

# le Crédac — *Press kit*

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## *des attentions*

With works by Fouad Bouchouha, Laurence Cathala,  
Raymond Hains, Susan Hiller, Nicolás Lamas, Daria Martin,  
Antoni Muntadas, Daniel Steegmann Mangrané,  
Batia Suter, Suzanne Treister.

+ *Royal Garden*<sup>10</sup> : *garden side*

Online at [royalgarden.credac.fr](http://royalgarden.credac.fr)

Curators: Brice Domingues,  
Catherine Guiral and Hélène Meisel

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»—> **Group show from January 18 to March 31**  
**Opening: Thursday, January 17 from 5 to 9 pm**

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### **Centre d'art contemporain d'Ivry - le Crédac**

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**[www.credac.fr](http://www.credac.fr)**

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Free admission

**Contemporary art centre of national interest**

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**02**

# des attentions

With works by  
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Batia Suter,  
Suzanne Treister.

Exhibition from  
January 18 to March 31,  
2019 – Opening on Thursday,  
January 17 from 5pm to 9pm –  
in the presence of the cura-  
tors and some artists of the  
exhibition.

+

Royal Garden<sup>10</sup>  
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Among the busy crowds depicted in some Renaissance paintings, still figures knowingly stare at the viewer, pointing their index finger to the hectic heart of the scene. The gesture calls out, redirects and reinforces our attention, perhaps lost in the agitation or the intricacy of the situation. Drawn in the margins of ancient manuscripts and then transformed into a typographical sign, the small hand with its outstretched forefinger (manicule or digit) is also used to point out a passage whose reading deserves a particular attention. Recurrent in advertising, it then appears in commercial ads, before indicating on our screens the hovering of hypertext links. The index finger highlights a content or a function that can be activated by clicking. Then, our own hand has finally taken over, skimming directly the touch screen to follow the tracks, whose browsing history will reveal the hunts, the trophies, and sometimes the meanderings, as revealed by the fingermarks on switched off iPads screens that **Nicolás Lamas** scanned for *Blind gestures*. These multiple paths draw routes guided by interest or enthusiasm, drifting towards a stroll that is sometimes fertile.

In the spirit of an «ecology of attention» as defined by Yves Citton in 2014, the exhibition *des attentions* allows oneself to ask: «what do we allow to go through us, or not» within the digital environment we are living in? Emancipated from the pressing needs of a commercial communication that would require their works to be unambiguous, the ten artists gathered here call for a fluctuating and wandering attention, freed from a technological determinism and a marketable standardization. Rather than a permanent state of alert which requires immediate responsiveness and reactivity, they ask for a stealthy and flexible observation. Thus, in front of Daniel Steedmann Mangrané's *holograms* (2013), one has to be patient and in motion at the same time to finally discern insects dissimulated in the branches: embrace their strategy of clandestinity and discretion, avoiding to sacrifice the whole to the figure, the background to the foreground. In a word, pay attention to the context and the milieu; to the environment rather than to the signal.

Capitalist economy, neurosciences, media and marketing first seek to evaluate and quantify attention in terms of performance or resources; especially the «human brain time available»

that can be enslaved to the flow of information, entertainment and consumption. Useless, the distraction is pushed into the background as a pathology or a failure. On the other hand, the art field tends to describe, train and sharpen perception thanks to redefining, resolving and focus-oriented experiments; sometimes for critical purposes, as with **Antoni Muntadas'** video *Slogans* (1987), wherein advertising messages such as «we promise you a captive audience» are gradually being crumbled. Backwards from this submissiveness, **Raymond Hains** fully assumes an «emancipatory and exploratory distraction», roaming randomly from a coincidence to another one, from polysemia to homophonia, from marked-up readings to found objects, thus weaving a kind of personal Web. As of 1998, he was screensaving the patchwork of windows opened on his computer screen, bringing together figures, places and books through associations, meaning shifts and puns (*Macintoshages*). This floating attention, navigating according to underground links and sometimes cabalistic logic, also haunts the works of **Susan Hiller** and **Suganne Treister**, evolving in the fields of dreams and hallucinations.

