

Events

Thursday 16 May from 7 PM to 8:30 PM
FACADE 03 (Mouscron)

Conference by Simon Boudvin
« For each built space comes a second hollow space from which the materials are extracted. This truism allows us to imagine the actual volume of the hidden sisters of architecture: quarries, mines... a cliché reminding us that every action produces its direct double print. Unless we consider the city as an open air quarry. » (Simon Boudvin)

Free admission. Booking required :
+331 49 60 25 06 / contact@credac.fr

Thursday 6 June at 7 PM

Screening evening
Robert Smithson /
Gordon Matta-Clark

Echoing Lara Almarcegui's exhibition at Crédac, this screening evening puts her work into perspective through a selection of historical films by Robert Smithson and Gordon Matta-Clark. Leading figures of the 1960s American art, these two artists have each in their own way invested neglected areas, ruins and underground networks of urban territories.

Participation : 3€, Members : half price. Booking required : +331 49 60 25 06 / contact@credac.fr

Saturday 15 June at 4 PM

Meet the Artist
Lara Almarcegui /
Eva González-Sancho

Lara Almarcegui will dialog with Eva González-Sancho, director of MUSAC Contemporary Art Museum of Castilla in León, Spain. Formerly the director of Etablissement d'en Face in Brussels (1998-2003) and of the FRAC Bourgogne in Dijon (2003-2011), Eva González-Sancho accompanied and supported the work of Lara Almarcegui for over ten years. Together, they will reexamine the issues at work in the artist's approach.

Free admission. Booking required :
+331 49 60 25 06 / contact@credac.fr

Saturday 22 June
TRAM Hospitalités 2013
Dégoné (« De-goned »)

This journey, on foot and by bus, offers an "off-limits" crossing of the Val-de-Marne territory from the Jean Collet Municipal Gallery and the MAC / VAL in Vitry-sur-Seine towards the Maison d'Art Bernard Anthoniog in Nogent ,

through the Crédac in Ivry. This route beyond borders will become, for one day, the field of action of three artists: Céline Ahond, Laëtitia Badaut Haussmann and Laurent Isnard.

Free admission. Booking required at TRAM:
+331 53 34 64 43 / taxitram@tram-idf.fr

Rendez-vous

Thursday 6 June at 3:30 PM

Art-Tea

A guided visit of Lara Almarcegui's exhibition with Crédac's docents followed by teatime. In collaboration with the Retirees Service of the city of Ivry-sur-Seine.

Participation : 3€. Booking required :
+331 49 60 25 06 / contact@credac.fr

Sunday 23 June from 3:30 to 4 :30 PM

Studio-Snack

During these "workshop-afternoon treats," children from 6 to 12 years old become docents at the art center and lead their families on a tour through the show. Young and old are then invited to enjoy a workshop based on the exploration of the Grommet Factory, the new location of the art center, then followed by an afternoon snack.

Free admission. Booking required :
+331 49 60 25 06 / contact@credac.fr

MARD!

The *Mard!* lecture cycle has been held since 2007 thanks to partnership with the Multimedia Center of Ivry. Each year these special Tuesday events offer a program of five talks, five engaged points of view on contemporary art shaped by a unique approach.

Mardi 4 juin à 19h

Le monde change l'art...

Conference by Stefan Shankland
Last conference of the Mard! cycle
- *Season 6 « Mobiles Horizons »*

What can bring art to a changing territory? How the experience of urban transformation modifies the way we conceive the art in the city? It is around these two questions that Stefan Shankland has built the TRANS305 project within the construction site of the Joint Development Zone (ZAC) of the Plateau neighbourhood in Ivry. The city site is here seen as a resource

for art, experimental architecture and educational experiences. After 5 years of research, actions and creations in the heart of a complex and constantly moving cityscape, what new opportunities open to the actors of this project?

»-» The talks are held at the **Multimedia Center of Ivry – Antonin Artaud Auditorium**
152, avenue Danielle Casanova
94200 Ivry-sur-Seine, France
Metro: the 7 line, Mairie d'Ivry (50 m from the station)
Talks run 90 min. Free admission.

For the Mard! evening events, exhibitions at Crédac remain open until 6:45 PM.



