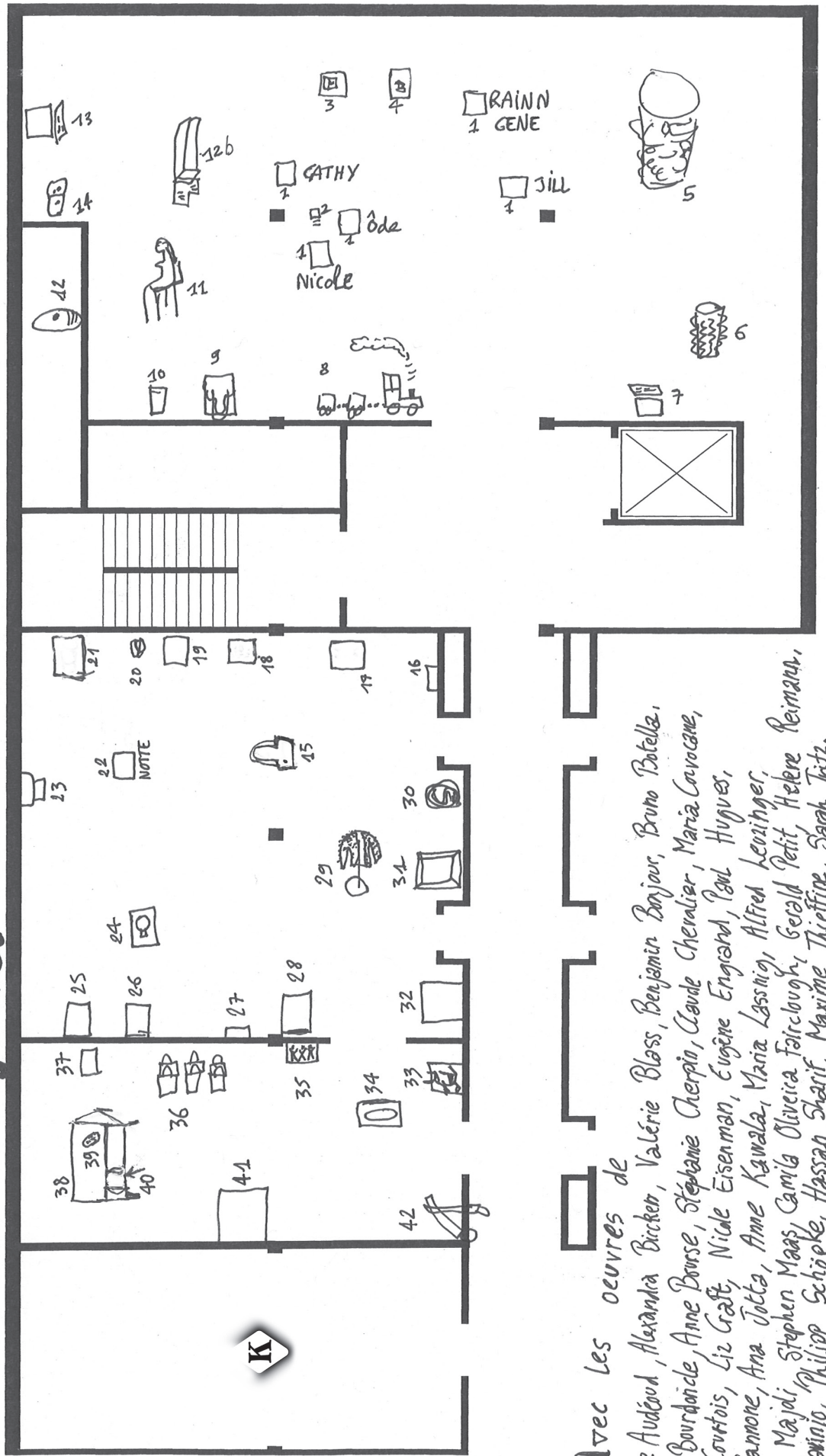


13.09 -15.12.19

J'aime le rose pâle et les femmes ingrates

Sarah Tritz



Avec les oeuvres de
 Fabienne Audéoud, Alexandra Bickel, Valérie Bloss, Benjamin Bonjour, Bruno Botella,
 Paul Bourdonde, Anne Bourse, Stéphanie Cherpin, Claude Chevalier, Maria Cavocane,
 Morgan Couvtois, Liz Craft, Nicole Eisenman, Eugène Engand, Paul Hugues,
 Dorothy Iannone, Ana Jotta, Anne Kawala, Maria Lassnig, Alfred Levinger,
 Monica Majidi, Stephen Maas, Camila Oliveira Fairclough, Gerald Petit, Helene Reimann,
 Alberto Savinio, Philipp Schöpke, Hassan Sharif, Maxime Thieffine, Sarah Tritz.

In Sarah Tritz's Head
by Claire Le Restif

I have always been interested in group shows put together by artists and the light that the former shed on the latter's own work. Four of them in the past few years stand out for me, *The Russian Linesman* by Mark Wallinger (Hayward Gallery, London, 2009); *An Inside* by Tacita Dean (Hayward Gallery/Camden Art Center, London, 2005); *La carte d'après nature* by Thomas Demand (MMNM, Monaco and Mack, London, 2011); and finally *The Inaccessible Poem* by Simon Starling (Fondazione Merz, Turin, 2012).

It is a true reflection, in every sense of the term, that artists initiate when they don the curator's cap. Thus, when Sarah Tritz spoke to me about her project nearly two years ago and its consistency with Crédac's program of exhibitions and events (Alexandra Bircken and Ana Jotta are back, for example), I began thinking about the space we set aside in art centers for this exciting curatorial format.

Our discussions, mutual understanding, and respective positions brought us cheerfully to pale rose, ungrateful women, a few theys and other anonymous persons.

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

Nothing has any value unless it can take shape someday.
– Maria Lassnig, Winter 1944

*One must then imagine not only the distinction but also the confusion between the real and the imaginary; not only their opposition and concurrence, but also their complex unity and complementarity. One must imagine communications, transformations, and the real <---> imaginary permutation. Yet it is that which is very hard to imagine. I didn't imagine then where the crux of the difficulty lay and I imagine it now. Our thinking has been commanded/controlled since the Age of Descartes by a paradigm of disjunction/reduction/simplification that leads us to break and mutilate the complexity of phenomena. What we lack therefore is a paradigm that enables us to imagine the complex unity and the complementarity of what is likewise diverse or counter.*²
– Edgar Morin, 1956

The present show connects what is commonly perceived as two forms of pleasure that are distinct yet allied and inseparable, i.e., erotic pleasure strictly speaking, that is, glamour; and cognitive pleasure, that is, grammar. I've put it together as a solo show surrounded by guest artists that has been thought out through a selection of works, a network of esthetic agreements, something without divisions.

Daring, archaic, and without pity, the works I've selected to display in dialogue with each other in *J'aime le rose pâle et les femmes ingrates* ("I like pale rose and ungrateful women") and convey, among other things, a neurotic undertone. These thoughts form and distort the human figure, as in the work of Maria Lassnig and Alberto Savinio. These pieces dare to bring to light inner symptoms; they somaticize cheerfully and freely by being, all of them, equipped with a visual and formal effectiveness that has a content that is clear and immediate.