Younger artists such as **Laurence Cathala** and **Fouad Bouchouha** question the linguistic redesign of digital communication and its tools, which foster hypertextuality, polyphony and the infinite generation of comments, as well as the re-encoding of daily exchanges. **Daria Martin** *Soft Materials'* film offers a counterpoint to this order of speech, recording the silent choreography that is played between dancers and machines duos guided by mimicry and automatic learning improvising in an artificial intelligence laboratory.. Faced with machine sensors, perceptions of the human body replay a story of sensitivity taken in a turning point. The attention given to the body, to its care and survival, is at the heart of a new installation by **Batia Suter**, invited to produce a new work.

In conjunction with the exhibition, the curators have designed the 10<sup>th</sup> edition of *Royal Garden*, with the collaboration of artist **Laurence Cathala** and graphic designer **Vincent Maillard** for the development of the website. Named *côté jardin* (garden side), this online editorial space exercises our Internet surfing habits to other gymnastics, offering netizens the opportunity to experiment with different reading modes inspired by the

book wheels invented by the Italian engineer Agostino Ramelli in the 16<sup>th</sup> century, and the possibilities offered by «mechanical reading» (a term developed by researcher Katherine Hayles to describe the comprehension of digitally mediated text). *côté jardin* website proposes to «draw the random» to constantly replay the combination of contents derived from the exhibition, with the help of an indexing system. Texts, images, sounds and animations redesign the works displayed in the exhibition in the mode of version, association, memory, interpretation or echo. It will be possible to consult *côté jardin* website as a «card reader», and to print, from home or from Crédac, a single print in an A4 format.

### The curators

After having collaborated several times around the idea of training, formalization and transmission of knowledge, **Brice Domingues**, **Catherine Guiral** and **Hélène Meisel** team up to jointly sign the exhibition des attentions and the 10<sup>th</sup> edition of *Royal Garden*.

**Hélène Meisel** is an art historian and critic, and has written a thesis on «Subjective subsistence. Romantic problematics in conceptual art» (Sorbonne - Paris IV, 2016). She is in charge of research and exhibition at the Centre Pompidou-Metz, where she contributed to the exhibitions: *Sublime. The tremors of the world* (cur. Hélène Guenin, 2016) and *Infinite Garden. From Giverny to the Amazon* (cur. Emma Lavigne and Hélène Meisel, 2017). She contributes and has contributed to various reviews (20/27, Les Cahiers du Musée d'art moderne, 02), as well as to books and exhibition catalogues (*Chaosmose, INDEX 1987-2017 30 ans du Crédac...*)

Since 2008, **Catherine Guiral** and **Brice Domingues** have been forming the officeabc graphic design studio, and since 2010, they have been contributing to the agency of doubt alongside Jérôme Dupeyrat (editions, performances, curatorships, talks). They have been invited to participate in the group show France Électronique, Printemps de Septembre, Toulouse, (cur. Jill Gasparina, 2018), and have recently been the curators of the exhibition Pierre Faucheux. Espaces de lecture, lecture d'espaces at Le Signe, Chaumont (2018). They also directed the

monographic publication of artist Lisa Beck, *The Middle of Everywhere* (La Salle de bains, Galerie Samy Abraham, Centre d'art Circuit, 2015), the book *Variations Claude Imbert* (T&P Publishing, 2018) and the artist book *Simple Gift* with Florent Dubois (Tombolo Presses, 2017).

**Catherine Guiral** teaches graphic design at the École nationale supérieure des beaux-arts de Lyon. In parallel, she is working on a doctoral thesis on the French typographer Pierre Faucheux (Royal College of Art, London).

**Brice Domingues** teaches graphic design at the École supérieure d'art et de design de Reims, and from 2014 to 2018 led the research and creation workshop in graphic design reading(s) of form, form(s) of reading at the École nationale supérieure d'art de design de Nancy.

