

# le Crédac

## — *Press release* —

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# Louise Hervé & Chloé Maillet

## — *The Iguana* —

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Solo show from 20 January  
to 25 March 2018 »—> Opening:  
Saturday 20 January 2018 from 2 to 7pm

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Acte 1, *The Unnamed room*: 20 January - 18 February  
Acte 2, *Nothing is said*: 20 February - 25 March

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

La Manufacture des Œillets  
1 Place Pierre Gosnat, 94200 Ivry-sur-Seine  
informations : + 33 (0) 1 49 60 25 06  
contact@credac.fr  
[www.credac.fr](http://www.credac.fr)

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

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

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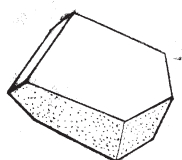


# Louise Hervé & Chloé Maillet

## — *L'Iguane*

From 20 January to 25 March  
2018 —> Opening, Saturday  
20 January from 2 to 7pm.

Curated by Claire Le Restif in collaboration with Sébastien Martins.



“In a café near the port of Dunkirk lives an iguana. We met it a few years ago.. We were staying in the youth hostel between the beach and the port, which was then hosting the annual illusion congress; dozens of magicians were rehearsing their acts, sporting amulets around their necks. We were the only people incapable of doing magic tricks. That evening we were eating at the café with a sailor. The iguana stared at us for a long time. It moved only a little, so precisely and slowly that our human gestures appeared disordered. The iguana moves in another dimension, we thought, where time is slowed down and perceptions are modified. Perhaps it is always living in the future.”

*L'Iguane* (The Iguana) is the latest project by Louise Hervé and Chloé Maillet. It includes works done under the direction of spirits and extraterrestrial entities; the pieces are borrowed from specialized collections ranging from the early 20th century to today (Fleury-Joseph Crépin, Madge Gill, Alexandro Garcia, etc.).

*L'Iguane* is also the exhibition of a method. The artists explore historical episodes that are starting points for reflections on ways of transmitting knowledge and engines for social revolutions, such as Pythagorean teachings, the fraternal festivals and hymns of the Saint-Simoniens, or the practice of jiu-jitsu by suffragettes. Thanks to the interconnections created by the artists, these elements, which lend themselves well to reconstruction, fit into a transversal approach where historical and fictional narratives exist side by side.

The exhibition, which brings to mind something of an anthology, sheds new light on the artists' recent projects through installations and screening arrangements as well as a program of performances and films articulated around two acts:

### **I. *The Unnamed Room***

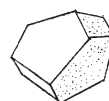
(from 20 January to 18 February)

### **II. *Nothing is said***

(from 20 February to 25 March)

**Performances are given  
every week ends.**

**Louise Hervé & Chloé Maillet** (born in 1981) work as a duet under the I.I.I.I. entity, created more than 15 years ago during their studies, respectively in art and historical anthropology. They are represented by Marcelle Alix gallery.



Collections : Archives municipales Ivry-sur-Seine ; Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut, Villeneuve d'Asq ; christian berst art brut ; Hugues Reip ; Nathalie Gilles.

With the support of Thalie Art Foundation, Bruxelles and Fondation Nationale des Arts Graphiques et Plastiques.

# Acte <sup>I</sup>

## ***The Iguana : The Unnamed Room***

Saturday 20 January

***Le Phalanstère de Mars  
(The Phalanstery of Mars),  
2015-2018***

at 3pm and 5pm

+

***Larry, 2015-2018***

at 4 and 6 pm

From 21 January to 18 February

— Performances —

***L'ingéneure qui transportait  
des pierres (The Woman Engineer Who  
Tried to Transport Stones), 2014-2018***

Every day from Tuesday to Sunday

In 1979, a team of prehistorians tried to recreate how the megaliths forming the Bougon tumulus (5th millennium BCE) were transported. The team of 200 persons was able to move the stone a few meters only. But they have an unforgettable memory of the party the effort inspired.

