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ONE THING AFTER ANOTHER AMALIA PICA

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Exposition

Du 5 juin au 17 août 2014

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Vernissage

Jeudi 5 juin 2014, 18h30

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Visite After Work de l'exposition

Vendredi 13 juin 2014, 17h

—

Les Rayons Verts

« Repasser les singes »

Dector & Dupuy

Visite guidée dans les rues de Rennes

Samedi 14 juin 2014, 16h

« Course de lenteur »

Fanny de Chaillé

Rue Vasselot, Rennes

Dimanche 6 juillet 2014, 16h

En partenariat avec les Tombées de la Nuit

—

Commissariat : Sophie Kaplan

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Production

La Criée centre d'art contemporain
avec le soutien de la galerie Stigter van Doesburg,
Amsterdam

Contact presse :
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Communiqué

—
Pour sa première exposition personnelle en France, l'artiste argentine basée à Londres Amalia Pica prolonge un projet initié au musée Tamayo de Mexico à l'été 2013. À La Criée elle présente un ensemble de sculptures ainsi qu'un film inédit, à travers lesquels elle poursuit son exploration à la fois formelle et politique de la théorie mathématique des ensembles.

Les œuvres de Pica évoquent les systèmes d'échanges, de transmission et de réception de l'information, en même temps qu'elles proposent une relecture des avant-gardes et de l'abstraction.

La question de la communication, de l'énonciation et de la nature performative du langage - verbal ou non - est l'un des centres d'intérêts principaux de l'artiste, qui en explore les systèmes et fonctionnements. Au travers de la sculpture, la photographie, l'installation, la performance ou encore de la vidéo, son travail s'attache à définir des codes communicationnels qui nous seraient communs, au-delà des barrières du langage.

En 2011, Amalia Pica présente à la 54^{ème} biennale de Venise *Venn Diagrams (under the spotlight)*, une projection lumineuse de deux cercles colorés, qui s'inspire de la théorie des ensembles éponyme, utilisée pour définir les relations logico-mathématiques d'inclusion et d'exclusion.

La référence aux diagrammes de Venn a une résonance particulière pour l'artiste dans la mesure où ceux-ci étaient bannis des programmes scolaires sous la dictature argentine (1976-1983), jugés subversifs en raison de leur potentielle capacité à initier les dynamiques de groupes et les modes de collaboration. L'œuvre met ainsi en avant la dimension politique inhérente aux échanges d'informations.

À partir de 2013, tout d'abord au Musée Tamayo de Mexico avec l'exposition $A \cap B \cap C$, puis à la galerie Herald St. à Londres, la Kunsthalle de Lisbonne, au Van Abbemuseum d'Eindhoven et aujourd'hui à La Criée à Rennes, Amalia Pica rejoue les enjeux soulevés par les diagrammes de Venn. Pour $A \cap B \cap C$, Amalia avait disposé le long des murs des formes géométriques colorées en plexiglas. Régulièrement, des performeurs venaient activer l'exposition : ils se saisissaient de ces éléments, se réunissaient au centre de l'espace, composaient une figure où les formes se combinaient, avant d'aller les reposer, puis de recommencer.

Des photographies et un film ont été réalisés à partir de ces performances. C'est ce dernier qui est présenté à La Criée, au côté d'un ensemble de sculptures spécialement produites pour l'occasion. Réalisé en collaboration avec le cinéaste mexicain Rafael Ortega, le film montre les formes au repos, puis leur activation par les gestes lents des performeurs, enfin la façon dont ces derniers les conjuguent, formant à chaque fois une « phrase » nouvelle. Comme pour tenter de démarrer au point d'ancrage (l'intersection), la double projection débute par des gros-plans si rapprochés des formes géométriques que le récit semble très abstrait, puis lentement il dévoile la performance à mesure que le champ s'élargit.

Les sculptures - des structures en métal auxquelles sont suspendus les mêmes éléments géométriques en plexiglas coloré - sont des « mémoriaux » des différentes compositions formées par les performeurs dans le film. Énoncés visuels qui agissent comme les « fixateurs » du moment où les éléments se sont rencontrés, elles composent autant d'interprétations ou de récits possibles. Cette série de sculptures synthétise par ailleurs de nombreux éléments de l'histoire de la sculpture abstraite, du minimalisme au cinétisme, en passant par le constructivisme.

L'exposition d'Amalia Pica à La Criée propose un récit sans parole. Ce récit est une invitation à réfléchir à la construction, à la composition et à l'efficacité même de tout récit et de tout langage, une sémiotique plastique en somme.

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Amalia Pica est née en 1978 à Neuquén en Argentine.
Elle vit et travaille à Londres.

Les Rayons Verts

« Repasser les singes »

Dector & Dupuy

Samedi 14 juin 2014, 16h

Visite guidée dans les rues de Rennes

Départ de La Criée, durée environ 1h30

Détournant les attendus de la visite guidée, les artistes Dector & Dupuy, nous font découvrir une face fantasque et cachée de Rennes à travers leurs interprétations « imagino-documentaires » d'objets trouvés lors d'une série de repérages préparatoires -traces de balais, écritures sur un mur et autres portes entrebaillées-.

« Les artistes Michel Dector et Michel Dupuy sont nés respectivement en 1951 et 1949. La démarche de Dector & Dupuy procède, depuis les années 1980, d'un travail préalable de collecte au coeur de la ville : ils arpentent les milieux urbains en quête de traces, d'indices de vie dont ils s'emparent. Ces collectes, à la fois rebuts urbains ou signes revendicatifs « traqués » par les artistes sont à l'origine d'un processus qui s'établit autour de la notion de déplacement. Par le dérangement de ces signes, les deux artistes confèrent une visibilité et une importance à des moments qui relèvent du presque rien. Leur travail autour des slogans collectés a été particulièrement remarqué lors de l'exposition *Hardcore* au Palais de Tokyo en 2003 (commissariat Jérôme Sans). »

Source : <http://www.fiac.com>

« Course de lenteur »

Fanny de Chaillé

Dimanche 6 juillet 2014, 16h

Rue Vasselot, Rennes

Durée environ 1h

Un projet présenté par La Criée et le festival Les Tombées de la nuit

Sur une invitation de Jan Kopp

« La course est une épreuve de vitesse ; une compétition sur une distance, un parcours donné. Je veux dans l'espace public organiser une course pour un grand nombre de personnes. En ces temps de promotion d'une certaine rapidité, combativité, compétitivité, productivité, je veux organiser une course qui irait à l'inverse de sa vocation, renverser son processus et inventer une nouvelle règle :

le loser c'est le gagnant !

Cette course est une course de lenteur, elle suit les règles de ce type de compétition mais son but est inversé : c'est celui qui arrive le dernier, qui est donc le plus lent, qui gagne la course. Tout le monde peut s'inscrire, le parcours est de 50 mètres environ et la règle est simple : il s'agit d'avancer, d'avancer toujours. Les arrêts et retours en arrière sont interdits. Avancer, donc, le plus lentement possible dans le but d'atteindre la ligne d'arrivée en dernier. »

Fanny de Chaillé

Distribution

Directrice de course : fanny de chaillé

Assistant : christophe Ives

Course de lenteur (2010)

Un projet participatif pour l'espace public, de Fanny de Chaillé.

Course de lenteur a été créé le 5 juin 2010 au cours du Festival Traverses 92 à Issy-les-Moulineaux.

Production : Association Display en résidence au Théâtre de la Cité Internationale, Paris. L'Association Display est soutenue par la DRAC Ile-de-France, Ministère de la Culture et de la Communication au titre de l'aide à la compagnie.