## **List of works**

### **Fouad Bouchoucha**

(Marseille, 1981 - lives and works in Marseille)

- *Point-virgule*, 2015-2019  
Rotring, black ink, 110 x 75 cm  
Courtesy galleries Yuko Uhoda, Liège, Belgium /  
Eric Dupont, Paris

- *Deux-points*, 2015-2019  
Rotring, black ink, 110 x 75 cm  
Courtesy galleries Yuko Uhoda, Liège, Belgium /  
Eric Dupont, Paris

- *Parenthèse*, 2015-2019  
Rotring, black ink, 110 x 75 cm  
Courtesy galleries Yuko Uhoda, Liège, Belgium /  
Eric Dupont, Paris

### **Laurence Cathala**

(Châtenay-Malabry, 1981 - lives and works in Lyon)

- *La Troisième Version* (The Third Version), 2019  
Text printed on paper and wallpasted,  
260 x 200 cm; wall intervention (annotations,  
drawings, collages), variable dimensions.  
Courtesy of the artist. Production: Le Crédac

### **Raymond Hains**

(Saint-Brieuc, 1926 - Paris, 2005)

- *Les épîtres de l'amant vert*, 1999  
Macintoshage, silver print based on digital  
photo; 120 x 150 cm  
Private collection /  
Courtesy Galerie de France, Paris

- *L'Amant vert, Magritte d'Autriche et  
Marguerite d'Autriche*, 1999  
Macintoshage, silver print based on digital  
photo; 120 x 150 cm  
Private collection /  
Courtesy Galerie de France, Paris

- *L'amant vert, tag*, 1999  
Macintoshage, silver print based on digital  
photo; 120 x 150 cm  
Private collection /  
Courtesy Galerie de France, Paris

### **Susan Hiller**

(Tallahassee, USA, 1940 - lives and works  
in London, UK)

- *Dream Screens*, 1996  
Interactive audiovisual work for the Internet,  
commissioned by the Dia Foundation, New York.  
Courtesy of the artist and Lisson Gallery /  
Collection Espace multimédia Gantner, Département  
du Territoire de Belfort

### **Nicolás Lamas**

(Lima, Peru 1980 - lives and works in Brussels,  
Belgium)

- *David (Blind gestures)*, 2014  
Inkjet printing on glossy paper ;  
150 x 113 cm  
Collection particulière, Paris

- *Philippe (Blind gestures)*, 2014  
Inkjet printing on glossy paper ;  
150 x 113 cm  
Collection Marie-Aline Prat, Paris

- *Partial view*, 2016  
Stone, glass, plastic ; dimensions variable  
Courtesy Meessen De Clercq, Bruxelles

- *Contact*, 2015

Ammonite and Ipad  
Collection Laurent Fiévet, Paris

**Daria Martin**

(San Francisco, USA 1973 - lives and works  
in London, UK)

- *Soft Materials*, 2004

16 mm film, color, sound ; 10 min 30 s  
Courtesy of the artist and gallery  
Maureen Paley, Londres  
Collection KADIST

**Antoni Muntadas**

(Barcelone, Spain 1942 - lives and works in  
New York, USA)

- *Slogans*, 1987

Digital U-Matic NTSC videotape, 4/3, color,  
sound; 9 min 30 s  
Acquisition in 1990 ; Inv. : AM 1990-256  
Centre Pompidou, Paris ; Musée national d'art  
moderne / Centre de création industrielle

**Daniel Steegman Mangrané**

(Barcelone, Spain, 1977 - lives and works in  
Rio de Janeiro, Brasil)

- *Holograma*, 2013

Hologram  
~ 26 x 20 cm

- *Holograma 2 (estrutura)*, 2013

Hologram  
~ 26 x 20 cm

- *Holograma 3 (galho sem bicho)*, 2013

Hologram  
~ 26 x 20 cm

- *Holograma 4 (galho com bicho)*, 2013

Hologram  
~ 26 x 20 cm

- *Holograma 6 (estrutura com bicho)*, 2013

Hologram  
~ 26 x 20 cm

**Batia Suter**

(Bülach, Switzerland, 1971 - lives and works in  
Amsterdam, Netherlands)

- *Nightshift*, 2019

Installation, dimensions variable  
Newspaper, wool blankets  
Production: Le Crédac

**Suzanne Treister**

(London, UK, 1940 - lives and works in London)

- *HFT The Gardener/Video*, 2014-2015

HD video, 11 min 55 s  
Courtesy of the artist, Annely Juda Fine Art,  
London and P.P.O.W., New York

- *HFT The Gardener/Diagram, The holographic  
dimensions of consciousness*, 2014-2015

Mural diagram  
Courtesy of the artist, Annely Juda Fine Art,  
London and P.P.O.W., New York

- *HFT The Gardener/Botanical Prints*, 2014-2015

12 digital colour prints, text ;  
42 x 29,7 cm  
Courtesy of the artist, Annely Juda Fine Art,  
London and P.P.O.W., New York  
Collection 49 NORD 6 EST - Frac Lorraine

# Rendez-vous !

## ***Teacher's visit***

Thursday 24 January 2019 from 5 to 7 pm

Teachers and organizers discover the exhibition with the team from the Bureau des publics, then book a visit and a workshop for their group.