We ought to grasp orgasms AND the reason why we are obsessed with them, beyond the question of pleasure. The lady in the drawing *À voix haute* (the show's lead image) talks to her erect plant, which is as deaf as a post. The distance separating the two is the present show. It is that state of *au bord de / on the verge* (the eponymous painting by Nicole Eisenman) that we sometimes experience when facing this liberal world, and it is in fact what spurs our work on in the studio, in the *INSTITUTT*.

The show opens with the puppets of *TRISTZ INSTITUTT*, standing watch and welcoming those who would have wanted a possible debate but didn't manage to find one. Now *s/h/they* are gentle, are a bit wrapped up in their heads, to such an extent that *s/h/they* haven't got one. Without the capacity to communicate with others. *S/h/they* see. And *s/h/they* look at the works, sometimes wear them even but on a smaller scale. In the end, art and eroticism became their sole creed, their battle, their only way of being political. The *INSTITUTT* is the place where the economy came to a halt one Monday morning because none of these people is profitable.

I feel an identical absorption in erotic pleasure AND the cognitive pleasure connected with the gaze. Throughout the show, the featured works swing between a state of absorption and a capacity for autonomy or a certain self-deprecation. I can be absorbed with my nose stuck in the vulva of Liz Craft's *Me Princess*, which stands just opposite my piece called *Pulpe espace* (my personal translation of a powerful experience I had with Lucio Fontana's *Concetto spaziale*). In a gallery further on, Maxime Thieffine's *Tainted Love* puts me right again with its gentle realism, gentler than Alexandra Bircken's *Trophy*, which never fails to make me laugh, given that cast of a woman's genitalia is so transgressive.

The more or less obscene "surfacing" is one of the other threads running through the show, connecting Liz Craft, Morgan Courtois, Stéphanie Cherpin, Maxime Thieffine, Bruno Botella and Ana Jotta.

The small format of certain works like Hassan Shariif's *Black Box* or Paul Bourdoncle's *Petit tapis à points noués* makes you want to nuzzle up against it just as you can stick your nose in genitalia.

I swallow somehow or other the contagious squint of *Me Princess*, which thus betrays her self-absorption. The obstructed mouth of Valérie Blass's *Dans l'oreille d'un sourd*, a fit of retching or the first word shot out that happened to be on hand, the hand on the fish-genitals of Gerald Petit's *Untitled (A&MI)* in the *Nocturne*

night conjured up by Camila Oliveira Fairclough, with the suit coat of *Reynardine (Nuit trombe qu'elle m'aime enfin, ma teinte de bleu taré ou vert fangeux)*, a piece by Bruno Botella that is covered with a viscous substance.

My thinking is engaged as much before a drawing by an outsider artist as an installation by Allen Ruppensberg or a drawing by Elaine Sturtevant (both absent from the show, however). The play with the support, the handwriting, the (sick) symmetry that are hallmarks of drawings done by outsider artists are conceptual data that light up the same zones in our brains as the works of those American conceptual artists. A real presence throughout the show, outsider art again and again brings out the power of language, however imperceptible or elusive. I am not downplaying the cathartic quality of drawings and "creating form" for people with psychiatric disorders, but for me it's clear that that quality also functions in nonhospitalized individuals. The question of language is central, despite the variety of operating modes chosen by the artists. Language appears through *Lécher*, a performed reading by Anne Kawala, the letter *OS* by Stephen Maas, and Alfred Leuzinger's alphabet. The shift from the intelligible to the unintelligible is shown in a range of ways, each singular. For example, "J'comprends pas" (I don't understand) in Maria Corvocane's *Hog Dog Rama*, and something that is akin to a TV program, Claude Chevalier's *26 LF*. That also takes shape in the works of Dorothy Iannone and Eugène Engrand, as well as my two *Theater Computer* pieces. I intend to make visible here what Edgar Morin describes in the excerpt selected for the introduction to this text, in the sense that I can be at one and the same time the guy who gets a hard-on in front of his screen AND the model who appears in the snippets of photographs. The *INSTITUTT* is my studio where a sparseness in terms of materials allows me total independence.

The pieces done by Anne Bourse and Hassan Sharif also spark that cognitive jubilation thanks to their visible precariousness or nonchalance backed by an implicit conceptual language.

And so it is that I look through a fanciful, hybridized body, a body that has become unattractive for having been passed through by all those bodies in the show. Which is what Fabienne Audéoud perfectly embodies in her performance piece *Practice* that will close *J'aime le rose pâle et les femmes ingrates* on the last day of the show.

I would like to warmly thank the artists, the various institutions that have accepted the loans, Hélio Tritz-Thieffine, Maxime Thieffine, François Aubart, Frédéric Bonnet, Anne Bonnin as well as Claire Le Restif and the whole Crédac team for their precious support throughout this project.

All works by Sarah Tritz, unless otherwise stated:
Courtesy of the artist.

Sarah Tritz 1980, Fontenay-aux-Roses, lives and works in Paris

1 *TRISTZ INSTITUTT (Nicole, Ôde, CATHY, JILL, Rainn-Gene), 2019*
Series of 5; cloth, cardboard, nylon, various materials

Sarah Tritz maintains a very strong connection with staging and theater, and with décor that could be built by the hands of a child. Her works are invested with a precarious, fragmentary character. For Tritz, the *INSTITUTT* is a metaphor of the studio and (psychiatric) hospital, just like Robert Walser's *Institute Benjamenta* (1909). Those institutes that are home to men and women who have faltered, who are a bit "in their heads," to the point of having lost them like the five headless puppets on display. These figures reveal once again Tritz's interest in the receptacle body, the body as container or vessel, like a box whose language is one of its main tools. Set up in the middle of Crédac's main gallery, they stand like so many viewers of the show, which they back, literally. C.L.R.

2 *Diorama, 2019*
Cardboard, pulpboard, colored pencil, tempera

Hassan Sharif 1951–2016, United Arab Emirates

3 *Black Box, 2015*
Cardboard, papier mâché, cotton thread, cloth, aluminum net, concrete, tape, acrylic
Courtesy gb agency, Paris

Hassan Sharif's works are produced with a great economy of means. One of the major artists on the contemporary art scene in the Persian Gulf employs and is inspired by what is available in his immediate environment. Thus, cloth offcuts, cardboard, jute, papier mâché, and other low or "poor" materials are associated with small industrial objects. Made out of cardboard, *Black Box* is shown open with a dozen small bright red cotton cords linked to various materials like concrete, something unexpected in such a small format. The artist readily delegates to others the display protocol of his works; the collector or exhibition curator can thus bring out several cords if they so wish. To reveal in moderation is the stuff of eroticism. J.L.

