

EVENTS

■ Tuesday 19 October 2021 ■ 7 pm **APÉRO CULTUREL**
Derek Jarman symposium organized in conjunction with the Médiathèque d'Ivry, featuring the exhibition's curator, Claire Le Restif.

In the Médiathèque's downtown press room: 152 Avenue Danielle Casanova, 94200 Ivry-sur-Seine
By reservation on site or online: mediatheque.reservations@ivry94.fr

■ Sunday 10 Oct. ■ 4pm **TALK**
A discussion between Marco Martella and Claire Le Restif, "Eden et Gethsémani: Derek Jarman's garden"

■ Sunday 7 Nov. ■ 4pm **TALK**
A discussion between Elisabeth Lebovici and Claire Le Restif, "Derek Jarman, the alchemist (painting, films, plants, words)"

■ Sunday 21 Nov. ■ 4pm **TALK / FILM SCREENING**
A discussion between Didier Roth-Bettoni and Claire Le Restif, "Sebastiane or Saint Jarman, queer filmmaker and martyr", and screening of *Sebastiane* at the Ivry cinema — le Luxy

■ From November to December 2021 **FILM CYCLE**
Jubilee, Sebastiane, The Tempest, The Last of England, by Derek Jarman at the Ivry cinema — le Luxy: 77 avenue George Gosnat, 94200 Ivry-sur-Seine. *More information on the Luxy's website.*

■ Wednesday 1st Dec. **FILM SCREENING**
On the occasion of World AIDS Day, *Blue* at the Bourse de Commerce — Pinault Collection.

More information in newsletters and at www.credac.fr

PUBLICATIONS

PLEASED TO MEET YOU

"To present the artist as a rock star" — that's the goal of the fanzine *Pleased to meet you* that seeks to take a highly personal and unusual approach to artists and their work.

The eleventh issue of this deluxe fanzine, devoted to Jarman, is the first French-language publication about his work. While little known in France, across the Channel he is considered an icon of the British underground art scene.

The publication includes an essay by Claire Le Restif, curator of this show, head of the Crédac and co-editor of this issue; an interview with Jarman; pages illustrated by portraits, set stills, studio views and shots of Jarman's Prospect Cottage garden, along with a special section stuffed with reproductions of drawings, paintings and sculptures — a dense, previously unpublished survey of Jarman's visual art production over a span of thirty-five years.

CATALOG BY JRP

A monograph extending the exhibition will be published in 2022 in co-publication with JRP|Editions.

LE CRÉDAC

ACKNOWLEDGMENTS

- Amanda Wilkinson gallery, London, and the Keith Collins Will Trust: Amanda Wilkinson
- Festival d'Automne à Paris, Paris : Marie Collin, Gérard di Giacomo, Christelle Masure, Sara Clément-Colas, Marie-Camille Désard, Clara Guedj, Yoann Doto, Rémi Fort
- Basilisk Communications, London : James Mackay
- Pleased to meet you editions, Paris : Laetitia Chauvin, Benoît Porcher
- Fondation LUMA, Arles : Maja Hoffmann, Mustapha Bouhayati, Matthieu Humery, Luz Gyalui
- Pinault Collection - Bourse de Commerce de Paris, Paris and the musicians: Martin Béthenod, Simon Fisher Turner, Rainier Lericolais, Cyrus Goberville
- La Fab., Fonds de dotation agnès b., Paris : agnès b., Sébastien Ruiz
- Centre d'art contemporain d'Ivry — Le Crédac: Claire Le Restif, Jean-Denis Frater, Jérôme Girard, Julia Leclerc, Noemi Martins, Sébastien Martins, Ana Mendoza Aldana, Lucia Zapparoli. Technical staff: Gwendal Coulon, Jérémy Rey, Colin Thil, Timothy Larcher
- Derek Jarman's assistants: Piers Clemett, Peter Fillingham, Karl Lyndon
- Musée Zadkine, Paris
- Jérôme Desvisgnes

