

Events

Films program at the Luxy From April 15 to June 18

In association with cinema Le Luxy, Estefanía Peñafiel Loaiza and Alexis Moreano Banda offer a films program, parallel to the exhibition. The cycle is beginning and ending with a discussion in the presence of the artist, after the screenings.

Prices and sessions : www.luxy.ivry94.fr et www.credac.fr

Tuesday 15 April 2014 at 8 P.M.
épisode 1, épiphanie : au commencement était le mythe Tiresia by Bertrand Bonello (2003) at cinema Le Luxy
Screening followed by a discussion with Estefanía Peñafiel Loaiza.
Single tariff : 3,50 €

From April 23 to April 29
épisode 2, cherchant une lumière : la visibilité est un piège Eyes Without A Face by Georges Franju (1960) at cinema Le Luxy
Prices and sessions : www.luxy.ivry94.fr et www.credac.fr

Upcoming : **épisode 3, Canine by Yorgos Lanthimos (2009)**.
Prices and sessions : www.luxy.ivry94.fr et www.credac.fr

Saturday 17 May 2014 at 4 P.M.
Conférence Alice Laguarda
Invited by Benoît-Marie Moriceau, Alice Laguarda, art and architecture critic will based her lecture on the practice of the artist and will evoke productions that challenge the conditions of another look on the architecture and the city. How to interact with an architectural and urban context? Some artists and filmmakers convene different imaginary registers to produce "open" works . Open to potential fictions, to a multiplicity of "stories" or even a Hauntology (Jacques Derrida) which are made of erasing, overlaying and shifting gestures ... These works introduce hesitations and doubts on the perception of reality and space hierarchies of the urban area.
Free admission. Booking required:
+33(0)1 49 60 25 06 / contact@credac.fr

Rendez-vous

Wednesday 23 April and Sunday 22 June 2014, from 3:30 to 5 P.M.
Studio-Snacks
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 inspired by the work of the artists, then followed by an afternoon snack.
Free admission. Booking required:
+33(0)1 49 60 25 06 / contact@credac.fr

Thursday 24 April 2014 at 3:30 P.M.
Art-Tea
A guided visit of the exhibitions with Crédac's docents followed by teatime.
Participation: 3 €. Booking required:
+33(0)1 49 60 25 06 / contact@credac.fr

Thursday 15 May 2014 from noon to 2 P.M.
Crédacollation
Guided tour with the artists and Crédac's team. A convivial moment for sharing thoughts and reactions with others, the visit will be followed by lunch at the art center.
Participation: 6 € / Members: 3 € - Booking required +33(0)1 49 60 25 06 / contact@credac.fr

MARD!

Mard! is an annual cycle of 5 talks about contemporary art. For this 7th season, Crédac and the library of Ivry invite **Elvan Zabunyan**, Art historian specialist of American art since the 1960's and whose work focuses in particular on the relationship between art history and postcolonial theories.

Season 2013-14 : An Other History Thinking contemporary art through the memory of slavery
Especially conceived by Elvan Zabunyan, this cycle initiates a survey of the unrecognized links between the history of contemporary art, the colonial context and the legacy of slavery in the United States and in the Caribbean. Through five case studies, from 1848 to the present, she will attempt to expand the approach of both art and history through the cultural and political issues that these figures refer to.

Mard! 5/5
Tuesday 10 June 2014 à 7 P.M.
The words of Audre Lorde to read Theaster Gates
Theaster Gates (born 1973 in Chicago) is a contemporary artist, but he is also an urban planner, a musician and a ceramist. His multifaceted practice is based on the genealogy of black American history by highlighting a political, economic and social cultural reality. He is relating it to the slavery legacy wondering the concept of work, construction and habitat. Since his participation at Documenta 13 in 2012, the career of Theaster Gates took a meteoric rise on the international scene. Tutelary figure of American poetry and also a great feminist, Audre Lorde stated in 1979 "The master's tools will never dismantle the master's house." Can this flagship sentence of black militancy become a tool for understanding Theaster Gates strategy by making "home" a metaphor of the world of art?

