

le Crédac —

Press release

»—> **Opening Thursday 19 January**
from 5 to 7 pm — Two solo shows from
20 January to 2 April 2017 <—<<

Lola González

« Rappelle-toi de la couleur des fraises »

Corentin Canesson

Retrospective My Eye

Since 2005, two-person exhibitions program:

2005 - Karina Bisch and Vincent Lamouroux | 2008 - Dove Allouche and Leonor Antunes | 2011 - Aurélien Froment and Jessica Warboys | 2014 - Benoît-Marie Moriceau and Estefanía Peñafiel Loiza

Centre d'art contemporain d'Ivry - le Crédac

La Manufacture des Œillets
1 place Pierre Gosnat, F-94200 Ivry-sur-Seine
informations : + 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

Le Crédac is closed on public holidays

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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Grolsch

>>-> A selection of images is available upon request to Léna Patier /
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Lola Gonzàleg, *Veridis Quo*, 2016
Film still. HD viedo, 15 min. Courtesy Marcelle Alix, Paris.



Lola Gonzàleg, *Veridis Quo*, 2016
Film still. HD viedo, 15 min. Courtesy Marcelle Alix, Paris.

Lola González — « Rappelle-toi de la couleur des fraises »

Exhibition from 20 January to 2 April
>>-> Opening Thursday 19 January 2017
from 5 to 9 pm.

Whether in her writing, production, or choosing to work collectively, Lola González creates works that display a propensity for authenticity, spontaneity, and fluidity, solid values that cement emotional ties. She mainly works in video art, repeatedly featuring a group of young people in natural settings with grand family residences to be seen somewhere in the picture. It is impossible to know who these people are or what holds them together, and yet their activities appear to be driven by a common dream that is infused with a certain idealism.

In *Veridis Quo* (2016), the group has come together in a house by the sea on the eve of some event for which they seem to be preparing with firearms training while wearing a blindfold. Their day ends with a silent dinner around a platter of shellfish punctuated by the crack, clack, and crunch of broken carcasses. In the morning, the group, now blind, is guided to the shore by their two observers, who alone have not lost their sight. They then wait, weapons in hand, their empty gaze fixed on the horizon, while the event is suspended for the time being.

With the show “*Rappelle-toi de la couleur des fraises*” (“Remember the Color of Strawberries”), visitors can discover the artist’s latest production, which was shot in December 2016 and conceived as a video installation in which two film spaces intermittently merge. The first video shows two lovers who have washed up at the foot of a house by the sea. They are taken in by three young men who see the world in black and white only. In the house the couple must confront different trials that will lead to a change in their perception of color. The emotional and chromatic vicissitudes experienced by the couple are punctuated by a soundtrack composed by Alexandre Bourit, one of the artist’s friends, which is heard issuing from the second space. This latter space seems to be a way of passing between two diegetic realities.

González has taken the opportunity of her solo show to create a shared moment with her network of art colleagues, friends and family, who provide support and have an influence on her output. She has invited several others to join her, including Nicolas Rabant (born in 1988), whose dyed nets conjure up the reflections of dawn and dusk on the surface of the sea; Accolade Accolade (Jenne Pineau and Paul Mignard, both born in 1989), a duo of painters who explore symbolist pictorial

territories together; and Pascale Gadon-González (born in 1961), who has been studying and photographing for some twenty years various species of lichen, an organism resulting from the symbiosis of two biological entities which invites us to think of otherness as a complementarity. Through these invitations, Lola González lends visual form to the process of exchange and the preponderant role played by the community of affection and cooperation in her artistic practice.

During the duration of the exhibition, Crédakino is dedicated to Lola González’ film : *Veridis Quo*.

Shot in 2016 in Dinard, Lola González’s new film received funding as part of the art patronage program of the National Foundation for the Graphic and Plastic Arts, and the generous support of the Ars Ultima – Stein & Guillot Art Foundation and its patronage program.

Biography —

Lola González was born in 1988 in Angoulême, and currently lives and works in Paris. A 2012 graduate of Lyon’s School of Fine Arts, she has shown her work at the Pompidou Center as part of the Hors-Pistes Festival, the Salon de Montrouge, Treize, the Noisy-le-Sec Gallery, the Palais de Tokyo, Le Magasin in Grenoble, and IAC of Villeurbanne as part of the Lyon Biennial. She is the winner of the 2016 Meurice Prize for Contemporary Art. In 2016-2017, she is a resident artist of the Pavilion / Palais de Tokyo.

Lola González is represented by Marcelle Alix gallery, Paris.

Events in the presence of the artist —

Soirée at Silencio

Screening + conversation

Saturday 25 February 2017 from 6pm

Screening of films by Lola González (at 6 and 7 pm) followed by a conversation between the artist, Cécilia Bécanovic (codirector of Marcelle Alix gallery, Paris), Jenne Pineau and Paul Mignard (artists).