UPCOMING EXHIBITION

GRAIN, solo show by Simon Boudvin, from 15 January until 20 March 2022

PARTNERSHIPS

Derek Jarman, *Dead Souls Whisper* (1986-1993)
The exhibition was coproduced with the Festival d'Automne à Paris.



pleased to meet you

LUMA FOUNDATION

In collaboration with: the Keith Collins Will Trust, Amanda Wilkinson Gallery (Londres), Basilisk Communications (Londres) and LUMA Foundation (Zurich), with the support of La Fab. (Paris)

25.09. — 19.12.2021

DEAD SOULS WHISPER

(1986 - 1993)

Derek Jarman

CENTRE D'ART CONTEMPORAIN D'IVRY — LE CRÉDAC
La Manufacture des Cèllets 1, place Pierre Gosnat 94200 Ivry-sur-Seine
France +33 (0)1 49 60 25 06
www.credac.fr

Free admission
From Wednesday to Friday: 2-6 pm
Weekends: 2-7 pm
Closed on legal holidays

Metro 7, Mairie d'Ivry
RER C, Ivry-sur-Seine

CONTEMPORARY ART CENTER OF NATIONAL INTEREST A member of the TRAM and d.c.a. networks, the Crédac is supported by the Ville d'Ivry-sur-Seine, the Ministère de la Culture — Direction Régionale des Affaires Culturelles d'Île-de-France, the Conseil départemental du Val-de-Marne and the Conseil Régional d'Île-de-France.

Production: Centre d'art contemporain d'Ivry — le Crédac
Coproduction: Festival d'Automne à Paris



In collaboration with: the Keith Collins Will Trust, Amanda Wilkinson Gallery, Basilisk Communications and LUMA Foundation, with the support of La Fab.



↳ Portrait of Derek Jarman. Photo: Edina van der Wyck, The Garden

ROOM 1

- 1 *Kiss*, 1992
Oil on canvas.
- 2 *AIDS Blood*, 1992
Oil on canvas.
- 3 *Virus*, 1992
Oil on photocopy on canvas.
- 4 *TV Star*, 1992
Oil on photocopy on canvas.
- 5 *Love Sex Death*, 1992
Oil on canvas. Triptych.
- 6 *Mania*, 1992
Oil on canvas.
- 7 *40% of British Women*, 1992
Oil and charcoal on photocopies on canvas.
- 8 *KY*, 1992
Oil on canvas.
- 9 *Poofs*, 1992
Oil on photocopy on canvas.
- 10 *Priest*, 1992
Oil on canvas.
- 11 *Spread the Plague*, 1992
Oil on photocopy on canvas.
- 12 *Now we've all been screwed by the cabinet*, 1992
Oil on canvas.
- 13 *Tragedy*, 1992
Oil on photocopy on canvas.
- 14 *Positive*, 1992
Oil on photocopy on canvas.
- 15 *Dead Angels*, 1992
Oil on photocopy on canvas.
- 16 *Negative Image*, 1992
Oil on canvas
- 17 *Death Dance*, 1973
S8mm, colour, 15 min 27 s.
With Christopher Hobbs as Death, Gerald Incandela, Tim Spain, Robin Wall, Kevin Whitney.
Courtesy LUMA Foundation
- 18 *True Blue*, 1992
Oil on photocopy on canvas.
- 19 *Blackmail*, 1992
Oil on photocopy on canvas.