Free admission\*

## ***Visit + lunch***

Thursday 14 February 2019 from noon to 2 pm

Guided tour of the exhibition by Brice Domingues, one of the exhibition's curators, followed by lunch.

Participation: 7 € / Members: 4 € \*

## ***Art-Tea***

Thursday 28 February 2019 at 4 pm

Guided tour of the exhibition by Mathieu Pitkevicht, followed by a time of exchanges around artistic references, documents and literary, film and musical excerpts. Tea, coffee and pastries are offered.

Free admission\*

## ***Studio-Snack***

Sunday 24 March 2019 from 3:30 to 5 pm

Kids and grown-ups discover the exhibition together. The families then participate in an artistic practice workshop that extends the visit in a sensitive and playful way, around a snack. Designed for children aged 6 to 12, the workshop is however open to all!

Free admission\*

## ***TaxiTram***

Saturday 30 March 2019

The bus tour begins at the Maison des Arts - Centre d'Art Contemporain de Malakoff with a visit of the exhibition «*Where is my friend's house?*», a look at the contemporary Syrian scene. It continues at Crédac with the exhibition *des attentions* presented by two of its curators Brice Domingues and Héléne Meisel. It ends at the Cneai with the discovery of the *GESTE* exhibition. Information and reservations with Tram: 01 53 34 34 64 43 / [taxitram@tram-idf.fr](mailto:taxitram@tram-idf.fr)

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\***Booking required:** 01 49 60 25 06 / [contact@credac.fr](mailto:contact@credac.fr)

# Events

## ***Night of Reading***

Médiathèque d'Ivry-sur-Seine – Espace multimédia

Saturday 19 January 2019

from 5 to 10 pm

On the occasion of the 3rd edition of the Night of Reading, Crédac has partnered with the Multimedia Library and proposes to dive into the worlds imagined for the last three editions of Royal Garden, with Thierry Chancogne and Mathias Schweizer (RG8); Alex Balgiu and Olivier Lebrun (RG9); Laurence Cathala, Brice Domingues and Catherine Guiral, Vincent Maillard, Héléne Meisel (RG10). Readers eager for digital adventures will be able to explore these extraordinary, absurd and iconophilic stories from the multimedia area of the Media Library.

Free admission

## ***Conversation Piece.***

### ***The garden course.***

Saturday 9 February 2019

at 4:30 pm

In the exhibition *des attentions*, Laurence Cathala, Brice Domingues, Catherine Guiral and Héléne Meisel discuss certain works and issues according to a path ordered by the «fortune teller» that is *rgx - garden side*. A scripted divagation, driven by unbridled riders, led by the demon of analogy, rebound and association.