Booking required for the screening at 6pm or 7pm - and for the conversation at 8 pm : contact@credac.fr / +33 (0)1 49 60 25 06

Meet the artist

Lola González & guests

Saturday 4 March 2017 at 4 pm

Visit of the exhibition with the artist, her partners and Claire Le Restif.

Free admission, booking required : contact@credac.fr / 01 49 60 25 06

Corentin Canesson — *Retrospective My Eye*

Exhibition from 20 January to 2 April
>>-> **Opening Thursday 19 January 2017**
from 5 to 9 pm.

As an artist and curator, Corentin Canesson has dedicated his time to painting, music and curating. His practice adheres to various protocols that he imposes on himself as playful obsessions. He sees painting as a spontaneous pleasurable act through which he can summon mixed references to the history of 20th- and 21st-century art. For the current exhibition, he has done a series of abstract acrylic and oil paintings in a given format (195 x 130 cm), pointing to the gestures of Eugène Leroy, Bram Van Velde and Philip Guston. Experiencing this uninhibited painting also involves a soundtrack, one created by his group, called *The Night He Came Home*. The album visitors hear was recorded for the show and each of the record sleeves is hand-painted by the artist himself; it plays in a loop in Crédac's main gallery, which has been reimaged as a soundstage.

This “secondhand” painting—it should be read alongside the artist's assimilation of painters he loves—doesn't stop Canesson from engaging in true plastic experimentation and formal unity beyond the exercise of citing or reappropriating others' work. The heritage in this case, designated and openly espoused, allows the artist to take over an area of painting that is already well established and clearly marked off while permitting the expression of a sincere and singular sensibility. In the teeming corpus of this highly prolific artist, certain periods, series, even whims stand out. For instance, there is the leitmotif of the bird (known to be inspired by both the naturalist paintings of the American ornithologist John James Audubon and the sculptures of the Finistère sculptor Jean Pierre Dolveck), which is often alone and hemmed in by the picture frame, stuck in layers and layers of paint that seem to weigh down on its movements. In 2015, following a residency at Les Chantiers, Canesson focused his solo show at the Passerelle Contemporary Art Center in Brest on the myth of Samson and Dalila. Both blocking and boosting communications beforehand, the artist himself painted the posters that were later placed in billboards around the city, conveying even before the show opened a range of visual translations of the Biblical story.

Retrospective My Eye: The title of both the show and the album is a straight-up homage to Robert Wyatt. It comes from the words of *Gharbzadegi*, one of the pieces on *Old Rottenhat*, the fourth album, a solo, self-produced work that the English musician brought out in 1985. *The Night He Came Home*—another reference, this time to John Carpenter's 1978 film *Halloween*—is even a cover version; it can be heard in the show.

Édition —

The Night He Came Home - *Retrospective My Eye*
Each record sleeve is a unique work of art painted by Corentin Canesson.

Vinyl, 6 titles; limited edition of 300.
Price: 20 € (available at the front desk and by mail)

Biography —

Corentin Canesson was born in 1988 in Brest and lives and works in Paris. He graduated from the European Academy of Art in Brittany – the Rennes campus in 2011. His work was recently featured at the Passerelle Contemporary Art Center in Brest, the Jean Broly Gallery in Paris, CNEAI in Chatou, and the Palette Terre Gallery in Paris. Along with his art activities, he codirected the STANDARDS exhibition space in Rennes from 2008 to 2014, and has continued this experience at DOC, an art residency and exhibition space in Paris.

From 29 January to 5 February 2017, Corentin Canesson will present an exhibition at **Palette Terre** gallery >>-> 9 rue Rochebrune à Paris - www.palette-terre.com

Events in the presence of the artist —

Crédacollation
Tuesday 24 January 2016
from noon to 2pm

Guided tour of Corentin Canesson's exhibition by the artist and Crédac's team, followed by a lunch

Participation: 6 € / Members: 3 €
Booking required: contact@credac.fr / 01 49 60 25 06

Josselin Ménage
+ The Night He Came Home
Saturday 1st April 2017

What is the painter doing day after day ?
Invited by Corentin Canesson, Josselin Ménage wrote the artist's diary. At the heart of the paintings, he read this invented diary, which contains the secrets of the painter, the exhibition, and the entire life.

The lecture is followed by a concert of *The Night He Came Home* (Arthur Beuvier, Corentin Canesson, Tim Defives, Damien Le Dévédec).

Upcoming; schedule and more info / credac.fr



Corentin Canesson, studio's view, DOC, 2016
Photo: Paul Nicoué



Corentin Canesson, studio's view, DOC, 2016
Photo: Paul Nicoué



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