Paul Bourdoncle 1994, Paris
lives and works in Paris Paris

4 *Petit tapis à points noués, 2019*
Woven wool, plastic
Courtesy of the artist

Paul Bourdoncle, a recent graduate of Lyon's École nationale supérieure des beaux-arts, questions the conceptual trend of copying in art, notably through his interest in the work of André Raffray (1925–2010), the creator of *Paysages recommencés*. Bourdoncle feels closer to Raffray than to contemporary Appropriationist artists in the strict sense of the term, like Sturtevant or Sherrie Levine, for example; Raffray's work as a copyist came

¹ Maria Lassnig et al., *The pen is the sister of the brush (diaries 1943–1997)*, Zurich / Göttingen / Allemagne : Hauser & Wirth / Steidl, 2009.

² Edgar Morin, *Le cinéma ou l'homme imaginaire : essai d'anthropologie sociologique*, Paris : Les éditions de Minuit, 1956, coll. *Arguments*.

with a highly specialized mastery of technique. It is that same urge for mastery that we see in *Petit tapis à points noués*, the result of Bourdoncle’s apprenticeship with the Iranian restorer and master craftsman Ferydoun Kabiry, a specialist of Oriental rugs. This small-scale object, akin to a transitional, deliberately mobile object – the plastic bag that serves as a pedestal also serves to transport the object – is signed Antoine Gallard (the alternate name Paul Bourdoncle adopted as citizen of the micronation that was founded in 1991 by the Slovenian artists collective NSK). Produced in order to try out a technique, the rug is also for the artist a broadening of his drawing and copying practice since he has transposed in the woven material his own hand-drawn cartoon. J.D.F.

Morgan Courtois 1988, Abbeville
lives and works in Paris

5 *Still Life XXVIII, 2018*
Plaster, resin, fruit
Courtesy Balice Hertling gallery, Paris

6 *Still Life XXIX, 2018*
Plaster, resin, lemons
Courtesy Balice Hertling gallery, Paris

At first glance, these large vases, part of the *Still Life* series (a group of some thirty works begun in 2012), summon a familiar world that falls between modernist pottery and archaic forms. But it is the very nature of these objects (whose surface may also suggest certain painted or sculpted works by Jean Fautrier, whose work is especially appreciated by Morgan Courtois), along with the process of their creation, that drives the artist. In a historical, widely debated mistranslation, “still life” (from the Dutch *Stilleven*, literally “silent life”) is *nature morte*, or “dead nature,” in French. At the turn of the 20th century, the Belgian poet and intellectual Georges Rodenbach used the term *vie enclose*, “enclosed life,” which was picked up by numerous writers. Ironically, in Morgan Courtois’s work it is indeed nature that is enclosed in these two containers, where lemons (*Still Life XXIX*) and other more exotic fruit like mangoes and plantains (*Still Life XXVIII*) are enclosed in a matrix of plaster and resin conjuring up a self-devouring and slightly disturbing version of the great rustic settings in the manner of Bernard Palissy. In these pieces designed for the artist’s 2018 solo show in Passerelle (Brest), the gradual decomposition of the organic elements is also part of a very precise olfactory landscape and work on perfume that is central to Courtois’s output J.D.F.

Sarah Tritz

7 *Pigsex Lèche (Theater Computer), 2019*
Cardboard, paper, colored pencil, Corian

The *Theater Computers* are cardboard analogies of computers. The temporariness of this anti-technological material, underscored by its refined support, suggests the works of Hassan Sharif or Robert Filliou’s *Video Game*, a

cardboard game console. The keyboards boast a synthetic alphabet that is not meant to provide any intelligible transcription of language; in that sense, they reflect the artist’s interest in outsider artworks in which writing tends towards abstraction (Alfred Leuzinger, *ABCD*; Claude Chevalier, *26 LF*). Sarah Tritz opts for the failure of language because she sees an effect of desire in it. Here desire is provoked by the screens, which are kinds of miniature theaters where we see projected the demons of certain searches done on Google. Guilty foods and bared bodies offered up for visual consumption arouse primitive impulses from which the screen should protect us – or not. The artist is referencing the etymology of the word “screen,” meaning protection. In these scenes, Tritz projects herself in all the roles, both object of the gaze and voyeur through “libidinous and enflamed men.” S.M.

8 *Le Train rouge, 2019*
Cardboard, various materials

Sarah Tritz created *Le Train rouge* from simple cutouts, collages, and assemblages, which show her preference for independence in terms of production and restraint with the means she employs. The object’s color and the presence of beads, cloth, and elements placed in the carriages evoke the realm of toys and the grace of miniaturization. A symbol of the industrial revolution, the railroad is a subject that runs through all of 20th century art, as well as works created by outsider artists. The energy and movement that the railroad suddenly made possible remain symbols of modernity.

Even today trains are a source of fascination for children. Recorded between 1929 and 1933 by the philosopher, art historian, literary and art critic, and translator Walter Benjamin (1892-1940), the twenty-eight radio broadcasts for children he called *Aufklärung für Kinder*, or *Enlightenment for Children*, were transcribed during the war, saved from destruction by the Nazis, forgotten in the Soviet Union, transferred to the GDR around 1960, and finally published in Germany in 1985. With his stories for radio and their unexpected pedagogical qualities, Walter Benjamin placed children front and center by addressing them directly. One of the stories, which has proved a decisive source of inspiration for Tritz, describes for Benjamin’s young listeners a Berlin factory that built locomotives. The German writer’s spoken and now written words thus become tales of emancipation. C.L.R / J.L.

Nicole Eisenmann 1965, Verdun, France
lives and works in New York, USA

9 *Women on the verge, 2010*
Oil on canvas
Centre national des arts plastiques
FNAC 2017-0363

For Nicole Eisenmann, “the work is nothing if it doesn’t spring from an emotion.” The title of her painting, from general usage and the interpretation one might make of the emotions that the subject suggests, also refers to the proximity of the figure to the picture frame. That woman is literally on the verge of the painting in the most

concrete sense of the term. The artist leaves no breathing space around the body, save a semblance of sky heightened by a few brushstrokes. The figure seems to stare out at the viewer. The colors, the brushwork, and the attributes of this picture are imbued with something grotesque that we might associate with the figure of the sad clown. A play on words in French (*verge* means *penis*) is also embodied in the depiction – pushed to the point of caricature – mixing penis and breasts, which symmetry tells us alludes to the figure’s nose and eyes. M.P.

Eugène Engrand, called Paul End 1896, Aire-sur-la-Lys - 1973, Saint-Venant

10 *Même le vent crie vengeance, avant 1973*
Ballpoint pen, crayon and graphite
LaM, Lille Métropole musée d’art moderne,
d’art contemporain et d’art brut
Donation de L’Aracine en 1999 ; 999.20.17

Thanks to Dr. Paul Bernard (of the psychiatric hospital of Saint-André-leg-Lille, where the artist was confined for indigence), who took a real interest in his series of drawings and encouraged them, and later Jean Dubuffet, who collected them, Paul End (born Eugène Engrand) saw his work eventually given its due. Part of his output was inspired by or sought to reproduce (by rubbing or tracing) photographs from magazines, including ads and excerpts from photo-stories, one from *Nous Deux*. By its partitioning, sharp lines, and encapsulated text, this three-part composition summons up comic books, but also the Pop painting of Roy Lichtenstein, and the loving duos of Dorothy Iannone. In his illusionist system, the decorative motifs take over the frame sometimes and sometimes fill the background, which is depicted in abstract perspective. The clear-cut colors (in a range of Bic hues, heightened with colored chalk) lend this composition an expressionist character that is amplified by the melodramatic speech bubbles. L.P.