***Le Phalanstère de Mars  
(The Phalanstery of Mars),  
2015-2018***

Every Saturday at 3pm and 5pm  
(except 17 February)

Does Uranus harbor a utopian, egalitarian society? That is what a medium suggests to a group of late-19th-century revolutionaries during the Spiritism craze. Spirits travel from one planet to the next perfecting themselves until they form harmonious communities. Certain artists, painters and mediums said they could communicate with these outer worlds and brought back from their spiritual trips fantastic descriptions, Martian landscapes, extra-terrestrial languages, and protective paintings.

***The Unnamed Room  
(La Salle sans nom), 2017-2018***

Saturday 17 February at 4pm

In the 1830s, Saint-Simonians prophesized equality between men and women. At the turn of the 20th century, Edith Garrud, a ju-jitsu master in London, suggested overcoming time through flexibility while waiting for that equality to arrive, "Let's use knowledge or if not, ju-jitsu."

***Larry, 2015-2018***

Every Sunday at 3 and 5pm

In the early 1830s Saint-Simonians decided to change the world through performance while waiting for the revolution to occur on earth. They envisioned major engineering works in humanity's future.

— Films —

***Un Passage d'eau (A Waterway), 2014***

23 min.

Certain sea creatures like the lobster may be immortal. In the future will humans be able to transform themselves rather than grow old? Hypotheses: off a seaside resort amateur archeologists dive to old shipwrecks and attempt to preserve their underwater discoveries from the ravages of time. In a more or less similar coastal city, a health-care institute offers their clients the chance to take advantage of the benefits of the sea to rejuvenate their aging bodies, while at the old bathhouse a mysterious group of retirees form a club whose main objective is to achieve eternal life.

***Un Projet important  
(An Important project), 2009***

38 min.

In an unspecified future, the ChoSE corporation has specialized in implanting virtual memories in the human cortex. The demand for memories focuses mostly on sports, which have become the main – maybe the only – sphere of interest. M. Caille, one of their clients, insists on going to the Moon, a tourist destination that is quite disreputable ever since the Lunar Tennis Club set itself up as an autocratic autonomous territory. Both the employees of ChoSE and the inhabitants of the Moon wield

disinformation, brain surgery and rumors of epidemics in the service of the bitter competition between the directors of the various sports clubs.

## Acte II

### *L'Iguane : Nothing is Said*

From 20 February to 25 March

— Performances —

#### *L'ingénieure qui transportait des pierres (The Woman Engineer Who Tried to Transport Stones), 2014-2018*

Every day from Tuesday to Sunday

In 1979, a team of prehistorians tried to recreate how the megaliths forming the Bougon tumulus (5th millennium BCE) were transported. The team of 200 persons was able to move the stone a few meters only. But they have an unforgettable memory of the party the effort inspired.

#### *La Réponse (The Answer), 2015-2018*

Every Saturday at 3pm and 5pm  
(except 24 March)

Like art history in the first decades of the 21st century, sci-fi movies have dramatized the sensory link that is maintained with certain works of art. If it is the same emotion that both drives humanity to admire images as to destroy them, one can find keys that explain certain scandals of the past and point forward to our lives in the future.

#### *Nihil dictum quin prius dictum (Nothing Has Been Said That Has Not Been Said Before), 2013-2018*

Saturday 24 March at 4pm

Perhaps the mosaic was created from the debris left after the construction of the building's walls. When construction was over, small pieces of stone and marble were picked up from the ground; they became the material for a magnificent new decor.

#### *L'un de nous doit disparaître (One of Us Must Disappear), 2012-2018*

Every Sunday at 3 and 5pm

In a film from 1937, we see Maurice Thorez through his window overlooking the city of Ivry. His best-seller titled *Fils du peuple* is lying on the table. We know that glass flows but we don't see it because that takes a long time, as long as the universe lasts. The city, too, flows and its apparent disorder is the condition of its transparency.

