

Nina Canell —

Dolphin Dandelion

From 21 April to 25 June 2017

Edito

Nina Canell's exhibition *Dolphin Dandelion*, her first solo exhibition in France, presents her characteristic material left-overs and processual debris, carefully produced to meet the post-industrial context of Crédac.

The production of space, or a visualization of imagined space, induces horizon—a vanishing line, a curve in passing—the search for an elusive or hypothetical element that artists call “landscape”, “space”, “territory”. Communicating involves subordinating forms to the content of the message in order to be understood. This is not the case with art, which is close to silence, the tangles of language, the codes by which artists sometimes lead us into the meanderings of meaning. To think and communicate from the space one produces, is not always limited to visual data. This space that comes from a variable set of metaphorical or concrete elements, which delimit a mental plane within which tensions are materialized, where perspectives and dead ends appear.

Nina Canell produces spaces. For instance, she considers her exhibition according to the orientation of the rooms of Crédac: South West, South East and East again. This detail underlines both the way the artist considers space as a central element as well as the meteorological dimension of her own work. Temperature, atmosphere and time are all important factors. In the exhibition, slow-moving mastic gum (*Gum Shelf*, 2017) coexists alongside a group of *Limax Maximus* that will inhabit the new installation in the West room (*Energy Budget*, 2017). Found electrical switchboard cabinets host the nocturnal slugs

as they calculate and slowly process a sculptural energy budget, creating a free-crawl choreography and subtly residual derivé between cucumber slices and cable cuts.

Meanwhile, in the South East rooms, an installation of partially heated and compressed fiber optic cable sheaths form floor-based bundles (*Shedding Sheaths (B)*, 2016), and “memory wires” mechanically exercise and coordinate their temperature memory (*Flexions*, 2016). Punctuated by high-pitched tones and a bouncy ball, the works develop their own proto-language based on energy.

Nina Canell explores the interval, micro phenomena and the at times imperceptible relation between objects. Her work often involves several forms of radiation, sine waves, electricity: all symbolically “charged” with different associations of “affective” forms. Recently described as a kind of “anthropology of energy”, it points to the plasticity of transfers - of matter, data, thoughts - which surround us. She uses the exhibition space as a field of correspondences: the place of what happens, has happened, or could happen.

Nina Canell maintains a curious relationship with objects, close to animism. She says that she often observes at length how they behave and interact with each other, redefining then in the exhibition the event occurring only between objects.

Her work is strongly linked to moving and impalpable subjects, such as dislocation, fluidity, transmission and its corollary disconnection.

Claire Le Restif

This exhibition is supported by IASPIS.

Biography

Nina Canell was born in Sweden in 1979. She graduates from the Institute of art, Design, and Technology of Dun Laoghaire in Ireland. She lives and works in Berlin.