Liz Craft 1970, Los Angeles
lives and works in Los Angeles, USA

11 *Me Princess, 2008-13*
Painted bronze
Centre national des arts plastiques
FNAC 2018-0310

Liz Craft’s *Me Princess* is a frump “who is starting to lose their mind but who is still present at the same time, who doesn’t give a damn” (Louisa Elderton, “The Princess and the (Decapitated) Frog, Liz Craft”, *Elephant Magazine* 34, 168-175). The cartoonish face, the haggard look, and the head crowned with a small tiara might give the impression that this candid woman is dreaming of a magical ideal. Her coarse flesh is modeled by hand in a gesture that is imbued with a certain sensuality while imparting a roughness to the texture; it strikes such a discordant note that she seems to have gone up against the test of time and gravity. The silhouette possesses an unsuspected mass; beneath the pinkish patina – though very hard to make out – lie the weight and resistance of bronze

(that ambiguity in terms of texture is also found in Sarah Tritz’s *le jardin d’hiver*). The physical and sexual forthrightness of the body – thighs spread, lips and nipples crudely smeared with pink – tends to push the simplistic formula of the *Me Princess* title over into an affirmation of self-identity that fights against the archetype. The pose is sexual and triumphant, like a princess proudly seated upon her throne. S.M.

Sarah Tritz

12 *Pulpe espace, 2017*
Enameled earthenware
Centre national des arts plastiques
FNAC 2019-0290

Sarah Tritz has set in dialogue with the Liz Craft sculpture her own ceramic piece titled *Pulpe espace*. For this enameled earthenware piece, the artist has opted for the pure design of archaic gestures seen in the modeling, which is underscored by a precious shiny enamel. The title (literally “pulp space”) should be understood as a double allusion to the work of Lucio Fontana (1899-1968), both his ceramics and the *Concetti spaziali* paintings. First of all, from a formal point of view, on the way of “surfacing,” as Tritz stresses in her text, and by drawing on a sensual reference from the *Manifesto bianco* (1946), which tends to attribute a bodily interpretation to slit canvases. *Pulpe espace* is displayed opposite Liz Craft’s *Me Princess*, balancing the pink vulva of the latter like a magnifying mirror in which the princess looks at herself. S.M.

Dorothy Iannone 1933, Boston, USA
lives and works in Berlin, Germany

12b *Lolita (Movie People series), 2009*
Gouache
Centre national des arts plastiques
FNAC 2016-0430

“The *Movie People* are painted cutouts mounted on wood of scenes from my favorite films on unconditional love, or at least on the sacrifice of your own happiness for the love of the beloved” (Dorothy Iannone). Since the 1960s, the artist’s work has developed in a host of mediums, painting, drawing, collage, sculpture, video, sound pieces, and artist’s objects and books, which she has devoted to depicting ecstatic experiences of love. Driven by the philosophical notion of Eros and her personal mythology (her biography is studded with intense love affairs and friendships with Dieter Roth, Emmett Williams, George Brecht, Marianne and Robert Filliou, Ben Vautier), her pictorial vocabulary straddles Pop and outsider art, making use of comic books’ clear line. It has contributed to liberalizing sexuality and affirming female autonomy. L.P.

Sarah Tritz

- 13** *Dorothy (Theater Computer), 2019*
Cardboard, paper, colored pencil, Corian

Hassan Sharif

- 14** *Toshiba no. 1, 2014*
Pouch, cotton papier-mâché
Courtesy gb agency, Paris

Following a simple process (cut out, paste, weave, tie off...), Hassan Sharif constructed, then deconstructed works that were literally made of bits of string (*Toshiba no. 1*), giving prominence to “making,” the work of the hand, and repetition as an act of resistance. “Doing is going,” he would say. Both contained and containing, Hassan Sharif’s patiently fashioned boxes exhibit their insides. J.L.

Sarah Tritz

- 15** *Elle, 2019*
Sycamore maple, pulpboard

The sculpture *Elle* bears as its impersonal first name a French personal pronoun meaning she; *Elle* has been given a dual personality, however, since the reverse of this faceless bust conceals a secret. The small door in the skull, which remains closed, reveals her erotic thoughts, i.e., a couple engaged in sex are depicted in marquetry underscored by capital letters, a loose line reminiscent of children’s handwriting. “MIAMAIMAIM ” is language in the form of onomatopoeia that ties together several pleasures, of the table, of linguistics, and of sex. Tritz is interested in decrypting nearly illegible language, which she associates with drawing. This sculpture-piece of furniture is made from sycamore maple and echoes the sideboard on display in the show’s final gallery. J.L.

Claude Chevalier

- 16** **26 LF, s.d.**
Ballpoint on paper printed with UNERG on the reverse
LaM, Lille Métropole musée d’art moderne, d’art contemporain et d’art brut
Donation de L’Aracine en 1999 ; 999.218.2

In the LaM collections, the writings of Claude Chevalier (whose biography is short on details) are done in blue BIC pen on the back of standard billing forms from the Belgian electricity company UNERG. The one seen here is done in cursive, running from one side of the sheet to the other, and under which can be made out fragments of a TV program, *Je remercie tous les lecteurs [...] d’avoir voté pour moi / je vous aime / Helene et Patrick / RTL / TFI* (I would like to thank all the readers [...] for voting for me / I love you / Helene and Patrick / RTL / TFI.) L.P.

Maria Lassnig 1919, Kappel am Krappfeld – 2014,
Vienna, Austria

- 17** *Gehirnströme (Brainwaves), 1995*
Lead pencil on paper
Centre Pompidou, Paris ; Musée national d’art moderne / Centre de création industrielle
Don de l’artiste en 1996 ; AM 1996-552

Maria Lassnig developed a figurative style of painting that mainly depicts the body. A feminist through and through, she was the first woman to obtain a teaching post at Vienna’s University of the Applied Arts. An enthusiastic practitioner of self-portraiture, the artist was constantly taking herself as her subject throughout her life yet never fell into complacency. She dared to embody her neurotic thoughts. Sarah Tritz selected this drawing especially and has placed it with respect to her own *Elle* and Philipp Schöpke’s *Fraü Erlihabt*. The Lassnig drawing shares Tritz’s interest in the body as a vessel, a container. Two faces are featured back to back, like the two faces of one and the same piece, a two-headed creature embodied by these masks that reveal and conceal at one and the same time. Here the brain is seen outside the skull, the movements of thought are drawn as streams and flows, and signs appear like a real language that is unpeakable and invisible. The piece is a visceral self-depiction, an articulation of the body and the mind. C.L.R.

