

# Lola Gonzàlez —

## « *Rappelle-toi de la couleur des fraises* »

### From January 20 to April 2, 2017

#### *The silent committee*

For several years now the work of Lola Gonzàlez has taken shape in true continuity. Indeed, from one film to the next, the viewer seems to recognize faces, bodies and familiar poses, as in the work of certain filmmakers, especially European ones, who build their desire to create films around their actors. She might be described as a young artist putting herself at the service of a group, one we might see as their megaphone, the hand that holds the pen, directing and driving a silent committee. Because there is indeed silence. These are silent films as in the early days of cinema when the expressiveness of actors' eyes and faces made up for the absence of spoken dialogue. In Gonzàlez's work, words are replaced by the sound of the wind, the sea, kissing, bullets being fired off, mouths ingesting food, while the expressiveness of faces has completely disappeared, giving way to a puppetlike body.

Gonzàlez is a visual artist. The color values of her films are precise. For the present exhibition she has emphasized her work on color. When we enter the area devoted to her art, we find ourselves inside a chromatic space. The question of vision and the gaze extends to that of the viewer's body in this environment. The tinted net curtains of **Nicolas Rabant** (born 1988) introduces a very distinct atmosphere, the glow of dawn and dusk, half-natural half-artificial skies canceling the view towards the real sky over the urban landscape. The symbolist and abstract pictorial worlds of the duo of painters **Accolade Accolade** (Jenne Pineau and Paul Mignard, both born in 1989) admirably extend the whole visual environment.

Their paintings invite us to immerse ourselves in the many details of their rich symbiotic world.

Rebounding on the opposite wall, two photographs by **Pascale Gadon-Gonzàlez** (born 1961) focus on the images of lichen. These organisms are the result of a symbiosis between two biological entities, inviting us to see otherness as a complementarity. That is an essential point on which Lola Gonzàlez's work is based, i.e., otherness, the familial or affective matrix or mold, the collective as an organism.

Gonzàlez does not adopt the classic approach of inviting other artists to take part in her show; rather, she conceives her own work collectively. It is a third voice that seems to emerge in her attitude, i.e., neither a designated collective that is responsible for the exhibition, nor individuals placed side by side in a group show, but rather a gamble, inventing a third status, that of individuals expressing themselves together. Gonzàlez shows us the exchange process and the preponderant, essential role of the community of affection and cooperation at work in her art practice.

This scene plays out beneath the gaze of Roberto and Telma. This small-format **photograph** with the look of a family portrait respects the composition of a classic painting. In the background the family home; in the foreground, the seated father and daughter. Between the two their colossal dog is seen in profile, on the lookout, as in a good number of primitive European pictures.

The linchpin of the show is the film **Here We Are**. Shown on a central axis that is equipped with a monitor, its music

composed by Alexandre Bourit, **Here We Are** creates a dialogue with every other work in the gallery.

Visitors need to continue through the show to get an overall reading of Gonzàlez's work. Shot in December 2016, the film "**Rappelle-toi de la couleur des fraises**" (Remember the Color of Strawberries) is part of a video installation in which the two video spaces intermittently merge. In this gallery and its frosty, aquatic atmosphere, we discover two people who have washed up at the foot of a house by the sea. They are taken in by three young men; their sight is altered, akin to what we have just experienced a moment before when looking at the screen located in the initial space. In the house the couple faces different trials and tests, either imposed or sought out, which leads to a modification of how they perceive colors. Is the house a refuge or a prisonlike environment? Did they want to wash up there? Do they have a common project? Do they simply want to flee? But if so, what or whom?

There are many unresolved, open puzzles in Gonzàlez's work. One thing is certain, sight, the gaze, blindness, and the memory of images of the world are central subjects in the artist's output. In most of her films, with a regularity that proves exciting, she shows "the group" in a wild natural setting, under cover and in secret away from cities. We know neither who they are nor what they truly do together, yet their activities seem to be motivated by a common, perhaps idealist, perhaps dystopian vision. A generation that is aware that memory is based on images and their manipulation. Samuel Beckett, in *The Lost Ones* (1970), wrote that "everything fades and we shall be blind" after the ruins left by World War II. Marguerite Duras and Alain Resnais also questioned the gaze and vision through *The War: A Memoir* (1986) for the former and *Hiroshima mon amour* (1959) for both the author and the filmmaker. Nowadays that question takes on a different meaning and lies unmistakably in a continuum. Perhaps this is more of a closed-down silent epic form. The feast gives rise to not one smile, the meal not one word, poisoning is voluntary or agreed to as a form of control over one's own fate.