Free admission\*

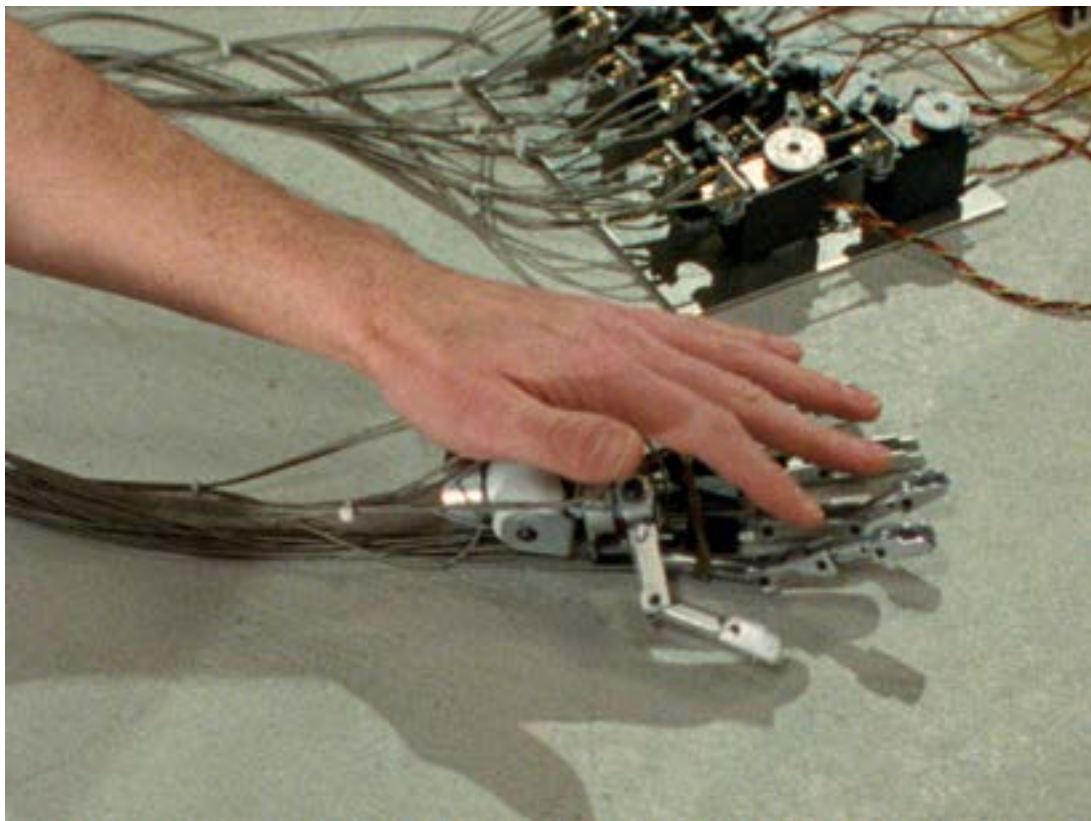
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\***Booking required:** 01 49 60 25 06 / [contact@credac.fr](mailto:contact@credac.fr)

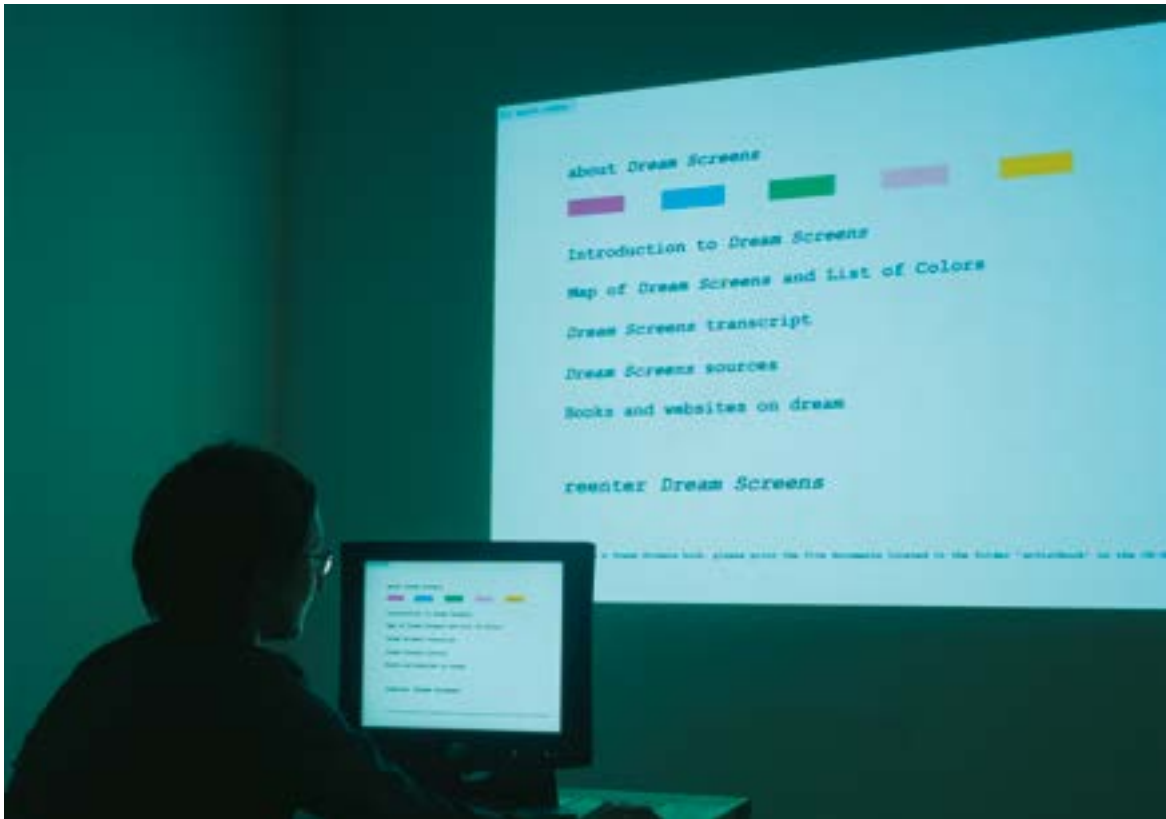
Visuels disponibles sur demande à Léna Patier, Responsable de la communication  
->> lpatier.credac@ivry94.fr / +33(0) 1 72 04 64 47