→ → The Mard! talks are held at the **Multimedia Center of Ivry - The Antonin Artaud Auditorium** 152, avenue Danielle Casanova - Ivry-sur-Seine. 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
Infos / 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: 7 line, Mairie d'Ivry

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.

Media partners :

Slash 02

Two solo shows

Estefanía Peñafiel Loaiza -

Benoît-Marie Moriceau -

From April 11 to June 22 2014

The two solo exhibitions of Estefanía Peñafiel Loaiza and Benoît-Marie Moriceau, mark a renewal of "Duo" exhibition series : Karina Bisch and Vincent Lamouroux (2005) ; Dove Allouche and Leonor Antunes (2008) ; Jessica Warboys and Aurélien Froment (2011).

It is no doubt their connections with the visible, the vestige, and memory, closely associated with the spatial and political context surrounding those links, that resonate in their work. Rather than seeking some common denominator between the two featured artists, the idea driving this series of exhibitions has been to provide a venue for a new piece.

Benoît-Marie Moriceau — Nothing more at least

Benoît-Marie Moriceau (born in 1980) focuses on landscape as concept, idea and the subject of his art. The landscape that interests him is the constructed one of cities as well as that of the vast open spaces of America occasionally modified by the artists of land art. Commanding great amounts of information like many of the artists of his generation, Moriceau draws on art history, cinema, literature, science fiction, and the social sciences.

Moriceau's output has taken shape around a definition of the work of art that is "located" in its environment, its physical, economic, social, political, historical and institutional context. The impetus for his work is sparked by the venue he is invited to and in which he integrates mechanisms that are linked with representation.

Since *Psycho* (2007), the artist's Hitchcockian-titled piece in which he completely painted over an old house in black (the exhibition space 40mcube in Rennes), Moriceau's ability to develop through a wide range of art formats is well known, from the most spectacular to the least visible, in every case conjuring up a particular atmosphere or climate.

In this case it is the nineteenth-century "guardian's house" that the artist has chosen as his subject, because it is both a house and a fine piece of sculpture on a scale equal to that of the American building that slipped in beside, even adhered to the house in 1913. From Crédac, the view looks down on the roof of this house, which sports chimneys here and there, and is a true trigger of stories and literary and cinematographic echoes. Moriceau amplifies this impregnable promontory overlooking the noisy urban space of Ivry by reconstructing within the confines of the exhibition venue a "replica" of the roof, which has become both a kind of film set and an image.

The double and the historical or architectural replica are indeed part of the themes explored by the artist. In

2005, with *Novo ex Novo* (once again at 40mcube in Rennes), Moriceau offered viewers the chance to experience both duality and the void. Like Yves Klein in his show *Le Vide (The Void)* at the Iris Clert Gallery in 1958, Moriceau treated an initial room of the gallery, then invited visitors to pass through a kind of airlock into another room that was a replica of the first one. Viewers thus confronted both an experience of the void and its quotation in the exhibition.

There is little to see in the show, strictly speaking, but much to look at outside. Going beyond the attempt at an illusionistic image, Moriceau brings together a scopic device and a fiction. He reverses the issues and questions normally raised by the site, which becomes a visual tool that opens our eyes to the urban space around it. The artist thus completely highlights the important visual porousness that exists between the exhibition space and the city. He links two spaces here, mobilizing a characteristic element of his work, namely the fact that the exhibition space falls implicitly within the ambit of public space.

Unlike *Psycho*, which visitors to the show could not enter, here the roof is in fact open and can be clambered over like an urban mountain, a metaphor of a terrain's natural highs and lows. The play of different scales, which is inherent to the question of space, is a presence that is very much there for the eye to see. The city viewed from the art center looks like an image or a scale model.

In the show, viewers do not face a setting but rather find themselves in the setting. They can, if they want, fulfil a beautiful dream, that of strolling over the roofs of a city.

In these concrete situations, Moriceau introduces fiction from elements that are either absent or simply conjured up. In his work, a place rarely guarantees that it will carry out the function for which it is designed. Here the exhibition space serves as an excuse for a novel meeting, making possible what Benoît-Marie Moriceau seeks to create: a point of contact between reality and a suggested piece of fiction.

