—
from 1st April to 28th May 2017

opening

Friday 31st March 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

— events

meeting with Félicia Atkinson

Saturday 1st April 2017 at 3 pm

Green Flash

Hanne Lippard

performance

reading en anglais

Wednesday 10th May 2017 at 7 pm

Crosspiece visit

visit of the exhibition by the storyteller

Vincent Rouard

Saturday 13th May 2017 at 3 pm

Green Flash

EUROPEAN MUSEUM NIGHT

Saturday 20th May 2017

Élise Ladoué and Felicia Atkinson

Omega

performance

from 9 pm and 11 pm

—
LA CRIÉE
CENTRE D'ART
CONTEMPORAIN
RENNES - F

La Criée centre for contemporary art

place Honoré Commeurec

halles centrales

F - 35000 Rennes

02 23 62 25 10

la-cree@ville-rennes.fr

www.creee.org

Facebook: @la.creee.art.contemporain

Twitter: @la_creee

Instagram: lacreecentredart



rennes
VIVRE EN INTELLIGENCE