Raymond Hains, *Les épîtres de l'amant vert*, 1999  
Macintoshage, silver print based on digital photo; 120 x 150 cm. Private collection / Courtesy Galerie de France, Paris



Daria Martin, *Soft Materials*, 2004.  
16 mm film (detail)  
© Daria Martin, courtesy Maureen Paley, Londres

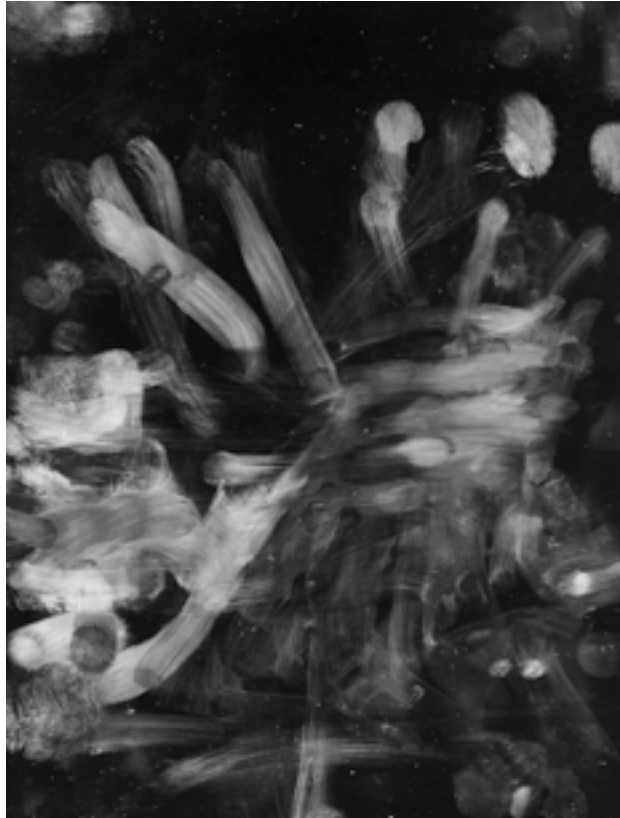


Susan Hiller, *Dream Screens*, 1996  
 Interactive audiovisual work for the Internet, commissioned by the Dia Foundation, New York  
 Courtesy of the artist and Lisson Gallery. © ADAGP Paris, 2018  
 Collection Espace multimédia Gantner, Département du Territoire de Belfort



Susan Hiller, *Dream Screens*, 1996  
 Interactive audiovisual work for the Internet, commissioned by the Dia Foundation, New York  
 Courtesy of the artist and Lisson Gallery. © ADAGP Paris, 2018  
 Collection Espace multimédia Gantner, Département du Territoire de Belfort





Nicolas Lamàs, *Philippe (Blind gestures)*, 2014  
Inkjet printing on glossy paper ; 150 x 113 cm  
Collection Marie-Aline Prat, Paris