Alfred Leuzinger 1899 – 1977, Wattwil, Switzerland

- 18** *ABCD, n.d.*
Colored pencil and ballpoint pen on light-weight paper
LaM, Lille Métropole musée d’art moderne, d’art contemporain et d’art brut
Donation de L’Aracine en 1999 ; 999.144.2

Alfred Leuzinger is one of Switzerland’s most important outsider artists. Physically handicapped and deaf from birth, he acquired language at a speech clinic and institute for the deaf in St. Gallen. He only began drawing in the 1950s. Isolated by his impairment, he found that art offered him another form of dialogue through serial sequences of motifs (animals, letters, houses, potted plants, etc.), as well as perspective views and landscape details. Leuzinger was also fascinated by the world of the railroad and its machines, trains, tracks, tunnels, and bridges. The precise line forming the letters of his alphabet primers, in a handwriting that verges on drawing, evinces his monomania, concentration, and the time he would spend on his compositions. Viewers need that time paying close attention as well to make out the three errors that slipped into this piece. J.L.

Maxime Thieffine 1973, Compiègne
lives and works in Paris

- 19** *Tainted Love, 2019*
Oil, graphite, canvas, canvas stretcher
Courtesy of the artist

Sporting the title of Gloria Jones’s soul tune (1964) that was made popular by Soft Cell in a queer electropop ver-

sion in 1981, *Tainted Love* is an oil painting done after a sketch from observation. Maxime Thieffine stresses a cosmetic dimension he sees in painting, i.e., the undercoat as a makeup “foundation,” drawing as a stroke of lip liner. Also referred to as paint, artistic makeup here plays off the phonetic proximity of the word *taint*, which is also American slang for the perineum (“taint one or the other” is the accepted and most acceptable etymology here). Thieffine began painting after working in film and photography, both of which now fuel his pictorial practice, one that is influenced by image and frame. He paints his works in an unaffected way, according to a methodical approach. Squaring the canvas – traces of which are sometimes left in the completed work – serves as a point of reference for the painter in framing the images he reproduces, while anticipating mounting the canvas on its stretcher, such that the edge, in another bit of makeup craft, is “contoured” (“contouring” is a technique of stage makeup for heightening the shadows and contours of the face). S.M.

Alexandra Bircken 1967, Köln
lives and works in Berlin, Germany

- 20** *Trophy, 2013*
Nickel silver
Private collection, London

Alexandra Bircken’s *Trophy* is cast in one of the most solid alloys. The imprint of female genitalia in counter-relief produces an erect form here, offering a physiognomy in negative. The material used for the piece presents a radical contrast with the properties of skin and recalls the iconography of male genitalia, magnified in classical sculpture. Its display at eye level and its title reinforce the object’s victorious dimension and the pride one might feel in showing off a trophy. A three-dimensional counterpart of Maxime Thieffine’s *Tainted Love* anatomical sketch, *Trophy* also echoes here the tight close-up framing of both Gustave Courbet’s *L’Origine du monde* and Sarah Tritz’s *Pulpe espace*. M.P.

Philipp Schöpke 1921, Wiener Neustadt – 1998,
Gugging, Austria

- 21** *Fraü Erlihabt (Madame Erlihabt), before 1987*
Lead pencil on heavy-weight paper watermarked “Austria Zeichen”
LaM, Lille Métropole musée d’art moderne, d’art contemporain et d’art brut
Donation de L’Aracine en 1999
999.92.2

Philipp Schöpke was permanently interned at the age of 35 after a life of drifting and manual labor in psychiatric hospitals. He took up drawing in the 1960s when he was an inmate at a hospital near Vienna. In 1981, he entered the famous Haus der Künstler (Artists Home) on the margins of the clinic where the most effective and best documented art therapy experiments had been introduced. Under the direction of Dr. Leo Navratil (who was soon in close contact with Jean Dubuffet) and later his disciple Dr. Johann Feilacher, the Haus der Künstler became a

healing institution where patients were treated like full-fledged artists in terms of both displaying their work and putting it up for sale. Schöpke took part in this movement through his figurative portraits with their neatly arranged organs. They might suggest a naive version of Hans Bellmer’s surrealist *écorchés*. In doing his drawings, Schöpke used only lead pencil on beautiful professional drawing paper. His portrait of Mrs. Erlihabt is typical of the artist’s output, with her oversized head, easily visible organs, and the name of his model clearly indicated. J.D.F.

Sarah Tritz

- 22** *Notte, 2017*
Pulpboard, cardboard, tempera, colored pencils

Balancing Camila Oliveira Fairclough’s *Nocturne*, this sculpture demonstrates the two artists’ common interest in languages and typography. Working the lexical field around the term night, Tritz pays homage to another artist, Jannis Kounellis (1936–2017). *Notte* is indeed the subtitle of a piece, *Senga titolo (Notte)*, which the Italian artist created in 1965. In the original version, redone here in a smaller format, the word is written out in black in the picture’s upper righthand corner. At Crédac, from the other side of what looks like the façade of a miniature music hall, two figures sway their hips on a stage. A banana and mango serve as the couple’s heads. The drawing-design is akin to a model for a puppet and the couple indeed recalls the marionettes standing in the main gallery as well as Maria Corvocane’s *Hog Dog Rama* with its sexual and alimentary attributes. Like certain works by Marcel Duchamp (1887–1968), such as his 1911 *Coffee Grinder* – which the artist said was based on the idea of taking machines apart – these immobile paper dancers with their dislocated bodies embody the possibility of movement and may at any time launch into a machine ballet whose choreography exists in viewers’ fancy M.P.

Benjamin Bonjour 1917–2000, Frenières-sur-Bex,
Switzerland

- 23** *Untitled, n.d.*
Felt-tip pen on cardstock
LaM, Lille Métropole musée d’art moderne, d’art contemporain et d’art brut ; Donation de L’Aracine en 1999 ; 99.135.355 (R)

In the 1960s, Benjamin Bonjour gradually gave up work as a traveling salesman to concentrate on drawing and singing with ill patients. His output in drawing – which in his lifetime figured in the most important collections of so-called art brut, or outsider art – focused on the figurative representation of nature and the vernacular architecture around him, done mainly on found supports. Occasionally among his colored drawings though, we see texts that are akin to poetry or song lyrics, like this summer tune. An ode to nature, the written-out text with its large trembling lines (he had suffered from seizures in his youth and suffered from the aftereffects later in life) occupies both sides of a sheet of cardstock with rounded corners. The repetition of certain phrases lends a particular rhythm, moreover, to any reading of the text.

On the back, the text ends with these words (translated here): *I find every / where gifts of / your love, my heart / would be bare if it / ever forgot you, love / my heart would be / bare, if it ever forgot, / love.* J.D.F.