ROOM 2

- 20 *Prima materia*, 1992
Oil and mixed media on canvas.
- 21 *Untitled (Technico)*, 1989
Oil and mixed media on canvas.
- 22 *Untitled*, 1988
Oil and mixed media on canvas.
- 23 *Untitled*, 1988
Oil and mixed media on canvas.
- 24 *Untitled (gold bible)*, 1990
Oil and mixed media on canvas.
- 25 *Untitled (Bone, Face and Cross)*, 1988
Oil and mixed media on canvas.
- 26 *Short Circuit*, 1988
Oil and mixed media on canvas.
- 27 *The Waxwork*, 1987
Oil and mixed media on canvas.
- 28 *Sleep*, 1987
Oil and mixed media on canvas.
- 29 *I will come when you call (self portrait)*, 1987
Oil and mixed media on canvas.
- 30 *Household God I (Handel)*, 1989
Mixed media.
- 31 *Untitled*, 1988
Mixed media.
- 32 *Household God II (Mozart)*, 1989
Mixed media.
- 33 *Household God III (Wagner)*, 1989
Mixed media.
- 34 *This Instant*, 1987
Oil and mixed media on canvas.
- 35 *The Fairest Order in the World...*, 1986
Oil and mixed media on canvas.
- 36 *Silence*, 1986
Huile et techniques mixtes sur toile.
- 37 *Untitled*, 1991
Tar and mixed media on canvas.
- 38 *Untitled*, 1988
Oil and mixed media on canvas.
- 39 *Untitled (Comb)*, 1989
Oil and mixed media on canvas.
- 40 *At the Fifth Quarter of the Globe*, 1988
Oil and mixed media on canvas.
- 41 *Untitled (fan)*, 1991
Oil and mixed media on canvas.

- 42 *Sloane Square: A Room of One's Own*, 1974–1976
S8mm, colour and B&W, 8 min 19 s.
Filmed by Derek Jarman and Guy Ford
With: Guy Ford, Alasdair McGaw, Graham Cracker, Derek Jarman.
Courtesy LUMA Foundation
- 43 *Household God VI (Mendelssohn)*, 1989
Mixed media.
- 44 *Untitled*, 1988
Mixed media.
- 45 *Untitled*, 1989
Mixed media.
- 46 *Archaeology*, 1988
Oil and mixed media on canvas.
- 47 *Untitled*, 1988
Oil and mixed media on canvas.
- 48 *The Boy who drowned in Holy Water*, 1990
Oil and mixed media on canvas.

ROOM 3

- 49 *LAND*, 1988
Oil and mixed media on canvas.
- 50 *At Low Tide (The Siren and the Sailor)*, 1972
S8mm, colour, 6 min 53 s.
Filmed by: Derek Jarman and Marc Balet.
With: Andrew Logan, Bente Lohse
Costumes and props: Christopher Hobbs.
Courtesy LUMA Foundation
- 51 *Dead Souls Whisper*, 1987
Oil and mixed media on canvas.
- 52 *Untitled*, 1989
Mixed media.
- 53 *The Common Prayer*, 1989
Tar and mixed media on canvas.
- 54 *Untitled*, 1987
Oil and mixed media on canvas.
- 55 *Thee Thou*, 1986
Oil and mixed media on canvas.
- 56 *Untitled (Clothes)*, 1989
Tar and mixed media on canvas.
- 57 *Untitled (photo and string bale)*, 1991
Tar and mixed media on canvas.
- 58 *Nightlife*, 1990
Oil and mixed media on canvas.

- 59 *The Bridge of Sighs*, 1987
Oil and mixed media on canvas.
- 60 *Untitled*, 1987
Oil and mixed media on canvas.
- 61 *Untitled (red crucified figure)*, 1991
Oil and mixed media on canvas.
- 62 *Death is all the things we see awake*, 1991
Tar and mixed media on canvas.
- 63 *Every thought*, 1987
Oil and mixed media on canvas.
- 64 *Night Life*, 1987
Oil and mixed media on canvas.
- 65 *The fifth quarter of the globe*, 1987
Oil and mixed media on canvas.
- 66 *Film*, 1988
Oil and mixed media on canvas.
- 67 *Untitled*, 1988
Oil and mixed media on canvas.
- 68 *Untitled*, 1989
Mixed media.
- 69 *Household God V (Molière)*, 1989
Mixed media.
- 70 *Untitled*, 1989
Mixed media.
- 71 *Andy*, 1989
Tar and mixed media on canvas.