Centre d'art
contemporain d'Ivry - le Crédac

La Manufacture des Œillets
25-29 rue Raspail
94200 Ivry-sur-Seine, FR

Info / bookings :

+ 33 (0) 1 49 60 25 06

contact@credac.fr

www.credac.fr

Open every day (except Mondays)
from 2 to 6 PM, weekends from 2 to 7 PM,
free admission

Metro line 7, station Mairie d'Ivry
(20 mn from Châtelet / 200 m from the metro)

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.

This exhibition received the financial support of Mondriaan Fund, Amsterdam, and Acción Cultural Española (AC/E) With the careful support of Cité Internationale des Arts, Paris



Media partners :

Slash KALEIDOSCOPE
MOUSSE 02

Lara Almarcegui

— Ivry souterrain

19 April-23 June 2013

The Spanish artist Lara Almarcegui (born in 1972 in Saragossa; based in Rotterdam since the mid-1990s) combines a political commitment and an approach inherited from conceptual art that together create a radical position in which her artwork involves her investigating, measuring, quantifying, analyzing, documenting and bringing her results to light. In her practice, she draws up different types of inventories, both horizontal (territories that she spotlights in slideshows accompanied by guidebooks on how to visit them), and vertical (presented directly on walls in the form of lists). These inventories highlight building materials of various cities and city centers.

Almarcegui's work embodies both a critique of the modernist notion of progress and a reflection on the consequences of urban development. Her research into city wastelands, ruins and construction materials is connected with economic development, the environment and the potential for decline. I first met Lara in the early 2000s, when she was invited to Le Grand Café contemporary art center in Saint-Nagaire, and met up with her again in 2005 for the Franco-Spanish Altadis Prize, which I co-curated with my Spanish counterpart Alicia Murria. Still later, I invited her to contribute to The Garden of Forking Paths, a show I organized in Istanbul in 2010.

Residency

I then invited her to discover Ivry. Since her working process takes place over a certain length of time, we adapted our normal way of working with artists to a specific timeframe, offering to organize a kind of residency for her. Since November 2010, she has regularly visited Ivry, meeting different key figures and colleagues active in the city, including archivists, town planners, architects and historians.

The artist's central theme revolves around the city in both its political dimension and its development. Ivry is indeed going through great change and a profound redefinition of its territories, where major building sites for urban development are redrawing the layout of the city and its uses. A vast industrial landscape only yesterday, the eastern part of the city today is being transformed into Ivry Confluences, a neighborhood that embodies many of the issues raised by urban renewal.

The artist has traveled all over Ivry, and the results of her research are seen in the exhibition *Ivry souterrain (Ivry Underground)*. In a book of the same name, she gives us a portrait of the city thanks to what lies beneath it, an inventory of Ivry's below-ground areas. This reading engenders a genuine formal experience insofar as the artist focused her attention on all the details of volume and materials. The book is also a journey through the city's underground reality, where precise and unexpected mental images take shape as readers page through the book.

The second work connected with her exploration of the city is a series of three photographs entitled *Visite d'une excavation en cours, Ivry-sur-Seine (Visit to an Excavation Underway, Ivry-sur-Seine)*, which are on display opposite the book. The three images are the outcome of a visit to the "Quai aux grains" (Grain Quay) construction site, the first project in the Ivry Confluences renewal program. Almarcegui is interested in the precise moment of transition between a site that has been freed from its old buildings and a future construction, that empty period between the past and the future. It is that moment which triggered an artistic encounter. Just before her show, the artist was thus able to visit the excavation of the building site along with the general public.

Politics

This type of artistic intervention makes it possible to consider questions which remain fundamental, even if they are not new to us, i.e., how to imagine other roles for art, notably the role of art in public space? For her it is not a matter of simply adding one more element, but of revealing what already exists by sharing with the visitor her questions and reflections.

Almarcegui, however, is not merely an agitator aiming to prod people of good conscience; she carries out concrete actions. In the late 1990s she began to take an interest in the unoccupied areas of cities as the only place that is not subjected to either the economic imperative or the mechanisms of control. As the last spaces not designed by an architect or town planner, they have enormous potential. Some of her works remind us of how many vital things are treated poorly when a city is being developed. For example, within the framework of publically commissioned art, the artist negotiated to allow certain land areas to remain undeveloped in order to preserve them for a number of years, including around the harbor of Rotterdam between 2003 and 2018, in Genk, Belgium, between 2004 and 2014, and along the shores of the Ebro in Saragossa, forever.

Derivation

By its serial work in which she documents her actions and then presents them in slideshows, guides, books, or inventories, her art formally follows in the wake of the historical conceptual artists. The text placed on display like a work of art carved a place for itself on the art scene quite strikingly in the late 1960s. From then on texts could be presented to the public in both art shows and art reviews and magazines. One of the best known examples at the time, which has a connection with Almarcegui today, is *Homes for America*, a text that Dan Graham published in Arts Magazine. It is in fact a selection of images of American suburban houses which the artist relates to minimalist shapes. From that time on a work of art could indeed involve simply publishing an article. Robert Smithson created *Hotel Palenque* (1969-1972), for example, initially a lecture on non-architecture which took an abandoned hotel as its central point. The lecture then gave way to a slideshow, in other words a work of art that can be presented in art venues.

I could also mention certain works by Gordon Matta-Clark, notably the series *Reality Properties: Fake Estates* (1973-1978). These pieces document the activity of the American artist when he bought at auction for very little money residual micro-lots, minuscule plots of land that were for sale in Queens, New York. Through photographs of these

bits of land associated with deeds to the properties, Matta–Clark sought to point up the tyranny of confined urban spaces and private property.

Art venues, art sites

Almarcegui explores cities' different territories, but she also examines art venues, both physically and symbolically. She does this especially through her slideshows documenting actions that initially she carried out herself, turning over the stones in the grounds of a Barcelona art center, for example (*Exploring the Floor*, 2003), or which she had others do, testing the ability of the art center to accept her delegated explorations at the Secession in Vienna, for instance (*Removing the Parquet Floor*, 2010). Here she questions the site in the full meaning of the term, by deconstructing it and putting it back together like a giant puzzle, and then exhibiting this remounting process at the very place where the action was carried out, a kind of visual tautology. The art venue, viewed as a place for experimentation, for probing on an archeological scale, and for carrying out an action, as the city itself can be.

The art center and museum have parts to play. They represent that location where we can think about the place of the human. They serve as the meeting place with the other, the site where the work of artists is synthesized and transmitted to their contemporaries, even when, especially when their area of investigation is vast.

Claire Le Restif, curator

Biography

Lara Almarcegui is born in Saragossa, Spain, in 1972. She lives and works in Rotterdam.

Recent group exhibitions include Manifesta IX, Genk and TRACK, Gent (2012), *Radical Nature*, Barbican Art Centre London, (2009), Athens biennale (2009), Taipei and Gwangyu Biennale in 2008, Sharjah Biennale (2007), The 27th Sao Paulo Biennial, San Paulo (2006), the 2nd Seville Biennial, Seville (2006), Lunds Konsthall, Lund (2005).

Solo exhibitions include Musac, León (2013); CA2M, Madrid (2012),

Künstlerhaus, Bremen (2012) Secession, Vienna and Ludlow 38, New York (2010), Gallery Ellen de Bruijne Projects, Amsterdam (2008), the Malaga Centre of Contemporary Art, Malaga (2007), the FRAC Bourgogne, Dijon (2004) and INDEX, Stockholm (2003).

She is represented by Gallery Parra y Romero in Madrid and Gallery Ellen de Bruijne Projects in Amsterdam.

Lara Almarcegui will represent Spain at the 55th Venice Biennial (1 June - 24 November 2013)