Claire Le Restif, Exhibition curator

Estefanía Peñafiel Loaiza – episodic space

In 2005, Estefanía Peñafiel Loaiza (born in 1978) had already created a territory through the use of an almost invisible gesture. That gesture involved an erasure line along the wall, parallel to the floor, at eye level (*mirage(s) 1.ligne imaginaire (équateur)*, 2005). Like a mark on the horizon, this precise, radical line both traced out and erased an imaginary one that summoned up the equator and the artist's native Ecuador.

Since this seminal work, Peñafiel Loaiza has structured her approach through accumulation and erasure, two processes that are as bound together as memory and forgetting, like so many attempts to retain and re-establish stories large and small. Sparing in the means she deploys, Peñafiel Loaiza performs actions involving the destruction and reconstruction of images and language, adopting gestures that favor some sort of revelation.

Peñafiel Loaiza has employed the method of “reverse” construction on several occasions. In this instance, she invites visitors to enter the exhibition through the last door and visit her show in an order that runs counter to the venue's usual practice. Placed as an introduction to the exhibition, the video piece entitled *fragments liminaires (la manufacture)* ② features an action during which the artist brings out from a vat of black ink twenty-four images (they are both old and recently shot by the artist) of the Manufacture des Œillets, the building that is home to Crédac. She displays these images of the former factory and its machines for a few instants before they disappear beyond the frame.

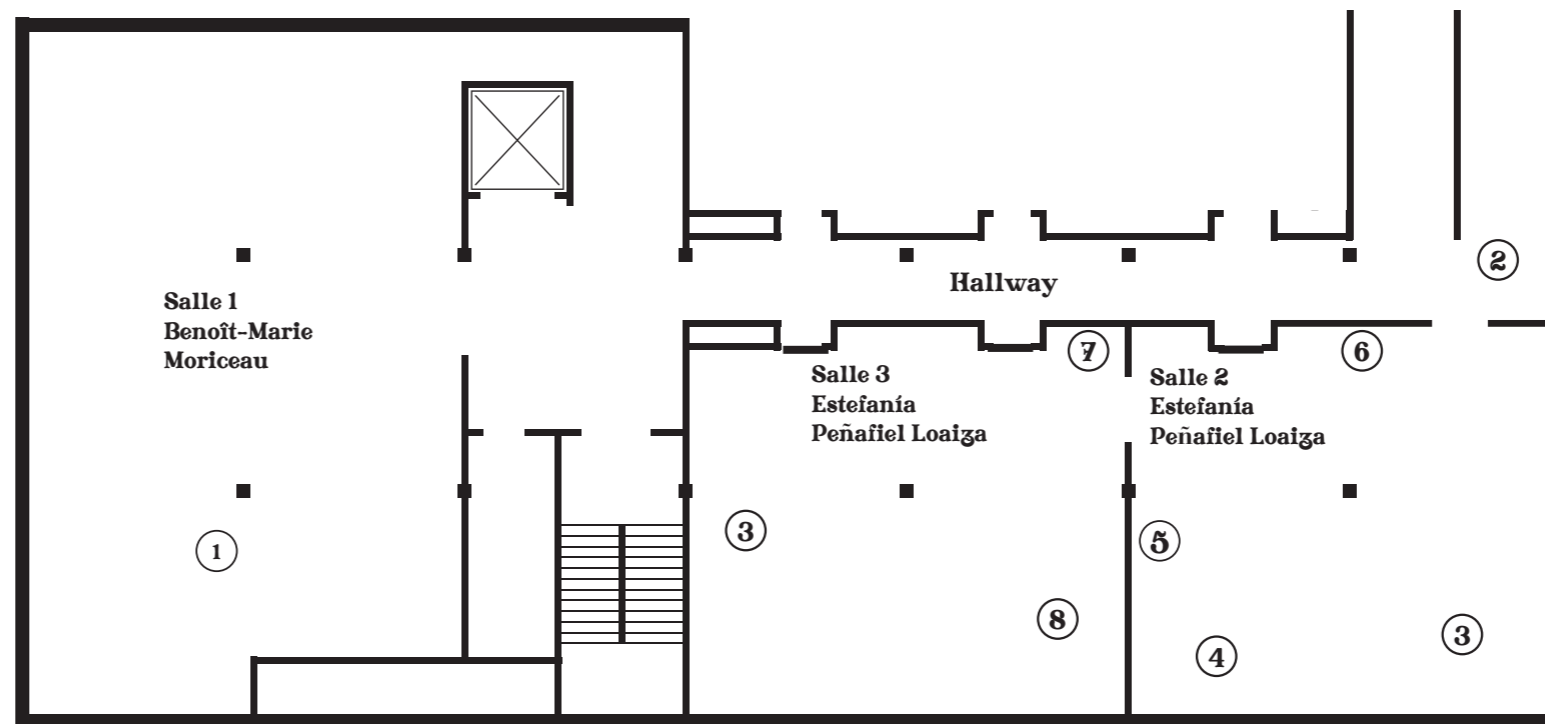
Similarly, she embraces an archeological gesture, as it were, by taking several prints of the floor, which she has left either intact, folded up or set out on an old drawing board. Thus, with *espace épisodique* ③ the title of the show and this particular intervention, she fashions a kind of inverted monument to the memory of the site.