Valérie Blass 1967, Montreal
lives and works in Montreal, Québec / Canada

24 *Dans l'oreille d'un sourd, 2012*
Styrofoam, paper, glue and pigments
Centre national des arts plastiques
FNAC 2016-0339

Valérie Blass's work engages the body, image, and gesture. For this piece, she worked with the idea of continuity and discontinuity, in this case a geometrical form that comes to be seen through an organic form. The artist first did the design of the cubes, creating a kind of multiplication in this way. These cubes were glued together, then broken down to be painted, and finally reassembled like a grammar. The piece's heightened element is the mouth, the language organ, which is thwarted here. It is also the seat of food and sexuality. The title (literally "in the ear of a deaf person," that is, "on deaf ears") suggests a French expression as well as withdrawal and a form of imprisonment since the head is blind, deaf, and gagged. C.L.R.

Monica Majoli 1963, Los Angeles
lives and works in Los Angeles, USA

25 *Untitled, 1992*
Charcoal on graph paper
Courtesy Air de Paris, Paris

In a letter to her gallerist Florence Bonnefous (Air de Paris), Monica Majoli opened up about her approach, "One of the most important aspects of my work is being nonfictional. I only paint real experiences, not fantasies. In this framework I elaborate and modify things that are linked to the context, but the activities, pieces, and objects of these interiors are factual." This charcoal drawing was a preparatory step for her first autobiographical painting, an oil on panel in which the artist depicted herself with Pam in her interior at the time. In this scene of nighttime lovemaking, the bodies are reflected not only in the mirror but also in a pair of paintings looking down on them. Identifying her lover with a winged creature, she confines this intimate recollection to an iconic and voyeuristic pentagonal format, which conjures up the shape of a birdcage for her. L.P.

Gerald Petit 1973, Dijon
lives and works in Paris

26 *Untitled (A&M#1), 2016*
Oil on canvas
Private collection, Paris

Gerald Petit's *Untitled (A&M #1)* depicts a woman's hand holding a fish whose eyes are barely visible. The painting was done from a photograph and for this oil on panel the artist returned to the tradition of Renaissance

painting, which tended to exclude, for the sake of realism, the use of white and black pigments, rendering paintings grayish. Petit's dark abstract backgrounds recall those of Édouard Manet, who was himself the heir to José de Ribera and Diego Velázquez, both of whom used very little black in their work. Here the layering of some forty colors using both a broad wash brush and a fine liner brush gradually cancels out the light. Looming up out the dark, gold spots model an almost cosmic landscape while the glaze applied in places awakens dormant tones. The sense of deep black emphasizes the ambiguity of this sensual twilight composition, a carnal coming together of two skins, two bodies. J.L.

Anonymous (on the banknote)

27 *Billet de banque, n.d.*
Lead pencil and colored pencil on
beige paper (toilet paper)
LaM, Lille Métropole musée d'art moderne,
d'art contemporain et d'art brut
Donation de L'Aracine en 2000
2000.22.2

The banknote, just like the coin before it, is one of the most circulated objects around the world, without necessarily being seen for its artistic characteristics. Yet since its invention around the 10th century in China, the banknote has always appealed to artists because of its design. This anonymous drawing borrows the classic elements that figure on banknotes, viz., a number (10.000), a frame, a signature, and circular motifs, used here seven times. The arrangement of the circles may suggest the partial representation of an astral cycle, or at the very least the idea of movement. Executed on toilet paper, the drawing points to a possible past life shut up within the walls of a psychiatric institute, where access to a number of things is limited, including to one's own money. Like a child who invents a make-believe world, fashioning their own money is for these marginalized individuals tantamount to recovering their independence, a tangible reality in which monetary exchanges (re)create social ties. Games for groups of players that include monetary transactions real or not are as popular as ever, moreover. M.P. / J.L.

Camila Oliveira Fairclough 1979, Rio de Janeiro,
Brazil - lives and works in Paris

28 *Nocturne, 2010*
Acrylic on canvas
Centre national des arts plastiques
FNAC 2018-0391

On Camila Oliveira Fairclough's website an alphabetical index arranges works according to the first letter of their title. At the letter N there appears the painting titled *Non*, on which this word is also seen. Under the same entry we also find two versions of *Nocturne*. By observing this taxonomy, arranging titles in terms of language is not so much grammatical as formal. "This interest in language and typography may also have something to do perhaps with the fact that I've already lived in several countries. I'm interested in translation, even when it's purely visual,

descriptive." *Nocturne*, which sets the tone for this exhibition gallery, intrinsically leads visitors to multiple graphic, symbolic, and poetic readings of the works brought together here. On the canvas, the black paint seems to be on the point of covering the logotype text and transforming the piece into a monochrome in which nothing or next to nothing could be made out, like the wavy form that is just barely visible in Gerald Petit's painted hand. Night, a moment of festive celebration in homage to Jannis Kounellis for Sarah Tritz, is also the favorable context from which fantastical creatures spring, like Bruno Botella's werefox. M.P.

Bruno Botella 1976, Sarcelles
lives and works between Paris and Japan

29 *Reynardine (Nuit trombe qu'elle m'aime enfin, ma teinte de bleu taré ou vert fangeux), 2017*
Fur, silicon
Courtesy of the artist

Bruno Botella's works are experiments on materials but also on language through referential – and sometimes cryptic – wordplays that make up the titles and subtitles of some of his pieces and are part of a broader literary and poetic project. *Reynardine* is above all a gesture, that is, take a synthetic fur coat – symbol par excellence of the reification of the animal world in order to assert a slightly kitsch and truly obscene bourgeoisie, to borrow the characterization employed by the artist in the text accompanying his 2017 show at the Samy Abraham Gallery – and turn it inside out (concretely and figuratively) through a series of operations (application of silicon, shearing) that end up pulverizing the material and freezing it in a new ambiguity between an article of clothing in reverse and a return to the original hide. The piece is also part of Botella's reflection on therianthropy (humans' transformation into animals) and more broadly on the nonhuman. *Reynardine* indeed conjures up the name of a werefox (as it appears in certain versions of a traditional eponymous English ballade) that seduces young ladies lost in the woods in order to lure them to his castle. J.D.F.

Stephen Maas 1953, Guildford, UK
lives and works in Paris

30 *Untitled (OS), 2012*
Glass, aluminum
Centre national des arts plastiques
FNAC 2018-0153

The intertwining letters of Stephen Maas's *Untitled (OS)* form an almost inseparable duo, the ends of the S fusing with the curving line of the O. When the letters were being cut out, the extremely fine glass broke. Laid on a sheet of aluminum and put in the kiln, the shards of glass melted and mixed with the metal, producing another form of fusion. Language play permanently underpins Maas's works, which are made up for the most part by unstable assemblages and simple cutouts. In a modest and fragile linguistic approach, he transforms stammering into a small space for communicating: "SO/SOS/OS." The union of

these materials creates a hybrid work of art that combines drawing, language, sculpture, writing, Möbius strip, and the circling route of a small train. J.L.