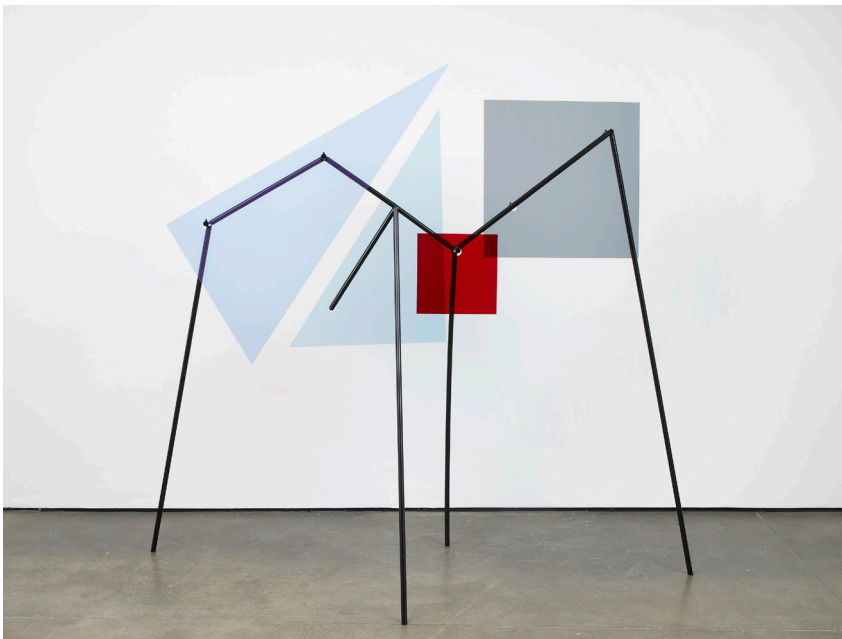
« One Thing After Another », Amalia Pica

Visuels disponibles

Merci de respecter et de mentionner les légendes et les crédits photos lors des reproductions.



Amalia Pica, *Memorial for Intersections #1*, 2013
Acier et plexiglas colorés. 184 x 220 x 114 cm.
Courtesy Stigter van Doesburg, Amsterdam; Herald St., Londres;
Johann Koenig, Berlin; Marc Foxx, Los Angeles.



Amalia Pica, *Memorial for Intersections #2*, 2013
Acier et plexiglas colorés. 200 x 220 x 94 cm.
Courtesy Stigter van Doesburg, Amsterdam; Herald St., Londres;
Johann Koenig, Berlin; Marc Foxx, Los Angeles.

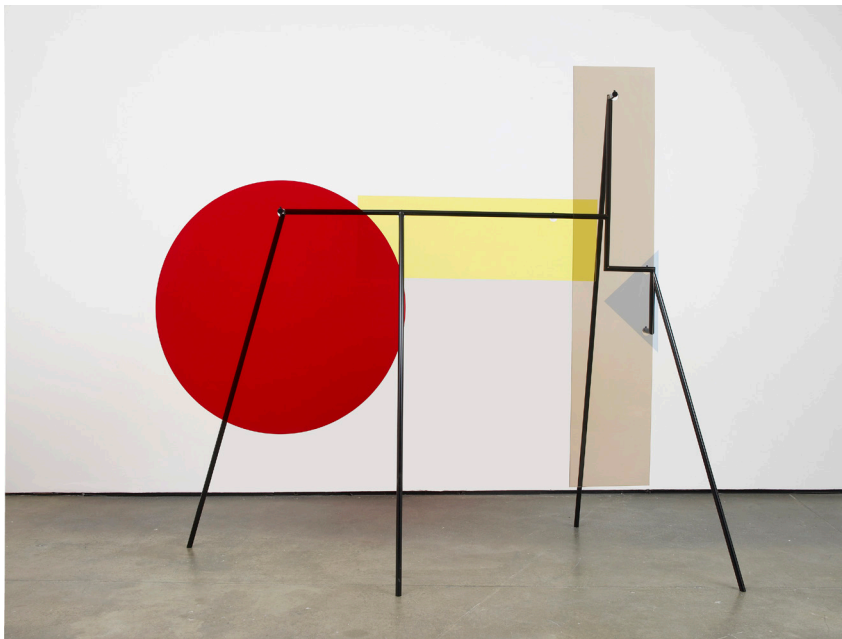
« One Thing After Another », Amalia Pica

Visuels disponibles

Merci de respecter et de mentionner les légendes et les crédits photos lors des reproductions.



Amalia Pica, *Memorial for Intersections #3*, 2013
Acier et plexiglas colorés. 198 x 278 x 100 cm.
Courtesy Stigter van Doesburg, Amsterdam; Herald St., Londres;
Johann Koenig, Berlin; Marc Foxx, Los Angeles.



Amalia Pica, *Memorial for Intersections #4*, 2013
Acier et plexiglas colorés. 180 x 200 x 85 cm
Courtesy Stigter van Doesburg, Amsterdam; Herald St., Londres; Johann
Koenig, Berlin; Marc Foxx, Los Angeles.

« One Thing After Another », Amalia Pica

Visuels disponibles

Merci de respecter et de mentionner les légendes et les crédits photos lors des reproductions.



Amalia Pica, *A∩B∩C*, 2013
Vue de l'installation avec performance. Museo Tamayo, Mexico.
Courtesy Stigter van Doesburg, Amsterdam; Herald St., Londres;
Johann Koenig, Berlin; Marc Foxx, Los Angeles.



Amalia Pica, *A∩B∩C*, 2013
Vue de l'installation avec performance. Museo Tamayo, Mexico.
Courtesy Stigter van Doesburg, Amsterdam; Herald St., Londres;
Johann Koenig, Berlin; Marc Foxx, Los Angeles.

Liste des œuvres exposées

One Thing After Another

Amalia Pica

Maremila

Mirediro

Remoromi

Similama

2014

Quatre sculptures, acier laqué, Perspex colorés

Production La Criée centre d'art contemporain

avec le soutien de la galerie Stigter van Doesburg, Amsterdam.

ANBNANBN, 2014

Amalia Pica / Rafael Ortega

Double projection, vidéo couleur, son, 43'

Courtesy Amalia Pica / Rafael Ortega; Stigter van Doesburg,
Amsterdam; Herald St., Londres; Johann Koenig, Berlin; Marc
Foxx, Los Angeles.