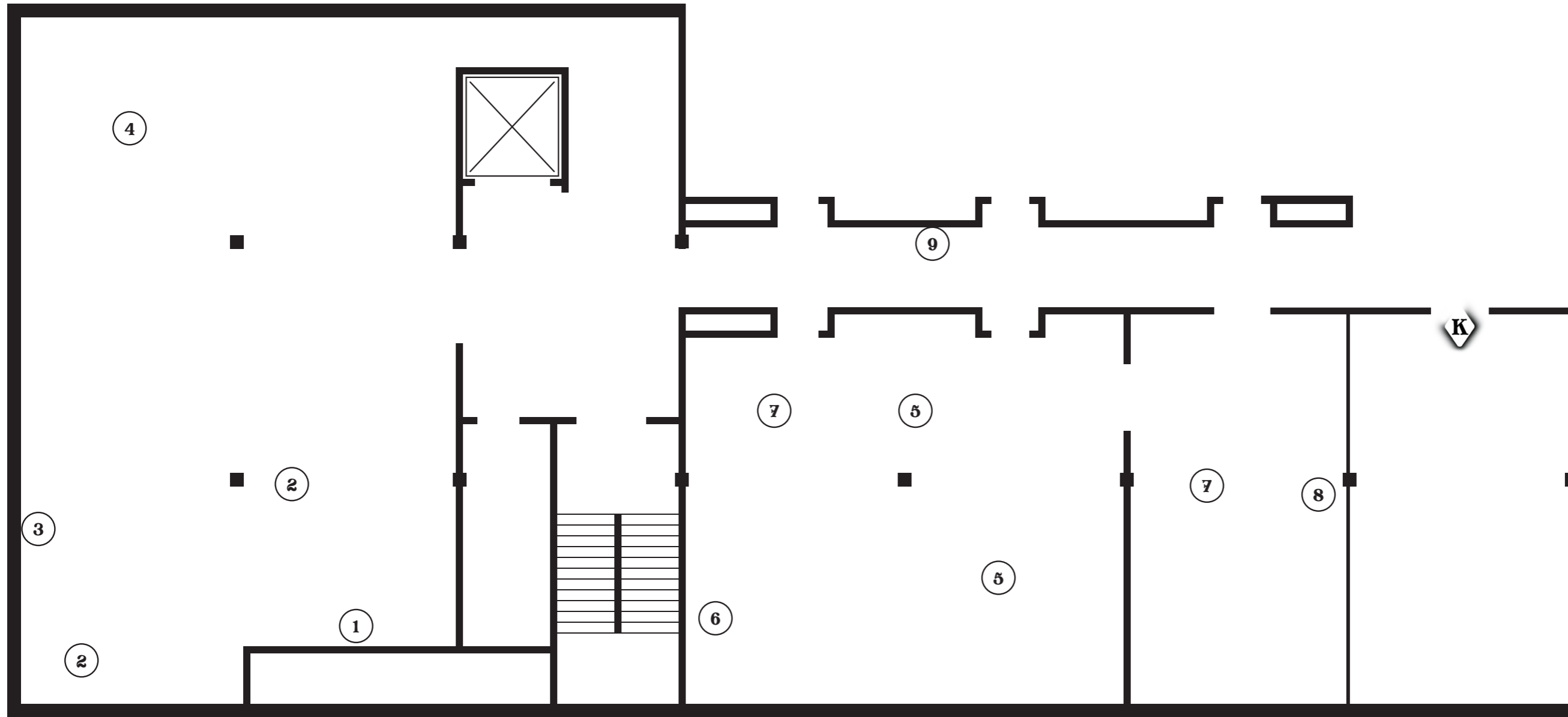
In 2017 she will be part of the Nordic pavilion for the Venice Biennale: Mirrored (Siri Aurdal, Nina Canell, Charlotte Johannesson, Jumana Manna, Pasi “Sleeping” Myllymäki and Mika Taanila).

Currently, her artworks are exhibited at the Kunsthalle Wien (More Than Just Words, 08/03 - 07/05/2017), at Kiasma - Finnish National Gallery in Helsinki (Hello World!, 31/03/2017 - 14/01/2018), and at the Tamayo Museum of Mexico City (Ayrton, solo, 01/04 - 31/08/2017).

Nina Canell recently showed her work during solo and group shows, from Shanghai (Reflexology, Leo Xu Projects, 2016) to Venice (Accrochage, Punta Della Dogana, 2016), passing by Ivry-sur-Seine (The Registry of Promise, chapitre 3. The Promise of Moving Things, le Crédac, 2014), and Stockholm (Mid Sentence, solo, Moderna Museet, 2014).

Nina Canell is represented by galleries Barbara Wien (Berlin), Daniel Margona (Berlin) and Mother's Tankstation (Dublin).

Room map & captions



— Room - South-West

1. *Dolphin Dandelion*, 2017
Rubber, dandelion seeds

2. *Energy Budget*, 2017
Electrical switchboard enclosures, leopard slugs, cucumber, water

3. *Gum Shelf*, 2017
Mastic gum, shelf

4. *Days of Inertia*, 2017
Water, hydrophobic nano-coat, stone tiles

— Room - South-East I

5. Nina Canell et Robin Watkins, *Flexions*, 2016
Memory wire, electrical connectors, DC generators, waveform generators, speakers, cables, proximity sensors, peg-board, wood, steel
Galleri Opdahl, Stavanger, Norway

6. *Satin Ions (Blue)*, 2017
Neon, aluminium, cables, 30 000 volt

— Room - South-East II

7. *Shedding Sheaths (B)*, 2016
Fibre optic cable sheaths

8. *Tip of the Tongue*, 2016
Voice recorder, bouncy ball, silicone, paper, tape
Private collection, Oslo, Norway

— Corridor

9. *Switcher*, 2017
Electrical switchboard enclosure

*All works: Courtesy galleries
Barbara Wien and Daniel Marzona, Berlin*

Upcoming shows at Crédac

Alexandra Bircken, *STRETCH*
Solo show
From 8 September to 17 December 2017
Opening: Thursday 7 September 2017
from 5 to 9 PM
— Third chapter of the show made in collaboration with Kunstverein Hannover et le Museum Abteiberg, Mönchengladbach.