Alberto Savinio (De Chirico, Andrea, called)
1891, Athens, Greece - 1952, Rome, Italy

31 *Orphée, around 1929*
Pastel and gouache on canvas
Donation of Comte Emanuele Sarmiento,
1936 ; Musée national d'art moderne
de la Ville de Paris ; n°AMD 166

Alberto Savinio made a name for himself (in the shadow of his brother, the painter Giorgio de Chirico) with an exceptionally rich and varied career as a writer, composer and music critic, and painter. He borrowed his professional name from Albert Savine, the writer, French translator of Rudyard Kipling, Conan Doyle and Oscar Wilde, and friend of Apollinaire. Mobilized to the military district of Ferrara, Italy, the de Chirico brothers, along with Carlo Carrà and Filippo de Pisis, founded Metaphysical Painting (*Pittura metafisica*) in 1917, theorizing a visual approach that was outside the ideologies, social values and history of the time, and directed towards questions of a higher order. Going up to Paris in 1925, he gave proof of his talent as a painter, winning the support of Jean Cocteau; the two brothers took part in the birth of Surrealism, making their attempts at metaphysics concrete through figurative paintings that depict imaginary spaces, ancient remains bathed in a dreamy atmosphere, and mysterious settings peopled with immobile and lifeless characters in which time seems to have come to a halt. This *Orphée* is a metamorphosized figure, a body-lyre that fuses the Orpheus of Greek mythology with his enchantment-producing attribute. His muscular torso tapers into the two arms of the instrument with its fraying cords. Leaving lots of space to the barely coated canvas, the background offers a multifaceted vision of sky and sea, wispy foliage and curling motifs, against which is seen this headless, almost serpentine figure that also recalls depictions of the martyr St. Sebastian. L.P.

Helene Reimann 1893, Breslau - 1987, Bayreuth,
Germany

32 *Vêtements et jambes, before 1987*
Lead pencil on paper
LaM, Lille Métropole musée d'art moderne,
d'art contemporain et d'art brut
Donation de L'Aracine en 1999 ; 999.76.51 (V)

Helene Reimann was a shoe saleswoman and mother of seven children when her mental state began to deteriorate in 1938 and required frequent stays in a psychiatric hospital. It was only by hiding in the home of one of her daughters that she escaped the Nazi program of exterminating the mentally ill when it was launched. Her habit of drawing was known when she was admitted to Bayreuth Hospital in 1949. Hidden in nooks around her room, the drawings were regularly confiscated and destroyed by the nursing staff until Professor Boeker, who took over the direction of the hospital in 1973, ordered that they no longer be thrown out but rather exhibited in the hospital

setting. Most often the motifs on the drawings were done using a ruler and pencil, and display an extreme spareness. Her repertoire notably includes shoe and clothing patterns – as we see here, a trio of women’s suits (jacket and skirt) sketched straight on as well as from behind, on the front and back of a sheet of paper – that may directly refer to the commercial world of women’s fashion in which she had once moved. Her immobile forms (only the mannequins have legs) also feature empty sets of furniture and graphic bouquets of flowers and fruit, the only elements to sport color. L.P.

Paul Hugues

- 33** **Untitled, n.d.**
Lead pencil and crayon on paper
LaM, Lille Métropole musée d’art moderne,
d’art contemporain et d’art brut
Donation de L’Aracine en 1999
999.192.27

Paul Hugues is a little-known outsider artist whose favorite subject was animals, notably cats, elephants, fish, dogs, and horses. Sarah Tritz is especially touched by depictions of horses in art history; this couple of horses by Hugues could be the ghost of a small drawing by Max Ernst, also conserved at LaM (Untitled, 1926), which the artist fell for. In the museum collection, an undated series of thirty-eight drawings by Hugues features stylized superimposed animals in pairs or in threes that fill the sheet of paper in its entirety. They are characteristic of most works of outsider art, that is, an artmaking uncontaminated by codes and norms. This freedom to create is also what children know, who, in learning to master line in drawing and writing, will repeat a motif tirelessly. J.L.

Sarah Tritz

- 34** **Le Jardin d’hiver, 2019**
Patinated bronze
Artwork created as part of the 1% for Art, with the generous support of Crédit Municipal of Paris and the City of Paris

When Sarah Tritz was modeling this winter garden for later casting in bronze, she was thinking of the mysterious trompe l’oeil fresco on the walls of the subterranean triclinium, or dining room, of the Villa Livia in Rome, depicting a lush garden enclosed by a painted wall of vegetation and marble balustrade. She also had in mind numerous miniature models of domestic spaces found among Egyptian grave goods. This minimal architecture bounding a private landscaped space may also allude to certain spatial experiments by the designer and architect Carlo Scarpa (1906–1978). Part of a series of two box-gardens (whose patina is meant to be as close as possible to the original matrix), the bronze featured here – set on a hand-made pillow like some ceremonial object – is decorated on one of its outer walls with a bas-relief depicting a stylized horse that is inspired by a large Indonesian sculpture from Flores conserved in the Musée du quai Branly. For Tritz, this horse shows how a great range of artists as different as Giacometti, H.C. Westermann, and Marisol Escobar have sought to understand the visual

effectiveness of so-called primitive sculpture in order to make it part of their own respective experiments in form. J.D.F.

- 35** **Le Cirque, 2019**
Tempera, paper
Courtesy of the artist

Anne Bourse 1982, Lyon
lives and works in Paris

- 36** **Square Rain, 2019**
Oil paint, ink and digital print on paper, rope, glue
Courtesy of the artist

Oil paint, ink, and digital printing on paper, rope, glue
In Anne Bourse’s works, whirling geometric lines and letters, painted or drawn, take over paper surfaces (book covers, collections of hand-made reviews, bags) and textiles (bomber jackets and overdyed windbreakers). What, by analogy, we would readily associate with teen practices as they chat and compulsively fill the margins of notebooks, springs from a swift, modest, and independent practice whose more restricted ambit and rather restrained circulation are praised by the artist. The whole of her output is a token “of a continuous movement of a writing of the self” (F. Balland, *Futomomo*, exhibition booklet, CAC Brétigny, 2019) filled with whims, fiction, and lived experience. Here a set of paper bags coexist on the floor; they are either cobbled together (printed, painted, folded, provided with twisted handles), or recycled (heavily painted, reinforced). In this free gesture of creation and appropriation, one can read “the dense mute conversation, drawn out over time, whose terms speak of the intimacy that was established with this object and all the imagination it harbors” (Balland, *Futomomo*). L.P.

Maria Corvocane

- 37** **Hog dog Rama, 2019**
Drawing, mixed media
Courtesy of the artist

The imaginary double of the Lakota writer Maria Crow Dog, Maria Corvocane has produced here an allegorical drawing that is related as much to junk food as to sexual depictions whose traits refer to foods. In an esthetic that lies midway between the formal overlappings and accumulations characteristic of works by outsider artists, and the codes that are specific to comic books and graphic novels (like the presence of onomatopoeia and speech bubbles), the artist brings together several sources in a trashy compilation that you might call foodporn spectacle. The notion of spectacle that has been slipped into the title (*-rama* comes from the ancient Greek *horama*, “view” or “spectacle”) goes back to the invention of the pictorial panorama by Robert Barker in the 18th century. But it isn’t a matter of looking to see what the eye cannot take in at a glance, but rather of showing what is ordinarily concealed because it is considered pornographic. The comic collision of the terms “hot dog” and “rama” suggests a form of publicity occasionally exploited in posters for a genre of American B-movies in the 1960s

and ‘70s touting their intention to transgress the moral codes in force and show what is shocking (Blood-O-Rama, Shock-O-Rama, Horrorama, etc.). The transgression here consists in associating the hot dog motifs inspired by children’s drawings with a reworking of Eroica (2001), a picture by the Italian artist Carol Rama (1918–2015), whose work indeed features crude depictions of sex. The forms Corvocane cites are transformed into suggestive motifs that are hard to understand. The creator of the drawing seems to say so herself in the brief text that figures at the bottom of the image, “J’comprends pas” (I don’t understand). M.P.

