

Corentin Canesson — *Retrospective My Eye*

From January 20 to April 2, 2017

As an artist and curator, Corentin Canesson devotes his time to painting, music, and putting together exhibitions. His practice obeys protocols that he imposes on himself like playful obsessions. He views painting as a spontaneous act of pleasure through which he is able to summon mixed references to the history of 20th- and 21st-century art.

At the root of this show lies a triple desire, one that is imbued with these words from the musician Robert Wyatt, *Retrospective My Eye*: Canesson wanted to paint abstract pictures, play the retrospective card, and cut an album with his group, The Night He Came Home.

Steered by the numeric logic of a three-part budget (he structures the means for producing the show according to his three distinct wishes), Canesson did **15 paintings**, all in a single format (195 x 130 cm). With acrylic, the artist set himself the challenge of using both a new tool for experimentation and constraint, painting in oil, and abstraction as a leitmotiv, authorizing multiple registers. In this new range we see the gestures and styles of some of his peers, the impasto effects typical of Eugène Leroy, the heavily outlined shapes in uniform colors of Bram Van Velde, or the expressionism of Joan Mitchell. This “second-hand” painting – to be read in light of the artist’s assimilation of some of his favorite painters – rests on a formal unity beyond the mere exercise in citation and reappropriation. This designated and openly embraced heritage allows Canesson to freely conquer an area of painting that has already been mapped out. Moreover, the artist compares the language of painting to that of writing, specifically the “multireferential” subjectivity of the author and the burden that necessarily precedes the act of writing or painting.

In the extensive corpus of work by this highly prolific artist, we can already make out certain periods, i.e., the artist’s whims arranged in series which the show views in retrospect. There is **the bird motif**, often alone and limited by the picture frame, stuck in layers of paint that seem to weigh down its movements. For this 2014 series, the protocol was based on a practical reason. Without a studio but within the constricted space of his apartment, the artist decided to produce one painting each month in a particular format measuring one meter by one meter. The format was determined by a painting that had hung earlier on the wall of his living room. The monthly timeframe initiated and completed the picture. The subject, we know, was inspired notably by the naturalist paintings of the American ornithologist John James Audubon. Canesson also cites as a source of the motif the forgotten Finistère sculptor **Jean-Pierre Dolveck**, who is like a totemic figure for him. A ceramist by training, he devoted his artmaking to this poor art material (terracotta, unfired clay, chamotte) starting in 1970. His vocabulary was built around simple, even elementary shapes, in this instance a bird—from one of his automatic drawings—that is doubly run through by a brass rod and a clay stick, an egg with an unknown countenance, and a pyramid, creating a strange scene that is worked out in various nuances of terracotta.¹ And like the artworks by Dolveck, which come from a family collection, the painting by **Jean-Pierre Bescond** (his father-in-law) also come from the artist’s private surroundings.

Damien Le Dévédec has reproduced a lost mask from memory. Working back and forth between their individual artmaking and their practice in common, Corentin Canesson and Damien Le Dévédec used the mask by turns as an accessory in various performances, creating an ugly character whose identity

is confused, shady, and as a motif for photographs and pictorial works that the two also produced together.

Ce que je crus voir cette nuit-là sous l’ironique lune jaune (What I thought I saw that night beneath the ironic yellow moon). For an exhibition of the work of his artist friend François Lancien-Guilberteau, which was organized by the Tripode Association in Rezé, Canesson came and painted on his door all the general information associated with the event. The photographed door was published before the show opening in the magazine *O2* as a kind of advertisement, then displayed in the show. The “message” door is also emblematic of the artist’s practice and his textual painting. Like the title of the show which Lancien-Guilberteau borrowed from the American writer H.P. Lovecraft, Canesson quotes in his “calligraphy” paintings *Smashing Pumpkins*, Jean-Luc Godard, bits from pop rock songs, and Charles Baudelaire. On the back of a denim jacket, he painted *Seul et grégaire* (Alone and extraverted), a recollection of a group show which he took part in and jointly mounted at STANDARDS in Rennes. In 2015, after a residency at Les Chantiers, he devoted his solo show at Passerelle Centre d’art contemporain in Brest to the myth of Samson and Dalila. