

le Crédac — *Press kit*

Sarah Tritz, J'aime le rose pâle et les femmes ingrates

An exhibition from Sarah Tritz with artworks from 29 guest artists:
Fabienne Audéoud, Alexandra Bircken, Valérie Blass,
Benjamin Bonjour, Bruno Botella, Paul Bourdoncle, Anne Bourse,
Stéphanie Cherpin, Claude Chevalier, Maria Corvocane,
Morgan Courtois, Liz Craft, Nicole Eisenman, Eugène Engrand,
Paul Hugues, Dorothy Iannone, Ana Jotta, Anne Kawala,
Maria Lassnig, Alfred Leuzinger, Stephen Maas, Monica Majoli,
Camila Oliveira Fairclough, Gerald Petit, Hélène Reimann,
Alberto Savinio, Philipp Schöpke, Hassan Sharif, Maxime Thieffine.

>>—> **Exhibition from September 13th to December 15th 2019** <—<<

Centre d'art contemporain d'Ivry - le Crédac

La Manufacture des Œillets
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« Free admission »
Open from Wednesday to Friday from 2pm to 6pm,
on weekends from 2pm to 7pm (except on public holidays)

Contemporary art center of national interest

Member of TRAM and d.c.a networks, Crédac receives support from
the City of Ivry-sur-Seine, the Ministry of Culture - Direction Régionale des
Affaires Culturelles d'Île-de-France, the Val-de-Marne Departmental Council
and the Île-de-France Regional Council.

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Sarah Tritz,
À voix haute, 2019.
© Sarah Tritz / Adagp, Paris, 2019.

The exhibition

Sarah Tritz has dreamed up a personal art show in which her new pieces are exhibited in dialogue with works by 29 other guest artists, a display whose connecting thread is the body as a container, like a box whose idiom is one of its main tools.

The show links what are normally viewed as two distinct forms of pleasure, allied and inseparable. There is erotic pleasure (glamour) as well as a cognitive one (grammar).

Tritz brings together artists whose works openly and shamelessly call to us with an obvious physicality, like Lig Craft's sculpture *Me Princess*, or the double self-portrait *Gehirnstroeme* (Brainwaves) by Maria Lassnig, an artist who has repeatedly taken herself as her subject yet has avoided complacency of any sort. Many of these artists dare to embody neurotic thinking and show a reciprocity between the attitude of the artist at work and what their works illustrate.

For her show, Tritz has selected a number of outsider artworks borrowed from the collections of LaM (the Lille Métropole musée d'art moderne, d'art contemporain et d'art brut), which bring to light the construction of a line of thought. They are drawings and have a cathartic value, characteristically featuring writing, symmetry, and a clarity in the distinct outlines of the drawn shapes. These motifs are treated as given conceptual elements that attest to the power of language, however ungraspable it proves to be.

Beyond the generations and backgrounds of the artists, both outsider and contemporary, Tritz has been putting together an eclectic corpus of work that looks like a network of esthetic complicities that reveal no divisions.

Further into the show, the artist exhibits face to face a series of new pieces envisioned as an interior, both mental and domestic. Inspired by the preciousity and fantasy of Art deco furniture, the artist has designed – drawing on the artisanal know-how of several fields – a buffet with all sorts of anthropomorphic embellishments, whose doors with their stylized expressions, and vulva-shaped handles, open onto an inner theater done in bronze. The artist has molded a box-garden like the model of a projection space, an inner garden.

Theatricality – long present in Tritz's work – is expressed by a family of headless hand-sewn marionettes, for example, or a mini peepshow, or *Theater Computer*, simple jury-rigged computers boasting keyboards with unintelligible alphabets and equipped with two-sided screens. On their “windows,” the artist represents the demons and desires of characters guided by their needs, primitive, sexual and greedy.

Milestones and current events

Born in 1980, the artist Sarah Tritz taught at Lyon's École nationale supérieure des beaux-arts from 2014 to 2019. Since the start of the 2019–2020 academic year, she has been teaching at the École nationale supérieure des Arts Décoratifs in Paris.

This fall Tritz's work will be featured from 10 September to 26 October 2019 in Le Fil d'alerte (curated by Claire Le Restif), the exhibition showcasing the 21st Fondation d'entreprise Ricard Prize; and from 16 October 2019 to 5 January 2020 in Futur, ancien, fugitif – une scène française (curated by Franck Balland, Daria de Beauvais, Adélaïde Blanc, and Claire Moulène) at the Palais de Tokyo.

Sarah Tritz was selected for the “1% for Art” call for projects, with the generous support of Crédit Municipal de Paris and the Ville de Paris.

The exhibition is made possible thanks to works on loan from Centre National des Arts Plastiques ; Centre Pompidou, Paris / Musée national d'art moderne – Centre de création industrielle ; LaM – Lille Métropole musée d'art moderne, d'art contemporain et d'art brut ; Musée d'Art Moderne de la Ville de Paris.