Biographie et bibliographie

AMALIA PICA

Née en 1978 à Neuquén, Argentine
Vit et travaille à Londres, Royaume-Uni

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EXPOSITIONS INDIVIDUELLES (sélection)

2014

One Thing After Another, La Criée centre d'art contemporain, Rennes, France

A∩B∩C (line), Van Abbemuseum, Eindhoven, Pays-Bas

2013

What Colour is the Horse?, Museo Nacional de Bellas Artes, Neuquén, Argentine

Se essas paredes falassem, Phosphorus, São Paulo, Brésil

A∩B∩C (line), Herald St, Londres, RU

List Visual Arts Center, Cambridge (MA), USA

Museum of Contemporary Art, Chicago (IL), USA

Memorial for intersections, Kunsthalle Lissabon, Lisbonne, Portugal

Low Visibility, Johann König, Berlin, Allemagne

A∩B∩C (line), Museo Tamayo, Mexico, Mexique

Galerie Johann König, Berlin, Allemagne

2012

Chronic Listeners, Kunsthalle Sankt Gallen, St. Gallen, Suisse

Amalia Pica, Chisenhale Gallery, Londres, RU

On paper, Basis, Francfort-sur-le-Main, Allemagne

For Shower Singers, Modern Art Oxford, RU

Art Statements, Art Basel, Diana Stigter, Amsterdam, Pays-Bas

2011

Endymion's Journey, Marc Foxx Gallery, Los Angeles (CA), USA

I am Tower of Hamlets as I am in Tower of Hamlets, just like a lot of people, Off-site project, Chisenhale Gallery, Londres, RU

Amalia Pica: UMMA Projects, University of Michigan Museum of Art, Ann Arbor (MI), USA

Microphones, Red Carpet, SKOR, Inkijk, Amsterdam, Pays-Bas

2010

Babble, blabber, chatter, gibber, jabber, patter, prattle, rattle, yammer, yada yada yada, Malmö Konsthall, Malmö, Suède

Babble, blabber, chatter, gibber, jabber, patter, prattle, rattle, yammer, yada yada yada, Galerie Diana Stigter, Amsterdam, Pays-Bas

Alongside (two-person with Leonor Antunes), Marc Foxx Gallery, Los Angeles (CA), USA

Project Show Exhibition, Chisenhale Gallery, Londres, RU

Microphones, SKOR, Inkijk, Amsterdam, Pays-Bas

Alon Levin presents Arte Shows: Amalia Pica, Project Room Gallery Klemms, Berlin, Allemagne

2009

Some of that colour (A Task for Poetry #3), Onomatopee, Eindhoven, Pays-Bas

On Education, Galerie Christina Wilson, Copenhague, Danemark

2008

Sorry for the metaphor, Artis, Den Bosch, Pays-Bas

Robinson Crusoe, Centro Cultural Montehermoso, Vitoria-Gasteiz, Espagne

2007

Grayscale BijlAIR, Stedelijk, Museum Bureau, Amsterdam, Pays-Bas

2006

Si no estas tu, Galerie Fons Welters Playstation, Amsterdam, Pays-Bas

Biographie et bibliographie

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EXPOSITIONS COLLECTIVES RÉCENTES (sélection)

2014

Beyond The Process, Kunstraum Innsbruck, Innsbruck, Autriche

2013

Audible Forces, F-320, New Delhi, Inde

Ground control to Major Tom, Cookie Butcher, Anvers, Belgique

Pablo Bronstein / Amalia Pica, Ignacio Liprandi Arte Contemporáneo, Buenos Aires, Argentine

When Attitudes Became Form Became Attitudes, Museum of Contemporary Art, Detroit (MI), USA

Ruins in Reverse, Tate Modern Project Space, Londres, RU; Museo de Arte de Lima, Pérou

Quiet, Temple Contemporary, Philadelphie (PA), USA

Emmy Moore's Journal, Salts, Bâle, Suisse

The Future Generation Art Prize@Venice 2013, Palazzo Contarini Polignac, Venise, Italie

P&Co., Thomas Duncan Gallery, Los Angeles (CA), USA

Version Control, Arnolfini, Bristol, RU

Artificial Amsterdam, de Appel Arts Centre, Amsterdam, Pays-Bas

2012

Block, Pillar, Slab, Beam, Aspen Art Museum, Aspen (CO), USA

Coded Transmission, galerie schleicher+lange, Berlin, Allemagne

Common Ground, Public Art Fund, New York (NY), USA

Future Generation Art Prize 2012, PinchukArtCentre, Kiev, Ukraine

Idea is the Object, D'Amelio Gallery, New York (NY), USA

Material Information, Nordenfjeldske Kunstindustriemuseum, Trondheim, Norvège; HKS, Bergen, Norvège

Nathaniel Mellors, Amalia Pica, Pilvi Takala, Galerie Diana Stigter, Amsterdam, Pays-Bas

New Works, Herald St, Londres, RU

On Apology, CCA Wattis, San Francisco (CA), USA

When Attitudes Became Form Became Attitudes, CCA Wattis, San Francisco (CA), USA

The Ungovernables: Generational Triennial, New Museum, New York (NY), USA

Ritual without Myth, Royal College of Art, Londres, RU

Au Loin, une ile!, Fondation Ricard, Paris et Frac Aquitaine, Bordeaux, France

Silence, Menil Collection, Houston (TX), USA

2011

Priority Moments, Herald St, Londres, RU

Incheon Women Artists' Biennale, Incheon, Corée

ILLUMInations, curated by Bice Curiger, 54^{ème} biennale de Venise, Venise, Italie

Distant Star, kurimanzutto, Mexico, Mexique; Los Angeles (CA), USA

Viewpoints, Cisneros Fontanals Foundation, Miami (FL), USA

Unresolved circumstances: video art from Latin America, The Museum of Latin American Art, Long Beach (CA), USA

Weltraum/Space, About a Dream, Kunstahalle Wien, Vienne, Autriche

Session_15_Press Release, curated by FormContent, BolteLang, Zurich, Suisse

Coup d'eclat, Fort du Bruissin, Lyon, France

Testing Ground, Zabłudowicz Collection London, Londres, RU

Characters in search of an exit, MOTInternational, Londres, RU

NEXT SEASON, Marc Foxx Gallery, Los Angeles (CA), USA

The October Issue, Louise T. Blouin Foundation, Londres, RU

The Walls That Divide Us, Apexart, New York (NY), USA

Two Version of the Imaginary, Annet Gelink Gallery, Amsterdam, Pays-Bas

A space without a use, IBID projects, Londres, RU

Biographie et bibliographie

2010

With Words Like Smoke, Chelsea Space, Londres, RU

Artists and Cities: Aichi Triennale, Aichi Arts Center, Nagoya City Art Museum, Nagoya, Japon

To the highest Mountain, Gallery Christina Wilson, Copenhagen, Danemark

Buen viaje, Hayward Gallery, Londres, RU

Hey, We're Closed!, Hayward Gallery, Londres, RU

Figures don't lie but liars can figure, Performance in collaboration with Mariana Castillo Debal, Serpentine Map Marathon, Serpentine Gallery, Londres, RU

The Chained Lady, the Microscope and the Southern Fish, School of Fine Arts Gallery, University of Canterbury, Christchurch, Nouvelle Zelande

With words likes smoke, Chelsea Project Space, Londres, RU

2009

Every version belongs to the myth, Project Arts Center, Dublin, Irlande

Pete and repeat, Zabłudowicz Collection project space, Londres, RU

Manifestacion Internacional de performance, CEIA, Belo Horizonte, Brésil

Deceitful moon, Hayward Gallery project space, Londres, RU

Amalia Pica & Felix Gmelin, Vilma Gold Gallery, Londres, RU

Art Rotterdam Fair with Gallery Diana Stigter, Rotterdam, Pays-Bas

Street of Sculptures, Open Source, Public Realm, Amsterdam, Pays-Bas

2008

Ayudas 07, Centro Cultural Montehermoso, Vitoria-Gasteiz, Espagne

Word Event, Kunsthalle Basel, Bâle, Suisse

Nothing of North, Alexandra Saheb Gallery, Berlin, Allemagne

Certamen, Explum, Puerto Lumbreras, Murcia, Espagne

Fiac Art Fair with Gallery Diana Stigter, Paris, France

2007

Drawing typologies, Stedelijk Museum, Amsterdam, Pays-Bas

Border Jam, Museo Municipal Juan Manuel Blanes, Montevideo, Uruguay

I know the world 2, Spawasser Hq, Berlin, Allemagne

100 x winter, Museum De Paviljoens, Almere, Pays-Bas

2006

We all laughed at Christopher Columbus, Platform Garanti, Istanbul, Turkey; Stedelijk Museum Beaureau, Amsterdam, Pays-Bas