In *Veridis Quo* (2016), which is being screened in *Crédakino*, the group has gathered in a “fortress” by the sea. The members seem to be preparing for firearms training while wearing a blindfold. To what learned parlor game are they devoting themselves? Is it indeed a game? The day ends with a dinner of shellfish where the sound of broken carcasses and shells dominates. The beauty of this dinner scene – recurrent in her work, moreover – translates the whole pictorial dimension of her art. In the morning the group, now struck blind (after the meal or during the night?) is guided to the shore by two observers who have not lost their sight. They are waiting for some event, weapons in hand, their faces turned towards the horizon, like the shamans of Knud Rasmussen “who see with eyes closed.”<sup>1</sup>

In the present exhibition Lola González deploys a *mise en abyme*, a Russian doll effect, of her own concerns. And it is probably along the central axis of the first gallery that those concerns discretely but clearly appear. The music is discontinuous, as if it were itself affected by some sort of dysfunction or deletion. The group gathered in one single room watches itself playing the game. That play of the frame within the frame brings to mind scientists’ first instruments for aiding sight but also the first painters to use perspective. The multiplicity of open windows suggests a plot, a mystery.

The artist sketches out the appearance of a new posttraumatic range of color values of the world, invites in fragments of natural history through lichens, and creates the surrealism of the worlds of Jenne Pineau and Paul Mignard and the strange albino langoustines of Nicolas Rabant that have invaded the fringe between outside and inside the exhibition space. We can hardly end without mentioning the cinematographic power of this young artist, who is able to tell in silence tales and fables for our times. Claire Le Restif

**Claire Le Restif**

<sup>1</sup> Knud Rasmussen quoted by Michel Perrin, *Voir les yeux fermés : Arts, chamanismes et thérapies*, Seuil, 2007.

## Captions

1

Accolade Accolade  
(Jenne Pineau et Paul Mignard)  
*Point de silence*, 2016  
Pigments, acrylic binder and glitter  
on flowery fabric  
120 × 300 cm

2

Accolade Accolade  
(Jenne Pineau et Paul Mignard)  
*Les yeux de la lune et les œufs de Saturne*, 2016  
Pigments, acrylic binder and glitter  
on flowery fabric  
150 × 300 cm

3

Nicolas Rabant  
*La Baie de Guissény*, 2015–2016  
Tinted net curtains  
Variable dimensions

4

Nicolas Rabant  
*Nephropinae*, 2016–2017  
Nephrops, acrylic paint  
Variable dimensions

5

Lola González  
*Here We Are*, 2017  
HD video, stereo, 17 min

6

Pascale Gadon-González  
*Lichen bio-indicateur - Usnéa (Meymac 1998)*, 1998  
Color digital print on lambda coated  
on dibond with aluminium chassis  
80 × 100 cm

7

Pascale Gadon-González  
*Lichen bio-indicateur - Cladonia coccifera (Ariège 1998)*, 1998  
Color digital print on lambda coated  
on dibond with aluminium chassis  
80 × 100 cm

8

Lola González  
*La Vergne*, 2016  
Color silver printed mounted on aluminium, wooden American box  
60 × 40 cm

9

Lola González  
« *Rappelle-toi de la couleur des fraises* », 2017  
HD video, stereo, 17 min

This 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.

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Lola González  
*Veridis Quo*, 2016  
HD video, stereo, 15 min

## Special thanks

To family and friends,  
To Crédac team,  
To Marcelle Alix gallery,  
and Claire Le Restif.