Sarah Tritz

- 38** **Mon buffet 2019**
Gaboon, oak, alisier, sycamore maple, ceramic
Artwork created as part of the 1% for Art, with the generous support of Crédit Municipal of Paris and the City of Paris

With an appreciation for the line seen in Art deco furniture and more broadly the decorative arts of the 1920s to the 1950s, Sarah Tritz lends the final gallery of the show a domestic atmosphere thanks to the presence of a sideboard. The piece borrows the dimensions of a best seller of the standardized IKEA furniture brand but it is given greater cachet with different types of wood and a ceramic composition with modernist accents à la Charlotte Perriand. The sideboard’s half-open doors with their suggestive handles conjure up the potential stage of the portable puppet theater. The two stylized faces are borrowed from Marguerite Fray’s binding work on the glazed calfskin cover of Jean-Paul Sartre’s *Visages* (1948). Other borrowed elements punctuate the periphery of Tritz’s sideboard-sculpture. A little stylized fanciful figure done in marquetry was inspired by sketches depicting ballet characters and drawings by Eileen Gray to decorate the walls of a day nursery at a workers’ club that was never built (around 1947). J.L.

Ana Jotta 1946, Lisboa
lives and works in Lisboa, Portugal

- 39** **Briyech, 2017**
Bronze
Courtesy of the artist and ProjecteSD, Barcelona

On Sarah Tritz’s *Mon buffet* stands Briyech by the artist Ana Jotta, whose work is inseparable from her activity of almost frenzied collecting of “individual objects whose magical power manages to allure thanks to their oddity” (Ana Jotta, Joao Fernandez, *Rua Ana Jotta*, Porto, the Serralves Museum of Contemporary Art, 2005, p. 163). She defines these objects, gleaned here and there, as footnotes since they are very often a source of her pieces. Here the object is a stone picked up on a beach near Tangier which the artist has reproduced in bronze, a single copy whereas the technique allows for multiples. It looks like a knickknack here with no justification other than its singularity which has been put on display, allowing the object to fully assume its independence. Through its profusion of forms and techniques, which run from painting to so-called craft or artisanal practices,

Ana Jotta’s work is stamped by an “eccentric” strategy, namely, remain outside the center, keep your distance to overlook the whole, like a captain in the cavalry. S.M.

Sarah Tritz

- 40** **Claire, 2019**
Linen, cotton thread, synthetic padding

The embroidered pillow *Claire* is a nod to Claire Le Restif’s invitation to Sarah Tritz. Hidden in the naive motifs roughly done in topstitching lies a multitude of details and colors that recall children’s handwriting and the artist’s amateur output of puppets. The pillow summons up the comfort of home, reinforced by the sideboard, which completes this domestic composition. J.L.

Maxime Thiéffine

- 41** **Moon, 2019**
Oil, charcoal, canvas, canvas stretcher
Courtesy of the artist

« Virgo : Hold on tight, boys – The Full Moon means you’re soon in for a bumpy ride » (Horoscope extract in Soft Cell’s *Tainted Love* video, 1981)

Showing an interest in Lucio Fontana as well, Maxime Thiéffine revisits the composition *Concetto spaziale (60-045)*, originally painted in 1960, but he takes his inspiration from the reproduction of the work on the poster of the 1987 retrospective at the Pompidou Center. Here Fontana’s painting has been flattened, the tiny bumps and reliefs replaced by brushstrokes, becoming the portrait of a waning phase of the moon. The spatial dimension is subjected to a shift that brings the work closer to its historic context, the beginnings of the conquest of outer space. S.M.

Stéphanie Cherpin 1979, Paris
lives and works in Deuil-La-Barre

- 42** **La La Love You, 2016**
Palm tree trunks, burlap, exercise bands, concrete, paint
Courtesy of the artist

Stéphanie Cherpin’s *La La Love You* takes its name from the title of a song by the Pixies, an American rock group that has been active since 1986. The song is part of the soundtrack for the sculptor in a teen mood and listening to it rekindles in her a form of Stimmung, a German concept that can be translated as the “tone of the soul.” The bruised palm tree is also a symbol of the 14 July 2016 terrorist attack carried out on the Promenade des Anglais in Nice, where Cherpin’s family lives. Made up of a multilayered envelope of concrete, a material that the artist frequently turns to, the two here crystalize a mix of disappointed illusions, nostalgia, and optimism that is peculiar to the spirit of L.A., “La La Land,” as Los Angeles is familiarly called, a city of concrete and palm trees, where Hollywood musicals have cultivated the myth of love. The blotchy pink paint on one of the trunks suggests a smudge of lipstick after a kiss. In her studio,

as the piece took shape, the two trunks leaning on a wall naturally shifted closer and closer to each other until the head of one of the palm trees came to rest on the shoulder of the other. J.L.

Performances

Anne Kawala 1980, Herlincourt
lives and works in Paris

Lécher, 2019
Lecture performée

October 5th at 5 p.m

“*Lécher* (To Lick) questions pleasure and desire, the sexual one, feminine gendered, and its experience. This collection combines, while mounting them, short poems, talking heads, reflections, sexts written from the anatomical, physiological and sociological realms. When the capitalist injunction is all for desiring in an ever-increasing way and for immediate consumption of those desires – often created ones – what emancipation can desire and pleasure allow, from a body that ceases to be abandoned by the soul and the spirit? And for what new connections, between humans but also their environment?”

Born in 1980, Anne Kawala is a graduate of Lyon’s school of fine arts. In her work she questions the connections that orality and scripturality maintain, and the gender of writing, for which she draws on anthropological and historical research. *Lécher* is her latest book to be published.

Fabienne Audéoud 1968, Besançon
lives and works in Paris

Practice, 1998–2018
Performance

December 14th at 5 p.m

Fabienne Audéoud (born in 1968) is a visual artist. For *Practice*, she improvises an opera without a libretto, minimalist and expressionist at one and the same time, performing a hysteric, desperate and willful recital. Her wide-ranging technique is lyrical, both powerful and fragile. She sings of the abundance of meaning and decomposes a music that is physical, danced, yelled, murmured, a multiplicity of references and tones. The registers of sounds and emotions are intimate yet theatrical. The plot of the drama and comedy plays out between everything her voice gives ringing expression to: a body that is taut like a living sculpture, acoustic intensity, the projection of affects, the exhibition space, the act of addressing the audience, and their presence. During the performance, everything is an instrument.



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02



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