In order of appearance, Living Art Museum, Reykjavik, Islande

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RÉSIDENCES

2012

Headlands Center for the Arts, Sausalito, Californie (CA), USA

2011

Uqbar Foundation at Casa Vecina, Mexico, Mexique

2010

Residency at Markus Lennikus, Baurmarkt 9, Vienne, Autriche

2009

CEIA, Performance workshop, Belo Horizonte, Brésil

2007

BijlAIR; Centrum Beeldende Kunst Zuidoost; Stedelijk Museum Bureau, Amsterdam, Pays-Bas

2002

TRAMA Artists cooperation and confrontation program, San Miguel de Tucuman, Argentine

Biographie et bibliographie

PRIX

2011

Paul Hamlyn Foundation Award, RU

Cisneros Fontanals Foundations Grants & Commissions Program, USA

Illy Prize, Art Rotterdam, Pays-Bas

2007

Ayudas 07, C.C. Montehermoso, Espagne

Certamen, Explum, Espagne

2004

Mention du jury, Madrid Abierto, Espagne

PUBLICATIONS (sélection)

Amalia Pica, Chicago : Museum of Contemporary Art Chicago ; MIT List Visual Arts Center, 2013

This Title is an Artwork of Mine- a group exhibition in a book, Copenhague : Revolver Publishing, 2013

Ritual Without Myth, Londres : Royal College of Art, 2012

The Ungovernables, New York : New Museum, 2012

Amalia Pica - ILLUMInations: 54th International Art Exhibition La Biennale Di Venezia *Vermoortel, Piernal*, Venise : Marsilio Editori, 2011

About a Dream, Vienne : Kunsthalle Wien, 2011

Amalia Pica, Malmö : Malmö Konsthall, 2010

The Chained Lady, the Microscope & the Southern Fish, Christchurch : University of Canterbury ; School of Fine Arts Gallery, 2010

With words like smoke, Londres : Chelsea space, 2010

Contemporary Art in Latin America, Londres : Black dog publishing, 2010

Pete and Repeat: Works from the Zabudowicz Collection, Londres : Zabudowicz Art Projects, 2009

Some of that colour, Eindhoven : Onomatopoeie, , 2009

Questioning myths and clichés, Amsterdam : Stedelijk Museum, 2007

PRESSE (sélection)

Filipa Ramos, « Amalia Pica », in *Frieze*, n°161, mars 2014

« Memorial for intersections. Amalia Pica », in *Cura Magazine online*, décembre 2013

Francesca Gavin, « Colour Theory / Amalia Pica », in *Sleek Magazine*, septembre 2013

« 100 best fall shows », in *Modern Painters*, septembre 2013

Ana Teixeira Pinto, « Amalia Pica's "Low Visability" », in *Art Agenda*, juillet 2013

« Amalia Pica », in *This is Tomorrow*, juillet 2013

« Basel Unlimited - Top five works to see... », in *Art Review online*, juin 2013

Iori Waxman, « Speaking very quietly: Amalia Pica at the MCA », in *Chicago Tribune*, 19 juin 2013

Nuit Banai, « Amalia Pica, MIT List Visual Arts Center », in *Artforum*, avril 2013

Michelman, Elizabeth « Amalia Pica »s wrldly eavesdropping », in *Artscope*, mars-avril 2013

Stephanie Cardon, « Babble, Blabber, Chatter, Gibber, Jabber: Amalia Pica's quiet subversion at the List », in *bigredandshiny.com*, mars 2013

June Wulff, « Boston-area to do list », in *The Boston Globe*, mars 2013

« Strangers, 2008 », in *Private Eye*, mars 2013

Sam Cane, « Amalia Pica: For Shower Singers », in *Aesthetica*, mars 2013

Greg Cook, « Amalia Pica's Emo sculpture », in *The Phoenix*, février 22

« Amalia Pica At Modern Art Oxford », in *Art of England*, janvier 2013

Jacob Proctor, « Amalia Pica, MIT List Visual Arts Center », in *Artforum*, janvier 2013

Sarah Mayhew, « Simply Complex », in *Oxford Mail*, 17 janvier 2013

« Amalia Pica at Modern Art Oxford », in *Oxford Today*, 14 janvier 2013

« Amalia Pica: Questionnaire », in *Frieze*, n°148, juillet-août 2012

Pavel S. Pys, « Amalia Pica at Chisenhale, London » in *Mousse online*, 2 juillet 2012

Biographie et bibliographie

— PRESSE (sélection)

Maxine Kopsa, « Conceptual Sex: Modernism acknowledges colour » in *Metropolis M*, n°3, juin - juillet 2012

« Amalia Pica, in the studio with Charlotte Bonham-carter », in *Art in America*, juin-juillet 2012

Skye Sherwin, « Artist of the Week 196: Amalia Pica », in *The Guardian*, 28 juin 2012

Kari Rittenback, « Amalia Pica at Chisenhale », in *Rhizome online*, 27 juin 2012

Kevin McGarry, « Out There | Art in Plein Air », in *New York Times Style Magazine*, juillet 2012

Eric Banks, « Against Monuments », in *The New York review of Books*, 17 mars 2012

Holland Cotter, « Quiet Disobedience », in *The New York Times*, 17 février 2012

« Diary: Amalia Pica, Karsten Fodinger », in *Mousse*, n°32, février 2012

« Amalia Pica and Karsten Fodinger open exhibition at Kunsthalle St. Gallen », in *artdaily.org*, 30 janvier 2012

Antonio Garcia, « Para mi mamá, que está viva. », in *Suelta*, mai 2012

« Amalia Pica », in *The Oxford Times*, December 2012

« Best of 2011 », in *Metropolis M*, December - janvier 2011

Joanna Fiduccia, « Amalia Pica's "Endymion's Journey" », in *Art Agenda*, septembre 2011

Perry, Colin « Mixed signals: Amalia Pica explores our fraught attempts at information exchange », *Modern Painters*, octobre 2011

« The Long Arm of the Metaphor », *Dalston Literary Review*, 25 octobre 2011

Claire Bishop, « Safety In Numbers », in *Artforum*, septembre 2011

Sally O'reilly, « Focus: Amalia Pica », in *Frieze*, n°140, juin-août 2011

Charlotte Jansen, « A Space without a use at IBID », in *artslant.com*, 11 août 2011

John Carlos Cantu, « Amalia Pica display at UMMA explores difficulty of communication », in *AnnArbor.com*, 12 juillet 2011

Oscar Smoljan, « Une neuquina en la bienal de venecia », in *Rio Negro online*, 15 juin 2011

Catherine Taft, « Leonor Antunes and Amalia Pica at Marc Foxx », in *Artforum*, mai 2010

« Amalia Pica », in *Fahrenheit*, mars 2010

Sandra Spijkerman, « Signalement: Amalia Pica », in *Kunstbeeld*, n°2, février 2010

Michelle Robecchi, « Art is a Constant Negotiation with Reality », in *Mousse*, n°25, septembre 2010

Jessica Lack, « Exhibitions: Deceitful Moon », in *The Guardian*, 1^{er} août 2009

Bauza, Soledad « Arte, Patria, censura y poesía: el color del caballo de Artigas », in *La Republica, Montevideo*, 12 août 2007

« Montevideo sera sede de Encuentro Regional de Arte », in *El Pais*, 9 août 2007