Peñafiel Loaiza focuses on time and space, on “heterotopias,” the concept coined by Michel Foucault in 1967 in his lecture called “*Des espaces autres*” (*On Other Spaces*). For Foucault, the heterotopia is that place which constitutes a negative for a society. The artist constructs the most minute and minimal of all these space-time continuums. She reveals and records, through her mapping of the floor of the Manufacture des Œillets, the passage of time and traces of work, like a subtle palimpsest. Through her gesture of applying a film to the floor, she lets time settle there.

In this building constructed in 1913 according to the American model of the Daylight Factory, daylight indeed once punctuated the mechanical pace of the work done there. The artist concentrates on this aspect, which is inseparable from the world of manual labor, through several of her works, notably *daylight factory* ⑧. For this piece, she has laid out all of the exhibition galleries' lighting elements along a wall opposite a slide projector. Regularly clicking away like a clock, the projector, which is empty of slides in fact, bombards the now empty light source with light.

The video triptych *remontages (Ivry-sur-Seine, April 2014)* ④ focuses on the Manufacture des Œillets's large clock. Stopped since the closing of the factory in the late 1970s (and occasionally put back in working order since), the clock by itself is naturally a symbol of time and memory. With its double face, it was visible from the courtyard by people coming in and from the factory during the workday. The artist has restored the clockmaker's process of repairing the clock and making it function again for the run of her show at Crédac.

The whole formal artistic dimension of Peñafiel Loaiza's work is accompanied by a significant political stand. For the artist, the memory of places cannot be isolated from the memory of people. Employing hundreds of newspaper photos ⑤, the artist locates and selects fragments of “the invisible.” She chooses the hands of anonymous people, workers, demonstrators, immigrants, extras and persons in supporting roles. She displays all of these hands at the same scale, bringing them together in an egalitarian community. In the video piece *cartographies 1. la crise*



de la dimension ⑦, the artist's index serves as a kind of writing implement that inscribes a text line by line. The text in question is a chapter entitled “*La crise de la dimension*” (*The Crisis of Dimension*) from Ecuador, Henri Michaux's first travel log, which was published in 1929. This book translates for the artist some of her major concerns: the question of the gaze, distance, and belonging to a place.

Part of the series *la véritable dimension des choses*, the three black-and-white photographs ⑥ are, along with the video, ⑦ artworks that were produced expressly for this show, although the idea behind them existed prior to this. They constitute another episode, a link between the production of an on-site project and the artist's work: the invisible line of the equator on an absent globe, on a cut-out book, and finally the mirror image of Lewis Carroll's map of the ocean (1876).

All of Peñafiel Loaiza's thought is present in this concept of episodic space, the space the artist inhabits during her exhibition, the space she has constructed over which hovers the extraordinary memory of the site. She subtly locates the unreal in the concrete space of her show, which becomes in turn a zone of active sensibility.