— Films —

#### *Une Reconstitution et un souterrain (A Reconstruction and an Underground Area), 2011*

19 min.

In the underground reserves of a museum, two women speakers on a break excitedly talk about the inventiveness of archeological museography. An archeologist on a dig somewhere, standing before the trenches and the idle excavators, describes artifacts, using these simple objects to imagine an entire civilization rising from the ground up. Much further on a young woman confined in an underground area of some sort gives free rein to her terror-stricken fantasies. The limit between what belongs to the past and to the future is beginning to fade away.

#### *Ce que nous savons... (What we know), 2007*

44 min.

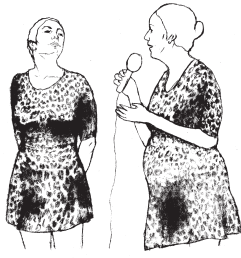
In an undetermined future the family of Jakub Schorman is peacefully living in an apartment-bunker that is supplied from a distance by various sprawling companies. The family fears an invasion by extraterrestrials.

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Cast : Louise Hervé & Chloé Maillet,  
Guilhem Chabas, Grégoire Meschia,  
David Perreard, Julija Steponaityte







## Biography

### —> Solo shows

2017

Fondazione Sandretto Re Rebaudengo, Turin (IT), *The Waterway* (cur. Ludovica Carbotta et Valerio del Baglivo)

2016

Kunsthal Aarhus, Aarhus (DK), *Spectacles without objects*  
 Rond Point Projects, Marseille (FR), *Spectacles sans objet*  
 CNEAI Chatou (FR), *Spectacles sans objet* (cur. Jacob Fabricius)

2014

Marcelle Alix, Paris, *Nadine, Michel & Michel*  
 Passerelle, Centre d'art contemporain, Brest (FR),  
*Un passage d'eau*

2013

Contemporary Art Gallery, Vancouver (CAN), *Scholar's Rock*

2012

Kunsthaus Glarus (CH), *The Exoteric Wall*  
 Synagogue de Delme (FR), *Attraction étrange*  
 Kunstverein Braunschweig (DE), *Pythagoras and the monsters*

2011

FRAC Champagne-Ardenne, Reims (FR), *où l'on incendie le diorama*

2010

Marcelle Alix, Paris, *La caverne du dragon ou l'enfouissement*

### —> Group shows (sélection)

2017

Kunsthalle Wien, Vienna Biennial, *Work it, feel it!* (cur. Anne Faucheret & Eva Meran)  
 National Gallery (Sofia, Bulgaria), *Potemkin palace* (cur. Emile Ouroumov)  
 Fundação Eugénio de Almeida (Evora, Portugal),  
*Boa-Sorte com os teus esforços naturais, combinados, atrativos e verdadeiros em duas exposições* (cur. Filipa Oliveira & Elfi Turpin)  
 Les Tanneries, centre d'art contemporain, Amilly (FR),  
*L'éternité par les astres* (cur. Léa Bismuth)

2016

Kunsthal Aarhus, DK, *I will medieval future you*  
 Galerie des Multiples, Paris  
 Ensapc Ygrec, Paris, *savoir faire savoir*

2015

Valleta International Visual Art Festival, Valletta, Malta,  
*The Culture of Ageing*  
 The Physics room, Christchurch, NZ, *The Blue-Grey Wall*  
 CRAC - Centre Rhénan d'Art Contemporain, Alsace,  
*Bonne chance pour vos tentatives naturelles, combinées, attractives et véridiques en deux expositions*  
 Ellen De Bruijne Projects, Amsterdam, Performance Programme