Carlos Reyes, « Interview: Arte que interviene », in *El Pais*, 9 août 2007

« El paisaje montevideano será cambiado por artistas », in *El Pais*, 29 mai 2007

LauraSchleussner, « The making of the moment: the work of Argentinean artist Amalia Pica », in *XYMARA online magazine*, mars 2007

Nils Van Beek, « Midden in de winternacht », in *Mister Motley*, n°12, décembre 2006

Tirdad Zolghard, « We all laughed at Christopher Columbus. », in *Frieze*, n°103, novembre 2006

Laura van Grinsven, « Amalia Pica: "Playstation" – Si no estas tu » », in *artnews.org*, 25 novembre 2006

Bert Mebius, « Lachem om Columbus », in *Tubelight*, n°46, septembre-octobre 2006

Catherine Jones, « All I not what it seems in artist Amalia Pica's whitewashed statues », in *Liverpool Daily Post*, 22 septembre 2006

Maxine Kopsa, « We zien hetwel op tv », in *Metropolis M*, n°1, février-mars 2006

Michael Gibbs, « Time and Again », in *Art Monthly*, n°283, février 2005

« Monument to Change », in *Art Review*, février 2005

Texte :

Filipa Ramos, « Amalia Pica »,
in *Frieze*, n°161, mars 2014

PORTUGAL

AMALIA PICA Kunsthalle Lissabon, Lisbon

Can a performance become a sculpture and, if so, is such a transmutation achieved through duration or repetition? How can a body that lives and breathes be replaced by an immobile presence? Such questions lay at the heart of 'Memorial for Intersections', Argentinean artist Amalia Pica's exhibition at Kunsthalle Lissabon. The London-based artist's first show in Portugal articulated Pica's ongoing speculations about the subversive potential of Venn diagrams, and took her attempts to socially activate these mathematical representations a step further.

Venn diagrams – which depict elementary set relationships – were banned from primary education during the last dictatorship in Argentina (1976–83), according to the artist, because they illustrated collaborative practices and collective actions. Last year, Pica employed a group of four performers to compose new Venn diagrams using colourful, geometric, flat Perspex forms. These were enacted at the Museo Tamayo in Mexico City and at Herald St in London.

The diagram-building performances at the Museo Tamayo were documented in a series of black and white photographs that became the basis for the project at Kunsthalle Lissabon. Here, alongside two of these images, three large sculptural elements – which result from the artist's reading of the original photographic documentation – were shown one at a time, for around a month each. This meant that, in order to see the complete exhibition, the viewer needed to pay a monthly visit to the space.

Memorials for Intersections 2, 1 and 4 (2013, presented throughout the months of November, December and January, respectively) comprise minimalist, black metallic structures that include the brightly coloured

translucent circles, triangles, rectangles and squares that generate each composition. The structures transform the original human gestures into cold, stylized frames that know no strain or tremor. The temporal and formal unpredictability of the original performances – it was impossible to determine their precise length, or to predict the exact configuration of each new group – becomes a permanent sculpture, or, in the artist's words, 'a memorial'. But if most memorials are monuments – that is, embedded in a rich substrata of symbolic references – 'Memorials for Intersections' is a delicate and literal tribute to the truisms of algebra and, in particular, to the branch of mathematics that – by observing the characteristics of groups – celebrates touch, union and confluence.

Despite being fixed, the colourful plastic surfaces have a relative mobility: even if they cannot be removed or interchanged, they can be slightly rearranged. This reiterates the transience of the initial impulse, as well as articulating the relationship between gesture, documentation and object. Despite this process, the simplicity and playfulness of each memorial bears a disconcerting plainness that claims direct filiation to the best minimalist and constructivist traditions. The transparent geometrical figures that stand on the large metal frames assume shifting tones throughout the day, an ever-changing structure that reverberates the live acts that originated it.

The memorials can mean many things: they can be the transubstantiation of the hands that hold the shapes; a crystallization of the produced variations; the result of a faulty photographic documentation, or even the distilled remnants of a country's troubled past. Yet, they remain a solid body of sculptural figures that have a life and a presence of their own, regardless of their stratification. And so it seems that, yes, a performance can indeed become a very good sculpture.

FILIPA RAMOS

Amalia Pica
Memorial for Intersections #1,
2013, colour-coated steel
and Perspex, 1.8 x 2.2 x 1.1 m



Texte :

« Memorial for intersections. Amalia Pica »,
in *Cura Magazine online*, décembre 2013

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Memorial for intersections. Amalia Pica



Argentinian artist Amalia Pica presents for the first time her work in Portugal within the show *Memorial for intersections*, hosted at [Kunsthalle Lissabon](#). The project is characterized by a dynamic temporal dimension, with a set of three different sculptures shown individually during the three months of the exhibition. A sort of progressive unveiling, where Pica's work appears in all its formal and conceptual depth. This new presentation is the development of some of the artist's previous projects, in particular of $A \cap B \cap C$ displayed at Museo Tamayo in Mexico and at Herald St. in London earlier this year: the photographic documentation of this performance work, based on the arrangement of geometric Perspex shapes in the exhibition space, represents the starting point for Kunsthalle Lissabon's sculptures. These are thus catalysts for stories of avant-garde and abstraction, of rise and fall of utopias and appear as memorials for ephemeral moments, for transient episodes and images in which forms did represent and effectively create cooperation between individuals.

As usual in the artist's practice, the idea of communication, exchange of information and collective actions is the core for works which explore different media and motifs.

[Kunsthalle Lissabon](#)

Avenida da Liberdade 211 – 1

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8 November 2013 – 2 February 2014



CAMBRIDGE, MA

Amalia Pica

MIT LIST VISUAL ARTS CENTER

In her first major museum exhibition in the United States, Amalia Pica considers the urgency of communication and our continual experience of its failure. Honing this discussion, the London-based Argentinean deliberates on the relationship between the one and the many and on the ways in which singular speech acts simultaneously contain the possibility and hopelessness of collective enunciation. Pica's conceptual practice at large is highly attentive to images and forms, broaching "the political" in the broadest possible terms—a distinct strategy among a generation of artists represented to conspicuous effect at the New Museum in New York during the institution's 2012 triennial, "The Ungovernables" (in which Pica also participated). Emerging from the premise that social relationships and political realities are at once ingrained in the material and form of an artwork but are also highly contingent and performative, this aesthetic typology has dramatically proliferated over the past decade. But Pica's work ventures beyond de rigueur reflections on the systems of transmission, exchange, and reception of information that construct the public sphere. At the heart of her practice lies the question, What kind of individuation (and, by extension, what kind of universality) does this aesthetic engender?