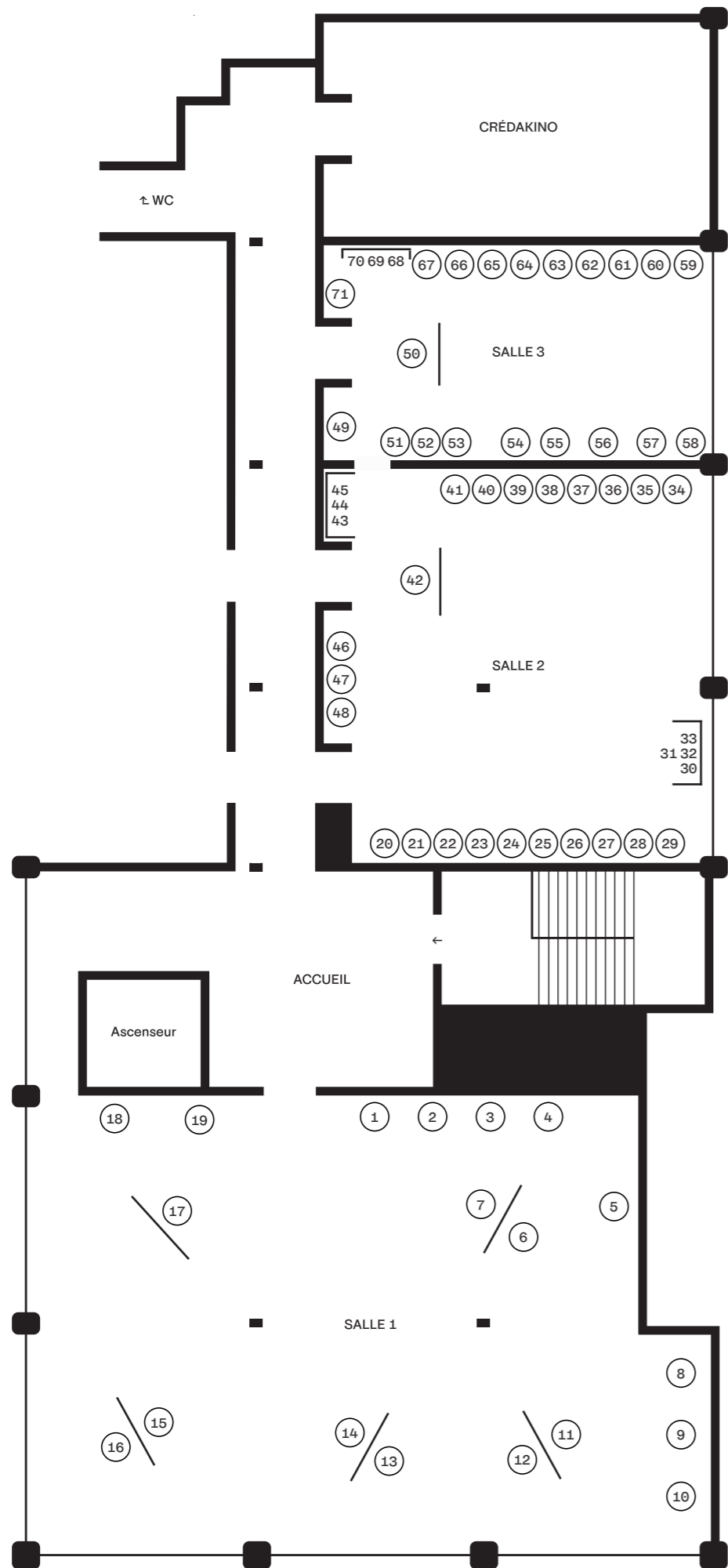
CRÉDAKINO

Dedicated to cinema and video, Crédakino is a projection space within Crédac.

It hosts programs by artists and curators.

- Derek Jarman, *Blue*, 1993
Looped.
English and French version alternate.
35mm, colour, surround sound, 74 min, digitalised.
Courtesy Basilisk Communications.