Louise Hervé et Chloé Maillet
Solo show
January - April 2018

Rendez-vous !

Sunday 30 April, 28 May and 25 June
at 4 PM

Les Eclairs

One sunday per month, an exhibition tour with Julia Leclerc sheds light on featured works.

Free admission, meeting point in the entrance hall.

Jeudi 18 mai de 12^h à 14^h

Crédacollation

Guided tour of the exhibition by Crédac's team, followed by a lunch.

Admission : 6 € / Members : 3 €

Booking required.

Thursday 1st June at 4 PM

Art-Tea

Guided tour of the show followed by an exchange time around artistic references, documents and literary, filmic, musical excerpts. Free tea, coffee and biscuits.

Free admission, booking required.

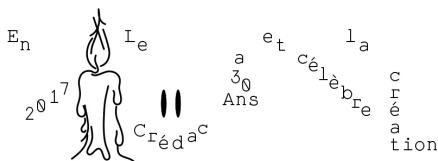
-- With the complicity of the Multimedia Library of Ivry.

Sunday 18 June from 3:30 to 5 PM

Atelier-Goûté

During these "workshop-afternoon treats", children from 6 to 12 years of age lead their families on a tour through the show. Families are then invited to enjoy an afternoon snack and a practical workshop that extends the exhibition visit in a sensitive and playful way.

Free admission, booking required.



Since 1987, Crédac has joined in a collective movement alongside artists, publics and critics, who have been at the heart of its action in favor of creation. For its 30 years, the Crédac pursues its desire to share the adventure of art with an exceptional program throughout the year.

With the support of Fondation d'entreprise Ricard, ADAGP and copie privée.

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Campagnes

A program of screenings:

- From 20 to 23 April -

Laurent Grasso, *Elysée*, 2016

Film 35 mm transferred, 16 min 29 s
in a loop

- From 25 April to 25 June -

Etienne de France, *Champ - Partie 1*, 2017

**Marie Voignier,
Le Bruit du canon, 2006**

Lola González, *Y croire*, 2011

**Céline Ahond,
Dessiner une ligne orange, 2011**

**Armand Morin,
The Promised Lawn, 2016**

Length: 1h30

From Tuesday to Friday,

two screenings: 14:15 and 16:00

Saturday and Sunday, three screenings :

14:10, 15:45 and 17:20

meetings and performances:

- Thursday 13 April, Sundays 23 April
and 7 May -

**Céline Ahond, *Rester ici
ou partir là-bas ?***

Performed shooting / 3 workshops

- Saturday 6 May at 4 PM -

Meeting around ***Bureaux*** by **Christian Milovanoff**, in the presence of the photographer and **Bernard Latarjet**

A program conceived by Lucie Baumann, Caroline Cournède, Sébastien Martins and Léna Patier

Saturday 20 May
and 24 June 2017 at 4 PM

Two musical conferences

by Kemi Bassene, musicologist.

The second conference will be accompanied by **Wasis Diop**, musician.

Islam and Russia, the spiritual and the resistance as structures of Black music.

Free admission, booking required.



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

La Manufacture des OEillettes

1 place Pierre Gosnat

94200 Ivry-sur-Seine / France

Info / booking :

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www.credac.fr

Open every day (except Mondays)

from 2 to 6 PM, weekends from 2 to 7 PM

'free admission'

M° ligne 7, Mairie d'Ivry -

RER C Ivry-sur-Seine

Member of Tram and DCA networks, Crédac enjoys the generous support of the City of Ivry-sur-Seine, the Regional Direction of Cultural Affairs of Île-de-France (the Ministry of Culture and Communications), the General Council of Val-de-Marne and the Regional Council of Île-de-France.

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