At MIT List, the installations *Eavesdropper* and *If These Walls Could Talk (with door)* (both 2011) incorporate amateur listening and communication devices invented, one might suppose, to satisfy an individual's desire to be part of a network of social exchange from which he or she is excluded. In *Eavesdropper*, Pica appears to address this seemingly universal impulse by affixing a drinking glass to the gallery wall (at average ear-level), thereby suggesting the ad hoc and variably successful efforts made by wallflowers who wish to be in on the game. In *If These Walls Could Talk*, tin-can telephones fabricated from a panoply of empty commercial food containers (for garbanzo beans, tuna fish, soup) are attached to opposing walls and connected by a network of tautly drawn strings. As the lines crisscross the space, it is difficult to parse which cans are linked to which. Further, the open, receiving/transmitting side of the can is inaccessible to the viewer, oriented not out into the space, but the reverse, toward the wall. Though versions of this piece have been constructed in various ways depending on the site, here Pica employed two freestanding walls, positioned parallel to each other about half a foot apart. Though it is possible to stand either within this corridor (by passing through the wooden threshold via an architectural opening) or outside it, the acoustics are blocked all the same, making it impossible to communicate with anyone on the other side. Pica thus insinuates a wider political dimension, one in which

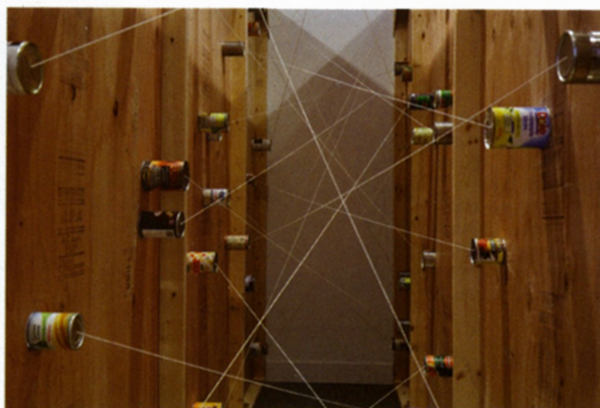
Texte :

Nuit Banai, « Amalia Pica, MIT List Visual Arts Center »,
in *Artforum*, avril 2013

the production and consumption of canned goods contribute to linkages and divisions on a global scale. Indeed, if these walls could talk, what material conditions of labor would they reveal? What discussions between the so-called developing and modernized countries would they divulge? Who would be included in these conversations? Who left out?

The imperative to participate in the manufacturing of the public sphere—whether or not an immediate audience is present and often in the face of severe political repercussions—is evident elsewhere in this show, in works such as *Reconstruction of an antenna (as seen on TV)*, 2010, and *Venn Diagrams (under the spotlight)*, 2011. In each instance, the artist provides contextual information that discursively animates the formal structure: in the former, a makeshift antenna, created in the hopes of catching the signal for the broadcast of a popular music competition in Afghanistan, and in the latter, a graphic device that, during the period of dictatorship in Argentina, had been made illegal with the paranoiac aim of eliminating the very possibility of seditious thought. Pica's argument is that the particular political frameworks in which these sculptural and visual forms become legible can be extrapolated to wider fields and forces of power encountered by all subjects regardless of nationality. All forms are political, therefore, and all politics become form; this open-ended proposition would be callow sloganeering were it not for its allusion to a symbolic community of speakers and listeners—an imaginary selection of subjects called forth to materialize, in their own languages, the proximities and distances between *and* within complex geopolitical configurations.

—Nuit Banai



Amalia Pica, *If These Walls Could Talk (with door)* (detail), 2011, wood, tin cans, screws, paint, glue, string. Installation view.

Texte :

« Amalia Pica, in the studio with Charlotte Bonham-Carter »,
in *Art in America*, juin-juillet 2012

ART IN AMERICA, JUNE/JULY 2012

AMALIA PICA

IN THE STUDIO WITH CHARLOTTE BONHAM-CARTER

"LANGUAGE IS A DIRTY AFFAIR," says Amalia Pica. "It changes all the time; it is modified and misunderstood, but no matter how imperfect it is, we still use it, because human beings need to talk to one another." Communication is at the core of Pica's work. Using a variety of mediums, including film, sculpture, photography, installation and performance, Pica investigates its uncertainties. She draws upon different visual and spoken forms of exchange, as well as transmission devices such as antennae, acoustic locators and megaphones, to explore the gaps between reality, perception and memory.

Born in 1978, in Neuquén, a province in western Argentina, Pica spent her earliest years under post-Perón dictatorship, until the junta ended in 1983. Though this troubled period in Argentinean history is only one of many influences on her work, the issue of constructing memories of the past, often through pedagogy, is a recurring theme. Pica has made a number of films in which she wears a white lab coat—the uniform of teachers and students in public schools in Argentina. Adopting the persona of a teacher, Pica highlights differences between what is taught in schools and the actuality of events. The teacher in these works tries to negotiate this discrepancy by "fixing" the errors.

After attending the National Fine Arts Academy in Buenos Aires in 2003, Pica studied at the Rijksakademie in Amsterdam. In 2008, she relocated to London, where she sees herself remaining for the foreseeable future. It has been a busy year for the artist. In 2011, Pica participated in the exhibition "ILLUMInations" at the 54th Venice Biennale and received grants from the Cisneros Fontanals Art Foundation and the Paul Hamlyn Foundation. This year, she was included in "The Ungovernables" at New York's New Museum and has a solo show currently at Chisenhale Gallery, London, with plans for an exhibition at Modern Art Oxford in December.

I met with Pica at her studio in Hackney, in East London, on a very cold winter afternoon. Her studio, which seemed to be as much for storage as work—perhaps a testament to her hectic schedule lately—is part of SPACE, an arts organization and studio program founded by artists Bridget Riley, Peter Sedgley and Peter Townsend in 1968. Her building sits among industrial warehouses and other artists' studios on the edge of the looming Olympic Park development that is already transforming the area.

CHARLOTTE BONHAM-CARTER How did you decide to become an artist?

AMALIA PICA I grew up in a small town in the north of Patagonia, in the desert. I took drawing classes when I was small. But I was a bit of a nerd and liked a lot of things at school, so I didn't know that I was going to end up choosing art. When I was 16, I went on an exchange to Australia and took art classes. I had a really great teacher, who made me realize that art wasn't just about how well you could draw. She made me understand that it could include aspects of life or history. I finished high school, moved to Buenos Aires and went to the National Fine Arts Academy, which was very traditional.

BONHAM-CARTER Traditional in what sense?

STUDIO PHOTOGRAPHY BY TOM MANNION.

CURRENTLY ON VIEW

A solo show at Chisenhale Gallery, London, through July 15. Work in the Public Art Fund's group show "Common Ground" at City Hall Park, New York, through Nov. 30.

PICA It involved lots of life drawing. It was good to learn all this, but I was also frustrated by it. After two years, I decided to focus on sculpture, because I could at least experiment with materials. Working in the sculpture department was so physical, almost like doing a sport or construction. But I always had my own practice as well, parallel to what I was doing in art school. The teachers just didn't consider my own work as something that could fulfill the assignments.

BONHAM-CARTER Do you ever use the manual skills you learned then in your work now?

PICA For a very long time I didn't. As a reaction, my work became really immaterial. I think I got tired of lifting things! Slowly I've come around to sculpture in the proper sense of the word, but with a new perspective. So I have felt thankful for my education at different times.

BONHAM-CARTER What motivated you to make the move from Buenos Aires to Amsterdam?

PICA There was a workshop in a city in the north of Argentina called Tucumán. It was linked to the Rijksakademie, and

they had an open call for artists. I was interested in going to Tucumán because there is a monument located in the city that I wanted to work with, the Historical House of Independence. It's the site where Argentina declared independence from Spain in 1816. When I finished art school I didn't want to invest a lot of energy in trying to show what I was making. Instead, I decided to work in public space and organize my own interventions.

BONHAM-CARTER You made the work *Hora Catedra* [School Period, 2002], which involved bathing the front of the Historical House of Independence in yellow light for 40 minutes, the length of a school period. Despite the fact that the building is white, you have said that Argentines often remember it as yellow. Why did you choose to indulge this error?