List of the featured works

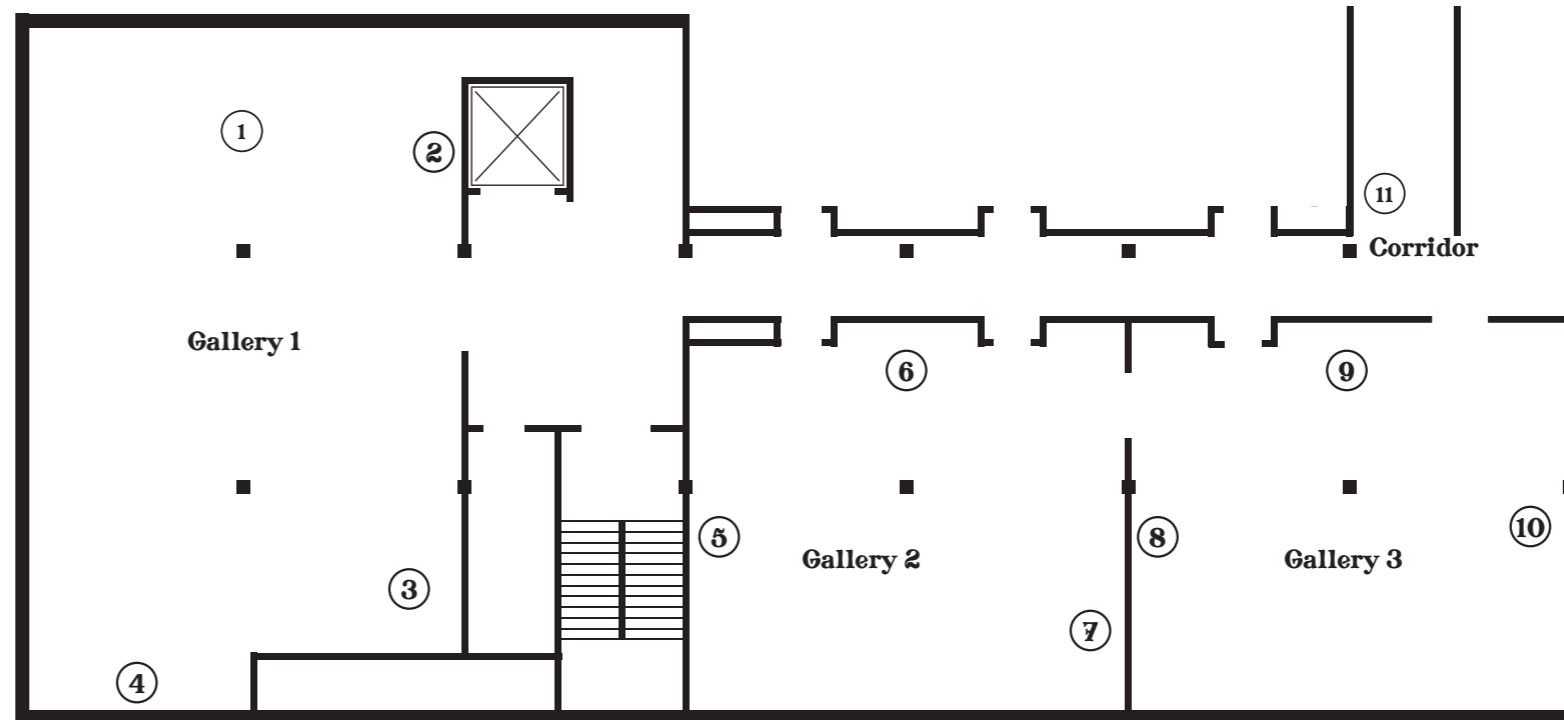
Gallery 1

① *Ivry souterrain (Ivry Underground)*, 2013
Book published for the exhibition 80 pages, 11 x 18 cm, 22 black & white illustrations, 2000 copies
On sale at the welcome desk : 7€.

The book *Ivry souterrain* summarizes the data that currently exists on underground areas of Ivry-sur-Seine. The book devotes ten chapters to the city's different periods and occupied strata, networks and infrastructures. These range from old stone quarries and basements, metro tunnels and buried lakes, to networks for water, energy and telecommunications, all of which paints a genuine underground "reverse" portrait of the city.

② *Visit to an Excavation Underway*, Ivry-sur-Seine, 2013
Digital prints, 42 x 30 cm
Courtesy of Groupe Brémond and SADEV 94

Lara Almarcegui has been researching the area of Ivry-sur-Seine since 2010. For her show at Crédac, she began focusing on the city's underground reality. A month before the show was to open, the artist organized visits to an excavation being carried out at the "Quai aux Grains" (Grain Quay) in Ivry (the first construction site of the renewal project called Ivry Confluences). Still underway, this excavation is the preliminary step towards the construction of a residen-



tial building. The artist's tours are the chance to observe the city's hidden infrastructure, along with its geological foundations, and make it possible to understand a site in the process of being transformed.