2014

CAC Vilnius, Vilnius, Lituanie, *The Other Sight*  
 Liverpool Biennial (UK)  
 Parc Saint Léger Hors les murs, Pougues-les-eaux (FR),  
*Traucum*  
 Modern Art Oxford (UK), *Test Run*  
 Liverpool Biennial (UK)  
 Centre d'Arts Plastiques Saint-Fons (FR), *Nouvelles de Kula*  
 Musée Alex Mylonas - Musée Macedonian d'Art Contemporain, Athenas, (GR), *Boîte en valise*

2013

Maison Populaire, Montreuil (FR), *Le Tamis et le Sable 3/3 : La méthode des lieux* (cur. Raphael Brunel, Ane-Lou Vincente, Antoine Marchand)  
 Biennale de Lyon (FR), *Entre temps... Brusquement, et ensuite*  
 40m3, Rennes (FR), *Archéologia*  
 Fort du Bruissin, Francheville (FR), *Vers une hypothèse* (cur. Andrea Novoa Rodriguez)  
 Contour, Biennial of moving image, Mechelen (BE)  
*Leisure, discipline and punishment*  
 Astérides, Marseille (FR), *Performances. Empreintes et passage à l'acte*  
 Les Capucins, Embrun (FR), *Le ranch de la liberté* (cur. Solenn Morel)  
 Centrale for contemporary art, Brussels (BE), *L'origine*

*des choses*

Arnolfini, Bristol (UK), *Version Control*  
Walter Philipps Gallery, Banff (CA), *An ever changing meaning* (cur. François Aubart)

GNEAI, Chatou (FR), *L'Echo des précédents* (cur. François Aubart)

Le Parc du Domaine les Crayères, Reims (FR), *Géométrie Variable*

L'Atelier Rouart, Paris, *Chessroom* (cur. Singiana Ravini)

2012

14<sup>e</sup> Prix Fondation d'entreprise Ricard, Paris, *Evocateur* (cur. Elena Filipovic)

Le Crédac, Centre d'art contemporain d'Ivry (FR), *L'Homme de vitruve*

Musée de Montbéliard (FR), *Archéologies*

Palais de Tokyo, Paris, La Triennale (cur. Okwui Enwezor)

Emily Harvey Foundation, New York (USA), *Read, Look! We promise it's not dangerous*

#### —> Performances (selection)

2017

22.04 : Médiathèque de Nevers, en collaboration avec le Parc Saint Léger, centre d'art contemporain de Pougues-les-Eaux

28.01 : Pavillion, Leeds, UK, *The Unnamed Room*

2016

4.12 : Musée de l'Abbaye Sainte-Croix, Les Sables d'Olonne, FR

21.10: FIAC Parade, Paris, FR, *Plus de voix humaines, juste le chant des oiseaux*

24.09: Printemps de Septembre, Toulouse (FR) (cur. Christian Bernard), *Les Visiteurs du Soir II - Je l'offre à Lafayette*

25.05: Salon de Montrouge (FR), *La danseuse barbue*

03.02: ISELP, Brussels (BE), *l'Imitation dangereuse*

18.12: Musée Picasso, Paris (FR)

2015

26.11: LaM, Musée d'art moderne et contemporain, Lille (FR)

18.07: La Criée, Centre d'Art Contemporain, Rennes (FR), *Le fourmillon*, dans l'exposition *La rhétorique des Marées* (cur. Ariane Michel)

09.02: Centre Georges Pompidou, Paris, *Performance des saints-simoniens*, Hors pistes festival

24.01: Ellen de Bruijne, Amsterdam, NL, *Springwater and Sea Monsters*

2014

12.04: Dallas Contemporary, Dallas (USA), *A Fête in Dallas*

2013

26.10: FIAC, Jardin des Tuileries, Paris, *Nous attendons l'habit nouveau*

20.10: Biennale de Lyon (FR), *Le retour du père*

15.09: Parc Jean-Jacques Rousseau, Ermenoville (FR), *L'embarcadère*

30.08: Astérides, Marseille (FR), *Les femmes préhistoriques au cinéma*

30.06: Le Parc du Domaine les Crayères, Reims (FR), *La Mérovingienne*, dans l'exposition *Géométrie Variable*