PICA I wanted to explore the idea that this false memory of color may not really be a mistake but more of a myth. The myth doesn't seem to have a lot of significance—it's just a change in the color of the building—but it is an example of the way that history, particularly in Latin America, is taught in

Texte :

« Amalia Pica, in the studio with Charlotte Bonham-Carter »,
in *Art in America*, juin-juillet 2012

ART IN AMERICA, JUNE/JULY 2012

"I FEARED THAT MY WORK COULD EXIST ONLY AS A TRANSLATION—THAT I WOULD ALWAYS HAVE TO EXPLAIN, 'EVERYBODY IN ARGENTINA THINKS THIS HOUSE IS YELLOW.'"

mythical terms. The actors of history are portrayed as heroes. By acknowledging this mistake in the way that we remember the past, I was hoping we could extract an understanding of this mythical approach to history and apply that understanding elsewhere.

BONHAM-CARTER What is the role of color in this work?



Photo documenting Amalia Pica's *School Period*, 2002.
Courtesy Marc Foxx Gallery, Los Angeles, and Galerie Diana Stigter, Amsterdam.

PICA I think I was bothered by the fact that I've always been very engaged with work formally as well as conceptually. When I would introduce color into a piece, it would be very subjective. So, I started to think about the way color can operate as a code or a language, and how we can comprehend things through it. *Hora Catedra* was the first work I made where I was looking at color as something that people recognize as commonly apprehended.

BONHAM-CARTER Would you say your work has been influenced by growing up during a time when people were trying to deal with the aftermath of the dictatorship?

PICA I was very young during the dictatorship, but the people around me—my parents, other people in my environment—felt a responsibility to make democracy work, in a sense. I wouldn't go so far as to say my curiosities and interests are solely a product of my upbringing. When you come from a place like Argentina with such a strong

history, weirdly, you have to work very hard to keep that history from being perceived as the most important thing about you or your work.

BONHAM-CARTER How did moving to Amsterdam and going to the Rijksakademie impact your practice?

PICA At the time, my work made specific references to Argentinean history. It wasn't necessarily about Argentina, but I knew the people around me would understand a certain image in a particular way. I was curious to see how moving abroad would change what I was doing. I wanted to explore whether images could operate as language. I feared that my work could exist only as a

translation—that I would always have to explain, "Everybody in Argentina thinks this house is yellow." And that if they didn't know this they would be left out of the piece or would only experience it through a caption. And so I stopped, purposely, making work about Argentina, and I started to think about things that were common across cultures.

BONHAM-CARTER Tell me about the work *To Everyone that Waves* [2005].

PICA In the second year of my stay in the Netherlands, I started focusing on ideas about displacement. The piece picks up on a gesture—the waving of a white handkerchief when somebody leaves—and considers whether this action is a "universal" gesture of displacement. There is a boat festival in Amsterdam at the harbor, where, historically, people used to migrate to the Americas. I arranged to film from a camera on a boat as it was leaving the dock, and from a camera on the shore. I gave people white handkerchiefs without giving them any instructions, to see what they would do. What was funny was that people waved good-bye to each other almost in a mocking way. They played themselves saying good-bye, they pretended to cry, even though the boat was only going on a very short trip.

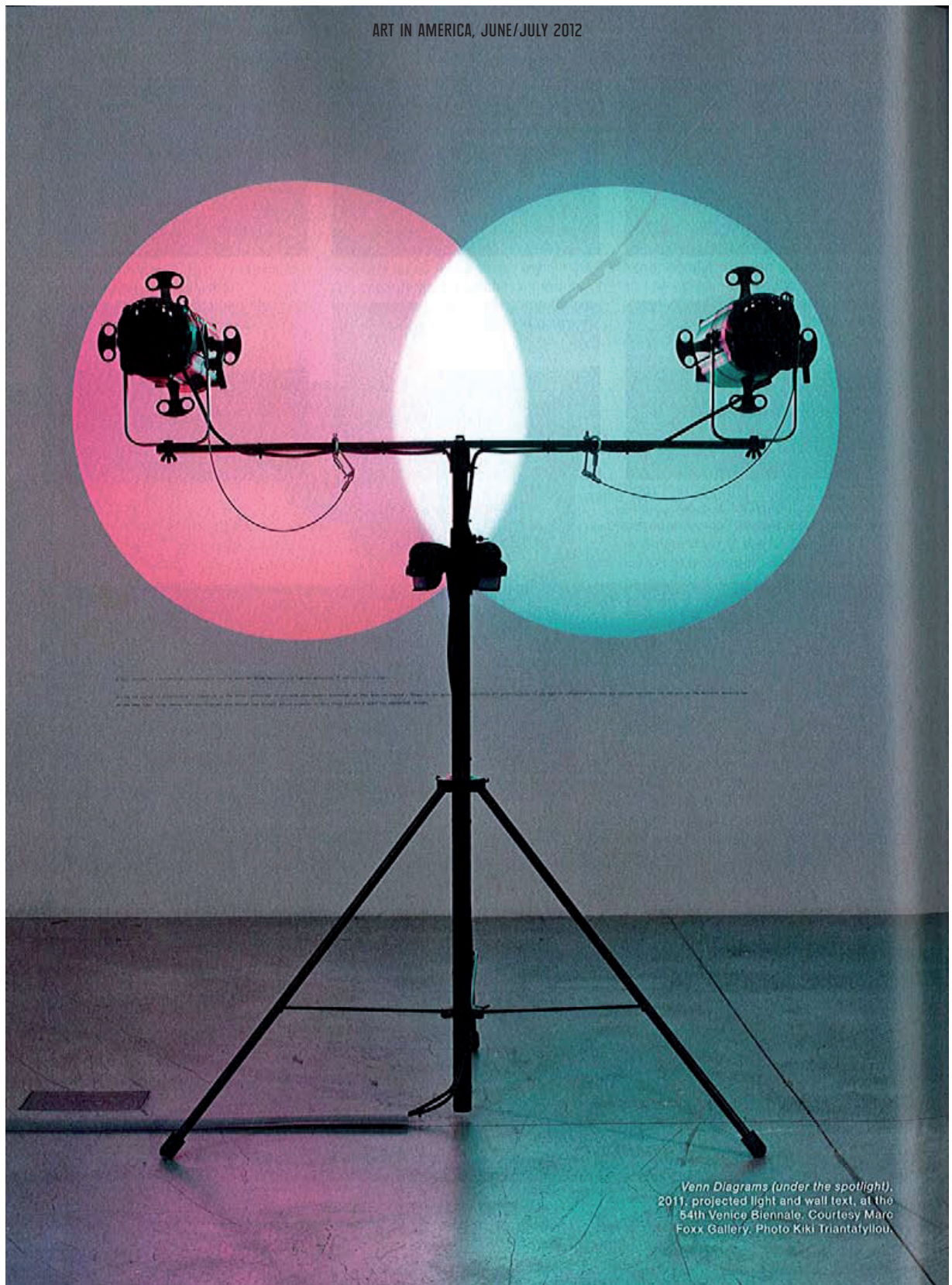
BONHAM-CARTER And then you made a film of the happening?

PICA Yes. But the film was not documentation of the happening; I meant to use the film as a medium to deform the event. The format was 16mm black and white, and the image was distorted in the sense that it looked nostalgic, with an old tall ship and people waving at each other with white handkerchiefs. I wanted to have a cinematic representation of the event, because I suspected that we think people wave good-bye to each other with handkerchiefs from watching movies—but that we haven't really ever said good-bye to anyone in that way.

BONHAM-CARTER You explore different forms of information exchange in your work. Tell me, for example, about *BABBLE*, *BLABBER*, *CHATTER*, *GIBBER*, *JABBER*, *PATTER*, *PRATTLE*, *RATTLE*, *YAMMER*, *YADA*, *YADA*, *YADA* [2010].