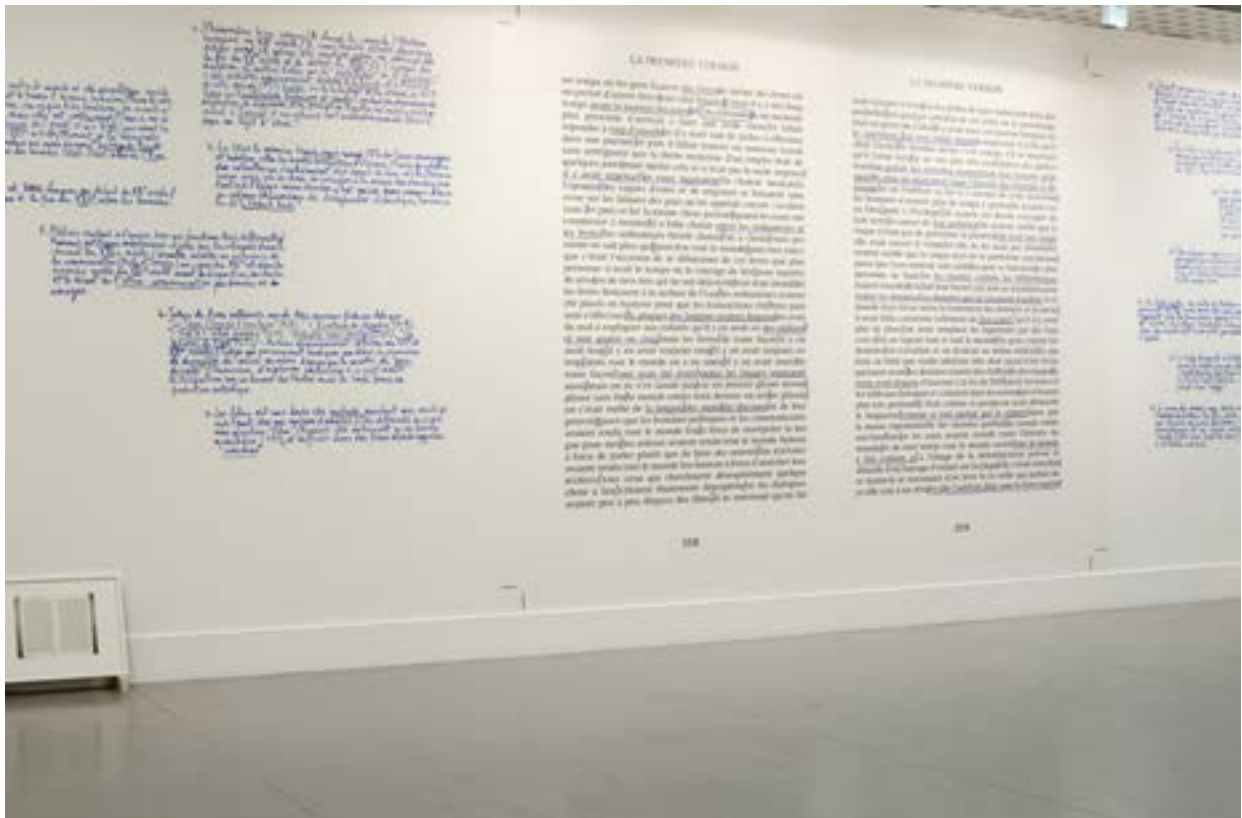
Nicolas Lamàs, *Contact*, 2015  
Ammonite and Ipad  
Collection Laurent Fiévet, Paris