## Upcoming shows at Crédac

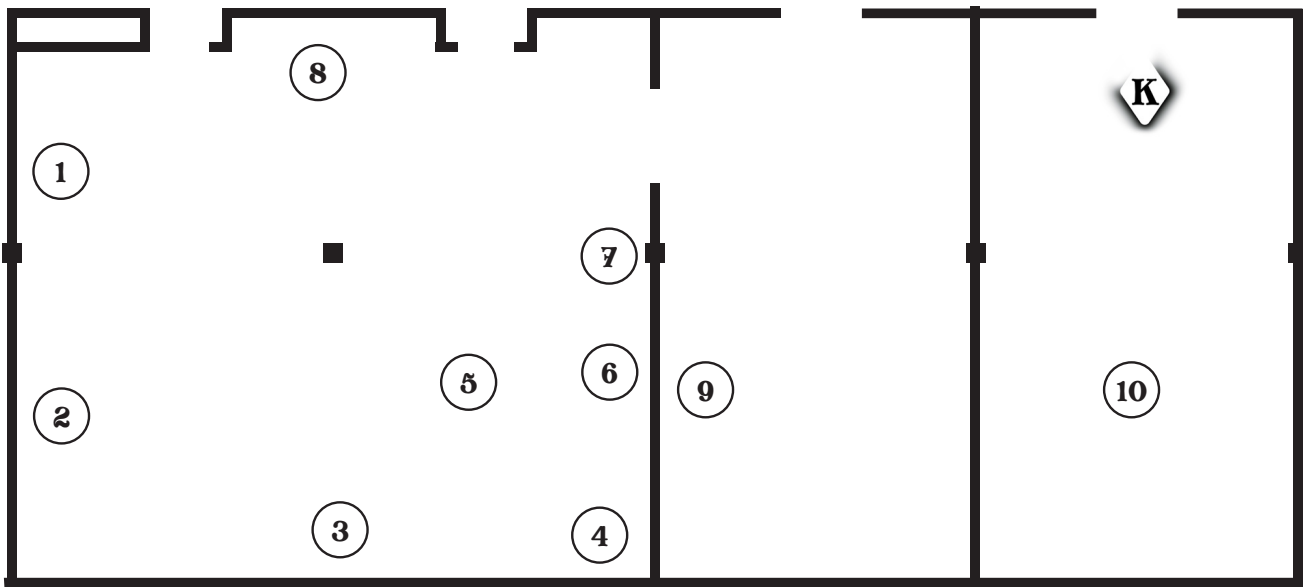
**Nina Canell**

From 21 April to 25 June 2017  
Opening Thursday 20 April 2017

**Alexandra Bircken**

From 8 September to 17 December 2017  
Opening Thursday 7 September 2017

## Room map



# Biography

Lola Gonzàlez 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 Gonzàlez is represented by Marcelle Alix gallery, Paris.

# Rendez-vous !

Sunday 29 January,  
19 February and 26 March at 4pm

## Les Eclairs

One Sunday per month,  
an exhibition tour with Julia Leclerc sheds  
light on featured works.

Free admission, meeting point at the reception desk.

Saturday 4 March at 4pm

## Meet the artist

### Lola Gonzàlez & guests

A guided tour of the exhibition with the  
artist, partners and Claire Le Restif.

Free admission, booking required.

Sunday 19 March from 3:30 to 5 pm

## Studio-Snack

During these "workshop-afternoon treats",  
children from 6 to 12 years of age lead their  
families on a tour through the show. Families  
are then invited to enjoy an afternoon snack  
and a practical workshop that extends the  
exhibition visit in a sensitive and playful  
way.

Free admission, booking required.

Saturday 1 April

## Josselin Ménage +

### The Night He Came Home

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).

**Schedule: upcoming on credac.fr !**

**MARD!** 10 years !

For this season, ten in the series, Crédac and  
Médiathèque have invited Sophie Lapalu, art  
critic and independent curator. Art historian,  
she is also teaching at Paris 8 University.  
For three years, she was the coordinator of  
YGREC, the exhibition space of Cergy fine  
art school.

## L'action secrète.

### En poésie et politique, de l'art d'agir sans être perçu.

#### **Season 2016-2017**

Some artists in the twentieth century made the  
choice to leave their studio to act in secret in  
spaces that are not traditionally dedicated to  
art, to realize ordinary and imperceptible ges-  
tures. These gestures, they claimed it as work  
of art. Which worlds are they making coexist  
next to the one we know, subject to the regime  
of visibility, to the pressure in profitability and  
the supremacy of rationality?

Tuesday 21 February at 7pm

## Tailing as a means for making art: modern cities and monitoring. <sup>3/4</sup>

In 1969, for one month Vito Acconci tailed  
various individuals in the streets of New York  
until they entered a private space (*Following  
Piece*). Ten years later, Sophie Calle followed  
a number of strangers in Paris (*Filature pari-  
siennes*). As much flâneurs as detectives, can it  
be said that artists are adopting "the attitude  
of modernity"?

Tuesday 25 April at 7pm

## What viewer for a stealth work of art? Delay, repetition and narrative <sup>4/4</sup>

In 1957 Marcel Duchamp asserted that "the  
VIEWERS make the painting." He was assert-  
ing the audience's fundamental place in con-  
structing the work of art. Yet we are bound to  
miss the stealth action. We are viewers after  
the fact—what does that delay introduce?  
And if viewers make the work of art, what  
does the stealth action do to them?

>-> 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 meters from the  
station). Talks run 90 min. Free admission.

**For the Mard! evening events,  
Crédakino and exhibitions at Crédac remain  
open until 6:45 PM.**

**Centre d'art  
contemporain d'Ivry - le Crédac**  
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Info / booking :  
+ 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 '

M° ligne 7, Mairie d'Ivry -  
RER C Ivry-sur-Seine

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