▪ Courtesy of the works unless otherwise noted: Keith Collins Will Trust and Amanda Wilkinson, London.



EDITORIAL

Artist, director, screenwriter, musician, drag artist, actor, homosexual rights activist, Derek Jarman (1942–1994) is one of the figures who left his mark on a specific moment in British and European culture. It is both his political and artistic position that this project wishes to salute, these two points constituting an important part of Crédac's programming.

Dead Souls Whisper shows both his Super 8 films produced in the mid-1970s and his practice of painting and assemblages through some fifty works produced from the time he was diagnosed with HIV in 1986 until his death. This period coincides with the birth of his legendary garden around Prospect Cottage in Dungeness, Kent, which he created as a therapy, a metaphor for his relentless battle for life, a garden of modern nature that can fight against crises. His garden is not a melancholic refuge but a place of creation. And if it's not really exhibited in the exhibition, it is nevertheless omnipresent.

It seems essential to us that an art center should shed light on the living work of a deceased artist, which carries messages as intimate as they are collective. For as Vinciane Despret reminds us, "if we do not take care of them, the dead die altogether"¹. "The burden of offering them more existence is ours"². Derek Jarman was, in the eyes of society, part of a homosexual minority. This exhibition reminds us that often when society moves forward, it is due to minorities. This struggle still exists and concerns us.

When Jarman learned of his HIV status, he put all his energy into communicating the impact of AIDS on the gay community and on his own life through the content of his work, his aesthetics and his absolute necessity to bring autobiography to the universal level.

His last series entitled *Queer paintings* (1992) located in the large room of the Crédac focuses on the treatment of the HIV epidemic by the press. The tabloids were unleashed with homophobic fury. In reaction, he had the courage to create his paintings as a final testimony, through which he wished to make known the violence suffered by the infected people and his own anger. Jarman called his own paintings "poor" and said they were the only kind of painting he could produce in his condition, with the fierce desire to communicate to the public. As with Robert Rauschenberg, the words are contained within the painting: *Spread the Plague, Tragedy, Positive, Dead Angels*, whose wavelength ruins the surface. When he made them, the artist was very weak and his eyesight had deteriorated, but his desire to paint remained intact. He needed the help of Piers Clemett and Peter Fillingham to complete this series, which they say was done in a light-hearted atmosphere, similar to the one he established for his film directions. The beauty of Jarman's work is that it holds together an overflow of life and a lack of hope.

The exhibition also gives a large place to series related to alchemy, to the assembly and collection of objects gleaned from the beach at Dungeness. Jarman's preferred colors were black and gold, through the use of tar and gold dust. Black is the color of the universe, the color that connects everything, at the edge of darkness. The path of the exhibition underlines the erasure of the materiality of the body

1 Vinciane Despret, *Au bonheur des morts — Récits de ceux qui restent*, La découverte, 2015, p.14
 2 *Ibid.*

which disappears gradually. *Blue*, Derek Jarman's ultimate work closes the course. It is both the total dematerialization of the painting, which, with the exception of voices, removes as much affect as possible. Jarman, was almost blind when he produced *Blue*. He offers the viewer an experience of listening and returning to oneself, based on the perception of the words of his diary, which he has friendly voices (Tilda Swinton, John Quentin, Nigel Terry) say, accompanied by the soundtrack composed by musician Simon Fisher Turner.

This exhibition format in tribute to Derek Jarman is primarily artistic, but it can also be considered a memorial, as there are few visible narratives dedicated to the AIDS epidemic. Cy Lecerf Maulpoix in their recent book reminds us that there is "an attempt to be made collectively to make the memory of the dead and the forgotten lives a fertile ground. To give them another role, which would not only have to do with a work of mourning, but rather with the desire to make them exist differently in the present³".