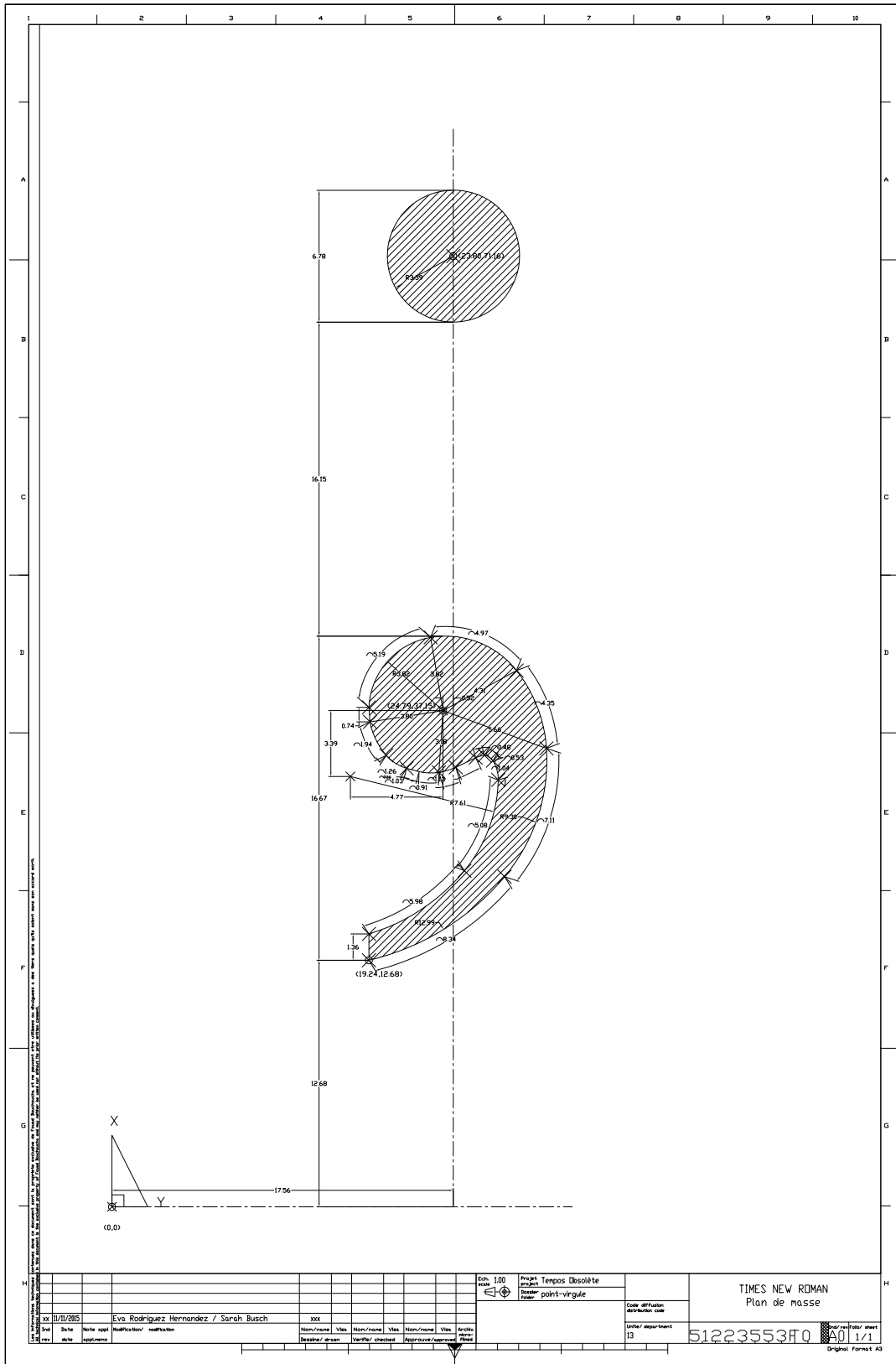
Suzanne Treister, *HFT The Gardener/Botanical Prints*, 2014–2015  
 12 digital prints, color, text ; 42 x 29,7 cm  
 Courtesy of the artist, Anneli Juda Fine Art, London and P.P.O.W., New York  
 Collection 49 NORD 6 EST - Frac Lorraine



Suzanne Treister, *HFT The Gardener/Video*, 2014–2015  
 Video stills and photo works/HFT Laser devices linking the New York Stock Exchange's data center in Mahwah, N.J., with the Nasdaq Stock Market's data center  
 in Carteret, New Jersey  
 HD video ; 11 min 55 s. Courtesy of the artist, Anneli Juda Fine Art,  
 London and P.P.O.W., New York



Laurence Cathala, *La Première Version* (The First Version), 2014  
Text printed on wall-glued paper, 290 x 366.60 cm; wall annotations  
Residence and exhibition *La Recherche Papier*, École Nationale de l'Aviation Civile (ENAC), Toulouse  
© Laurence Cathala - all rights reserved - 2014



Foud Bouchoucha, *Point-virgule* (semicolon), 2015–2019  
 Rotring, black ink; 110 x 75 cm  
 Courtesy galleries Yuko Uhoda, Liège, Belgique / Eric Dupont, Paris



Batia Suter, *Nightshift*, 2019  
Newspapers, wool blankets  
Production: Le Crédac, with the support of Mondriaan Funds