20.06: Les Capucins, Embrun (FR), *La nacre de mes nautilles*, dans l'exposition *Le ranch de la liberté* (cur. Solenn Morel)

18.05: Musée de l'abbaye Sainte Croix, Les Sables d'Olonne (FR), *Le passeur*

05.04: Arnolfini, Bristol (UK), *Spring Water & Sea Monster (A treatise on Baths)*

2012

01.12: Le Crédac, Ivry-sur-Seine (FR), *L'un de nous doit disparaître - Discours pour les presse-papiers*

03.11: Stroom, The Hague (NL), *The wall that bleeds*

30.05: Les Eglises centre d'art contemporain de la ville de Chelles (FR) *Où l'on incendie le diorama*

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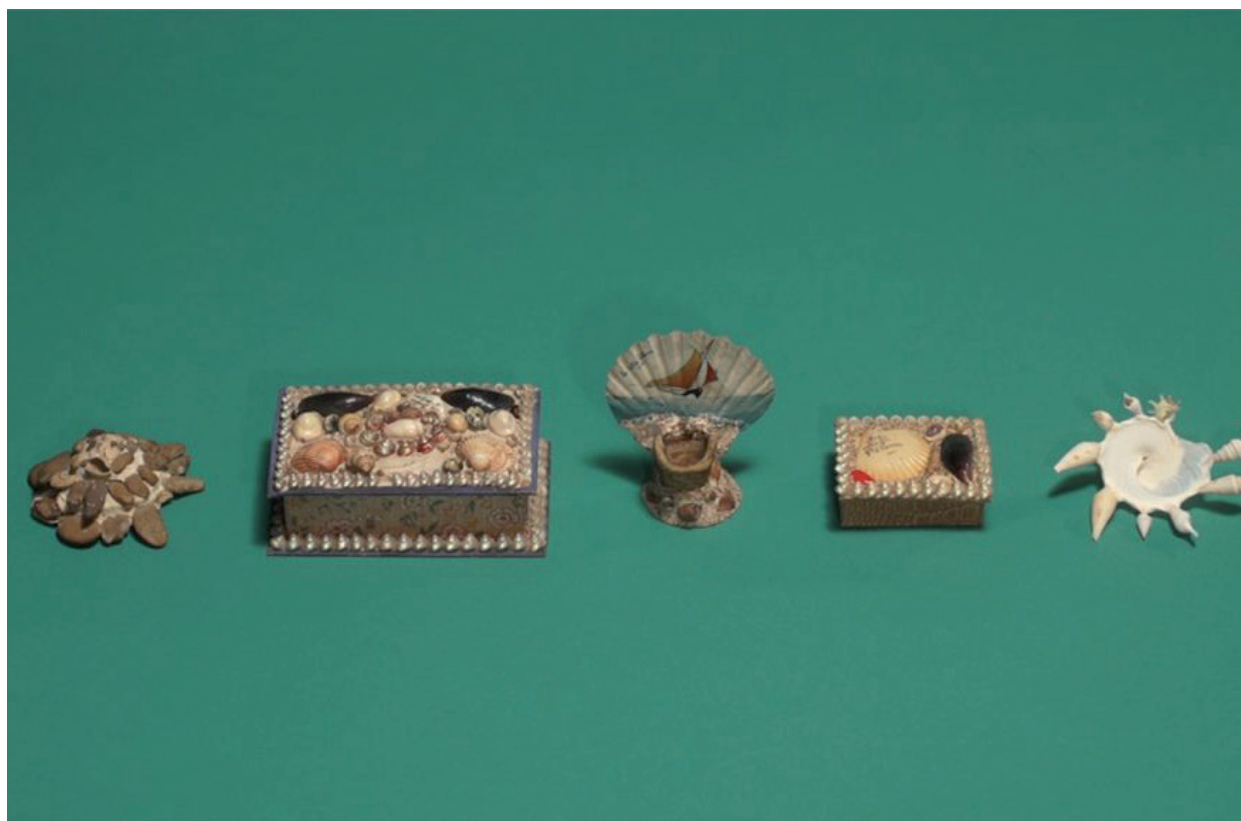