Texte :

« Amalia Pica, in the studio with Charlotte Bonham-carter »,
in *Art in America*, juin-juillet 2012



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ART IN AMERICA, JUNE/JULY 2012

"I LIKE THE IDEA THAT PEOPLE HAVE AN IMMEDIATE RESPONSE TO ART; IT DOESN'T MATTER WHETHER THEY'VE STUDIED ART FOR 10 YEARS OR NOT AT ALL, EVERYONE'S OPINION IS VALID."

PICA The work uses 80 35mm slides to project images of me performing these English words [the title of the piece], with semaphore flags. It is about a visual form of communication, originally a maritime language. I made the piece in the Patagonian desert, and it questions what it means to displace a code to a place where it is unfamiliar. The piece is also a reflection on the efficiency of the code, and on things that make life better that are not necessarily efficient exchanges of information. It's about conversation.

BONHAM-CARTER *Eavesdropping* [2011] was shown in the 2012 New Museum Triennial. Is that work about conversation?

PICA *Eavesdropping* is a collection of found drinking glasses stuck to the wall. It picks up on the idea of trying to overhear somebody else's conversation. I guess it's about gossip, wondering what your neighbors are talking about, or this power of exchanging information in ways that are not necessarily efficient but which bring us together. I always think about the role gossip has played in the history of women's lives. In very traditional societies, for example, a woman cannot do too much about her husband having an affair. But she can certainly spread the word, and that is a very powerful thing. The exchange of information is used by governments to survey people, but it is also a means for people to resist the structures around them. I'm interested in how language can go wrong, but how we still use it because we have things to say to each other.

BONHAM-CARTER *Venn Diagrams (under the spotlight)* [2011] was also included in the Triennial but was made for the 54th Venice Biennale. It shows a Venn diagram, projected onto the wall with two colored lights. How did this work come about?

PICA That work addresses dictatorship in Argentina, and it had been a long time since I had made something about my own country. I understood [Biennale curator] Bice Curiger's theme to be about the relationship between light and the nation-state. So I decided to think about light as knowledge and understanding. Education is the cultural machine

that perpetuates the nation-state, especially in a country like Argentina, which was populated by people from all over the world. School was very important in giving everyone common imagery, literally giving people images to describe themselves as a country.

BONHAM-CARTER What does the piece say about the relationship between an image and a thought?

to express thought but to generate and implant it. The image becomes a didactic experience. Visualization becomes a threatening experience for a government.

BONHAM-CARTER How do you find life in London?

PICA I've been in London since 2008. Although it can be a difficult city in many ways, it's been very gen-



Eavesdropping, 2011, drinking glasses and glue. Courtesy New Museum, New York. Photo Benoit Pailley.

PICA The piece has an abstract preoccupation: Is thought possible outside of a structure that describes it? During the dictatorship in Argentina people were not allowed to gather. You couldn't form a group unless you had a way of justifying it. And at the same time, the government also banned schools from using Venn diagrams, which are a very concrete way of teaching children how things come together, how they are different and where they overlap. And so while the work is about Argentina and dictatorship, it is also about a moment in history when a diagram was seen as a way not only

erous to me. I have my first solo show in London coming up, at Chisenhale.

BONHAM-CARTER The work *I am Tower of Hamlets, as I am in Tower of Hamlets, Just like a lot of other people are* [2011-12] was commissioned by Chisenhale. [The project involves 52 different people looking after, for one week at a time, the artist's stone carving of an Echeveria plant. It was originally a prototype for a bigger work.] The sculpture had been lying around in your studio for a couple of years before you set it on this adventure through the London Borough of Tower Hamlets. In many ways, this is a public art project that takes place in

Texte :

« Amalia Pica, in the studio with Charlotte Bonham-Carter »,
in *Art in America*, juin-juillet 2012

ART IN AMERICA, JUNE/JULY 2012

"I BEGAN CONSIDERING WHAT HAPPENS BEHIND CLOSED DOORS AND WONDERING HOW I COULD BREACH THAT SPACE, INSTEAD OF JUST PUTTING A WORK SOMEWHERE IN THE NEIGHBORHOOD."

private space. What did you like about working that way?

PICA I like the idea that people have an immediate response to art; it doesn't matter whether they've studied art for 10 years or not at all, everyone's opinion is valid. I grew up in a place where there wasn't an art

is about getting genuine engagement from a small group of people. I've asked everyone to fill out a card, like an old library card, when they receive it. So the journey can be reconstructed, but I am not interested in recording images of the journey. I think it's more powerful as a story.

Chisenhale will host the sculpture for the last week of the project.

BONHAM-CARTER How did the exhibition at Chisenhale come about?

PICA I've been in conversation with Chisenhale for nearly two years. I started holding school workshops at the gallery, and from those workshops, the idea of doing an offsite project developed. It became this yearlong piece. The exhibition is the result of this incredible, extended collaboration.

BONHAM-CARTER How did the workshops contribute to the idea of the work?

PICA My encounters with the schoolchildren fed my research. I started asking them questions and thinking about their relationship to their surroundings. They are young and aren't allowed to go many places on

their own, so their sense of the world is very much about their house or maybe their school. And so I began considering what happens behind closed doors and wondering how I could breach that space, instead of just putting a work somewhere in the neighborhood.

BONHAM-CARTER What else will you be showing at Chisenhale?

PICA There's going to be one work that will definitely address the space.

It will divide the gallery because it's a large wall installation. And then there's going to be a performative piece, which involves a conical cardboard object. It's a re-imagining of an acoustic locator device; these were used during WWI to predict airplane traffic and bombing.

BONHAM-CARTER Did the device involve any mechanics?

PICA No, it was just a giant cone to enhance sound. I am interested in the figure of the listener—how the listener affects information exchange and conversation.

BONHAM-CARTER The listener has the potential to shape the conversation?

PICA Exactly. I started looking at listening devices and then decided I'd like to make my own. I made it out of cardboard, rendering it useless since cardboard absorbs sound. I wanted to make an *image* about listening, rather than making a functioning device. During the exhibition we will have someone interacting with the structure. When the person is not there, the cone will simply exist as an object.

BONHAM-CARTER How much do you consider the space of the exhibition before making the work?

PICA I always consider the space, but not necessarily to make a new piece for it. For a long time, when I had an exhibition, I found it easier to just make one piece. But recently, in the past four years or so, I've been trying to put my works into conversation. I've thought about this problem of site-specificity. One way to emancipate a work is to provide a context for it, with other works. The works are still each autonomous, but they shift slightly, like we all do when we have someone else next to us. ◻



Stone carving and carrying case for the project *I am Tower of Hamlets, as I am in Tower of Hamlets, Just like a lot of other people are*, 2011-12. Courtesy Chisenhale Gallery, London. Photo Alessandra Chilà.

gallery. I still make pieces and want to know what my mum thinks of them.

These are interesting questions to me. **BONHAM-CARTER** With the Tower Hamlets project, you are actually asking people to take responsibility for the work. How have people responded to that?

PICA Well, it asks for a lot of commitment. You have to pick up the piece, you have to host it. The piece is not insured, so if it breaks, it breaks. It

Pica will have a solo exhibition at Modern Art Oxford, December 2012-February 2013.

Her work will be in the group show "When Attitudes Became Form Become Attitudes," at the CCA Wattis Institute, San Francisco, Sept. 15-Dec. 13.

CHARLOTTE BONHAM-CARTER is an associate professor of art history and visual culture at Richmond, The American International University, London.

Informations pratiques

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