Sarah Tritz, *Le Train bleu*, 2019
Cardboard, various materials
Courtesy of the artist. © Adagp, Paris, 2019



Sarah Tritz, *Dorothy (Theater Computer)*, 2019
 Studio view / Cardboard, paper, pencils, Corian
 Courtesy of the artist. © Adagp, Paris, 2019



Valérie Blass, *Dans l'oreille d'un sourd*, 2012
 Styrofoam, paper, glue and pigments
 FNAC 2016-0339 ; Centre national des arts plastiques
 © All Rights Reserved / Cnap / Photo : Courtesy Catriona Jeffries Gallery



Alfred Leuzinger, *ABCD*, s.d.
 Color pencils and rollerball on thin paper
 Collection LaM, Lille Métropole musée d'art moderne, d'art contemporain et d'art brut ; Donation from L'Aracine in 1999 ; 999.144.2.
 Photo : Cécile Dubart



Eugène Engrand, *Même le vent crie vengeance*, avant 1973
 Rollerball, crayon and graphite pencil on papier
 Collection LaM, Lille Métropole musée d'art moderne, d'art contemporain et d'art brut ; Donation from L'Aracine in 1999 ; 999.20.17.
 Photo : Philip Bernard



Paul Bourdoncle, *Petit tapis à points noués*, 2019
Wool, plastic
Courtesy of the artist



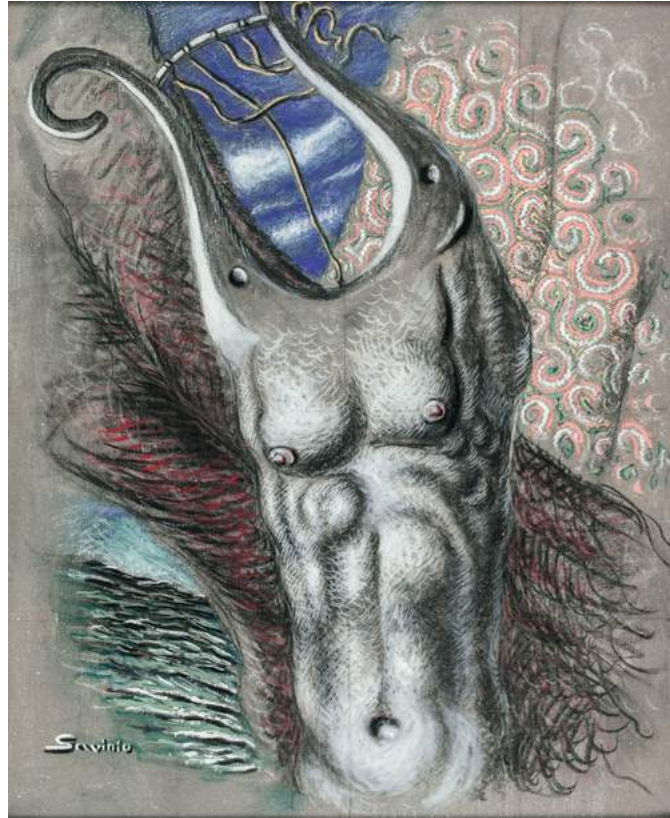
Stéphanie Cherpin, *La La Love You*, 2016
Palm trees, jute, rubber band, concrete, painting
Photo : Rebecca Fanuele



Lig Craft, *Me Princess*, 2008 - 2013
 Colored bronze cast. Centre national des arts plastiques ; FNAC 2018-0310
 © All Rights Reserved / Cnap / Photo : Yves Chenot



Dorothy Iannone, *Lolita* (series *Movie People*), 2009
 Gouache painting. Centre national des arts plastiques ; FNAC 2016-0430
 © All Rights Reserved / Cnap / Photo : Hans-Georg Gaul
 Courtesy Air de Paris, Paris



Alberto Savinio (aka De Chirico, Andrea), *Orphée*, circa 1929.
Pastel and gouache painting on canvas. Musée d'art moderne de la Ville de Paris, n°AMD 166.
Photo : Eric Emo. © Adagp, Paris, 2019.



Bruno Botella, *Reynardine (Nuit trombe qu'elle n'aime enfin, ma teinte de bleu taré ou vert fangeux)*, 2017
Fur, silicone.
Photo : Aurélien Mole.



Camila Oliveira Fairclough, *Nocturne*, 2010
Acrylic painting on canvas. Centre national des arts plastiques ; FNAC 2018-0391
© Adagp, Paris / Cnap / Photo : Yves Chenot



Gerald Petit, *Untitled (A&M #1)*, 2017
Oil painting on wood. Private collection, Paris
Photo : André Morin