Claire Le Restif

Curator of the exhibition

In collaboration with Amanda Wilkinson and James Mackay

3 Cy Lecerf Maulpoix, *Ecologies déviantes. Voyages en terres queers*, Edition Cambourakis, 2021, Paris

ROOM 1

The main exhibition hall holds eighteen *Queer paintings*. Ten of these paintings are medium-sized format (61 × 101,5 cm) and another eight are larger (251 × 149 cm), all of them denounce homophobia and the British tabloids' demonization of people living with AIDS.

This first room is also where the Super 8 film *Death Dance* (1973) is projected. Jarman filmed a sort of *danse macabre* under a pale blue light. Four naked young men move gracefully, reflecting the light with small mirrors. Suddenly a white-draped figure wearing a death's head appears. One by one, as he touches them, they slowly collapse. Elegant and unhurried, Death takes its leave.

ROOM 2 & 3

The Crédac's two other exhibition rooms are devoted to Jarman's *Black paintings*, works halfway between paintings and assemblages of objects found or gathered on the Dungeness beach: "In his work made in the mid-1980s, especially the *Black Paintings* series, there is a notable predominance of found objects, often stuck into the surface itself, made of thick oil paint and tar. Jarman usually coated his canvases quickly. This material made the surface toxic and evokes death. Ordinary and affected objects populate his paintings: broken mirrors, pieces of metal, newspapers, fabric, dried flowers, condoms, handgun bullets and old photos are all brought into association. Like Rauschenberg, Jarman used the colour black, gold leaf and dust, and words written into the surface of the canvas. Like Warhol, Jarman loved working with black. In the *Black paintings* his slightly kitsch decorative sensibility and theatricality are tangible. 'Black is boundless, the imagination races in the dark. Vivid

dreams careening through the night. Goya's bats with goblin faces chuckle in the dark^{1, 2}

Two other Jarman Super 8 films are projected opposite these paintings: *Sloane Square: A Room of One's Own* (1974-76) and *At Low Tide (The Siren and the Sailor)* (1972).

Sloane Square: A Room of One's Own is a static shot documenting daily life in his friend Anthony Harwood's apartment, where he lives and works. In the changing light in its two rooms, we see the comings and goings of the occupants and their guests, various objects and Jarman's canvases and drawings. At first shot in black and white, the film shifts into colour, and toward the end shows the apartment emptied, with graffiti and slogans spray-painted on the walls. Jarman and his friends enjoy a last party in the flat they have just vandalized after receiving an eviction notice from the owners. The title's reference to the Virginia Woolf essay is characteristic of this British artist's sense of humour.

Filmed on the island of Purbeck where Jarman spent part of his childhood, *At Low Tide (The Siren and the Sailor)* is a dream-like tale with three characters: a drowned sailor washed up on a rocky beach, a mermaid dressed in a fishing net who makes little silver foil boats and sets them in the water, and a masked god. Despite the hopes of the siren who hopes to bring him back to life, the sailor never opens his eyes. Out of friendship or pity, the god embraces the mermaid. They both disappear when the tide comes in.

CRÉDAKINO

Finally, the Crédakino movie theatre is showing *Blue* (1993), made when Jarman had gone practically blind. Considered one of his masterpieces, it shows a dark, unbroken blue background for 74 minutes. "In *Blue*, Jarman allows viewers to experience the kind of meditation he himself was undertaking, to share a moment of listening and inwardness, based on the perception of words, noises and sounds [...] The soundtrack composed by Simon Fisher Turner enhances the beauty of this almost mystical minimalist piece.

"This is both his last film and his last painting, the closest to the esoteric artist Yves Klein, who called for painting to become dematerialized and stripped of as much affect as possible. Here the image disappears, leaving nothing to stare at but the colour blue in which viewers lose themselves because the materiality of the body has also disappeared."³

- 1 Derek Jarman, *Chroma: A Book of Colour* — June '93, Vintage, 2000, p. 139.
- 2 Claire Le Restif, *Pleased to meet you — Derek Jarman*, éditions Sémiose, 2021.
- 3 Claire Le Restif, *Pleased to meet you — Derek Jarman*, éditions Sémiose, 2021.