Louise Hervé & Chloé Maillet, *Spectacles sans objet*, 2016  
Slides, s8mm and HD video transferred on HD, 33 min.  
(c) Louise Hervé et Chloé Maillet / ADAGP, Paris 2017.

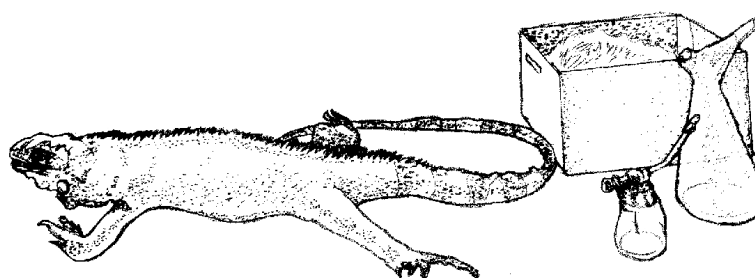


Louise Hervé & Chloé Maillet, *Un Passage d'eau*, 2014  
Film still. HD video, 23 min.  
Courtesy Marcelle Alix, Paris  
(c) Louise Hervé et Chloé Maillet / ADAGP, Paris 2017.





Louise Hervé & Chloé Maillet, *Un Passage d'eau*, 2014  
Film still. HD video, 23 min.  
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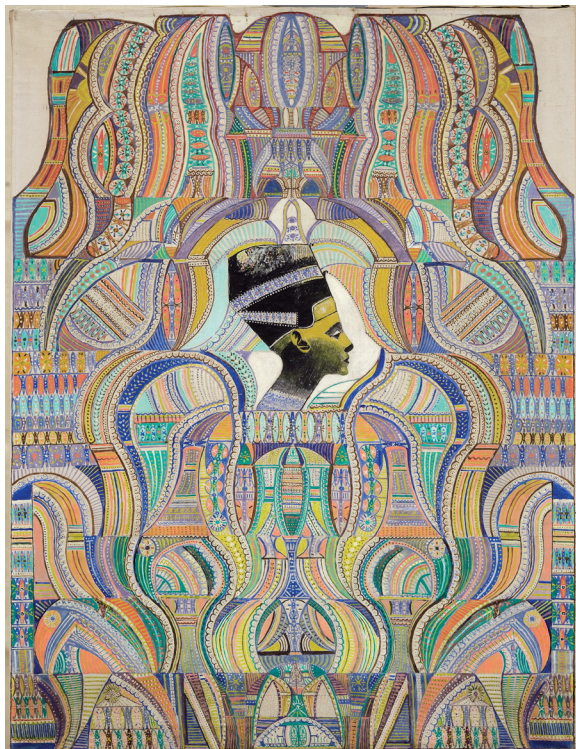


Louise Hervé & Chloé Maillet, *L'Iguane*, 2013  
Ink drawing, digitalized  
Courtesy Marcelle Alix, Paris  
(c) Louise Hervé et Chloé Maillet / ADAGP, Paris 2017.





Louise Hervé & Chloé Maillot, *Larry*, 2015  
Graphite drawing on layer paper, digitalized  
Courtesy Marcelle Alix, Paris  
(c) Louise Hervé et Chloé Maillot / ADAGP, Paris 2017.



Augustin Lesage, *Sans titre*, vers 1952  
Oil on canvas  
LaM, Lille Métropole musée d'art moderne d'art contemporain et d'art brut, Villeneuve d'Ascq.  
(c) ADAGP, Paris 2017.