Claire Le Restif, Exhibition curator

List of exhibits

Salle 1 - Benoît-Marie Moriceau

① **Sans titre (*le pavillon du gardien*), 2014.**

Wood, metal, polyurethane laquer. Production Le Crédac, with the contribution of la T.I.V., Choisy-le-Roi.

Salles 2 et 3 - Estefanía Peñafiel Loaiza

② ***fragments liminaires (la manufacture)*, 2014**

Video, 11'18", sound

③ ***l'espace épisodique*, 2014**

In situ installation, peelable film. Production Le Crédac.

④ ***remontages (Ivry-sur-Seine, avril 2014)*, 2014**

Reactivation of the clock ; HD videos, three screens, various duration, sound. Production of the artist et Le Crédac.

⑤ ***commune présence*, 2014**

Black and white photographs

⑥ ***la véritable dimension des choses (n°3, n°4, n°5)*, 2014**

Black and white photographs on paper. Production Le Crédac

⑦ ***cartographies 1. la crise de la dimension*, 2010.**

Vidéo HD, 18'40".

⑧ ***daylight factory*, 2014**

In situ installation, neon tubes, slide projector

Biographies

Benoît-Marie Moriceau —

Born in 1980, Benoît-Marie Moriceau lives in Rennes, works in Campbon. He studied at the Beaux-Arts school in Quimper.

His solo shows include *L'hiver te demandera ce que tu as fait l'été*, Galerie Mélanie Rio in Nantes (2013); *Scaling Housing Unit*, Maison radiieuse Le Corbusier, Regé, Tripode / Zoo Galerie; and *Psycho*, 40mcube, Rennes (2007). His work has also figured in a number of group shows, notably *Fieldwork María*, María (2013); *Hapax Legomena*, Mercer Union / Toronto (2013); and *Dynasty*, Palais de Tokyo (2010).

In 2013, *Anisotropic Panorama* was inaugurated, a public commission from the City of Poitiers / Ministry of Culture. In 2011, the artist opened “Mosquito Coast Factory,” a 500 m² studio located in Campbon (between Nantes and Saint-

Nagaire), where he mounts collaborative exhibition projects.

Benoît-Marie Moriceau is represented by Galerie Mélanie Rio, Nantes.

Estefanía Peñafiel Loaiza —

Born in 1978 in Quito, Ecuador, Estefanía Peñafiel Loaiza, lives and works in Paris.

She has had solo shows at Villa du Parc in Annemasse, *la dix-huitième place* (2013); Sala Proceso in Cuenca, Ecuador, *en valija* (2013) ; Galerie Alain Gutharc, *sismographies* (2012), *parallaxes* (2009); The Hangar in Beirut, *no vacancy* (2012), and centre d'art art bastille in Grenoble *à perte de vue* (2009). In 2013, her work was featured at the galerie Edouard Manet in Gennevilliers, *doc* exhibition ; at the Espace de l'Art Concret in Mouans-Sartoux, *Rêves d'Architecture*. She also took part in the Arte Sur, Collective Fictions show that was part of the *Nouvelles Vagues* series at Palais de Tokyo.

In 2015, will be inaugurated *œuvres*, public commission from the City of Chalezeule (Doubs), supported by Regional Direction of Cultural Affairs and Regional collection of contemporary art of Franche-Comté.

Estefanía Peñafiel Loaiza is represented by Galerie Alain Gutharc, Paris.

Special thanks

For their participation and valuable contribution to the exhibition, the artists and Crédac's team would like to thank : Patrice Campesato and la T.I.V. ; Alexis Moreano Banda ; Madeleine Masse and Bertrand Jeanneau ; entreprise Bodet ; Annick Foucaud ; Marie Christophe-Court, Gwenn Le Bourhis and la Direction de la culture ; Michèle Rault and le Service des Archives municipales ; Jacques Herman and le Service des bâtiments communaux ; Kyrrill Charbonnel, Florent Friget, Etienne Chuc ; Jean-Christophe Pétillault ; Jérôme Devignes and Jimmy Bruyneel ; Joëlle Le Saux ; Yoann Gourmel and Elodie Royer ; François Aubart and Jeanne Lefèvre ; Christophe Rivoiron.