③ *Removing the Asphalt*, 2004
RAI Exhibition and Convention Centre, Amsterdam
Digital projection

A few days before the Amsterdam art fair, the artist had the Dutch highway-construction firm KWS remove the same surface area of asphalt as the stand of the Stedelijk Museum Bureau Amsterdam would be occupying, then had the enterprise replace it immediately afterwards. During the fair, *Removing the Asphalt* was projected on the stand.

④ *Construction Materials, Sao Paulo*, 2006
Wall adhesive, 187 x 230 cm

Almarcegui brings home to us the weight of the megalopolis Sao Paulo through an inventory of the building materials the city contains. This seemingly impossible project was done using data drawn from maps, building plans and direct measurements made by the artist. Displayed in the form of an addition, the piece presents a striking contrast in its minimalist form with the monumentality of

the subject. This work is the fourth in a series of lists of city weights, which are always presented in the language of the original place featured in the list.

Gallery 2

⑤ *Preparatory Sketches for the Rubble Mountains*
Series of 17 drawings, impression and lead pencil on paper, 21 x 29,7 cm

Shown here for the first time, these sketches were produced during different installation projects. The proposed works involved introducing into a given space, or just next to it, the quantity of rubble equal to the mass of building materials peculiar to the very same space. For example, if the space was built with some 90 m3 of bricks and 40 m3 of concrete, the artist installs side by side a 90 m3 mountain of brick shards and a 40 m3 one of concrete aggregate. These projects question the past and future of a building as much as its physical reality. Some have been carried out (in art centers like the Secession in Vienna, TENT in Rotterdam, and MUSAC the Museum of Contemporary Art of Castile in León), while others remain in the planning stages. The drawings allow one to see the coherence of the whole of these projects as well as their peculiar specificities, from the precise installing of extremely pure

debris in Vienna, to projects that are indeed impossible to materialize, like the pedestrian tunnel in the campus square of the University of California in Santa Barbara.

⑥ *Removing the Parquet Floor*, 2010
The Print Collection, Secession, Vienna
Digital projection

The parquet floor of the Print Collection of the Secession art center in Vienna, a nineteenth-century building, was dismantled one board at a time, then re-laid before the opening of the show. During the run of Almarcegui's exhibition, this projection was shown in the very room where the action had occurred.

⑦ *Exploring the Floor*, 2003
Sala Moncada, Fundació La Caixa, Barcelona
Slideshow projection

A week before the show opened, all the paving stones covering the ground of the exhibition venue, located in Barcelona's old town, were removed by the artist, then put back in place. During the exhibition, this slideshow was projected in the very room where the action had taken place.

Gallery 3

⑨ *Construction Materials, Old Town of Lund*, 2005
Mural adhesive, 167 x 240 cm

The artist shows us here the weight of the old town in Lund, a small city in Sweden, thanks to this inventory of the building materials that went into its construction.

⑩ *Guide to the Wastelands of the Lea Valley, 12 Empty Spaces Await the London Olympics*, 2009
Slideshow, table with guides available to the public

Lea Valley was the main location for building the infrastructure of the Olympic Park for the 2012 Olympic Games in London. In 2009 the artist carried out an inventory of the wastelands that were scheduled for construction. Until the deadline for the rapid transformation of the city, these odd pieces of land were among the rare vacant lots in London. They were neither parks nor gardens, and were neither completely natural nor industrial.

⑪ *Construction Materials, Old Town of Dijon*, 2005
Wall adhesive, 191 x 240 cm
Collection FRAC Bourgogne

Here the artist shows us the weight of the old town in the mid-sized city of Dijon through an inventory of the building materials that went into it.

Corridor

⑫ *Wasteland on the Banks of the Ebro River, Saragossa*, 2009
Slideshow

Produced for Expo 2008, this project involved permanently protecting a hectare and a half of wasteland. Working with the property owners and mobilizing part of the production budget, the artist saw to it that this land will not be put to any specific use, and will remain without any constructed or landscaped development of any kind.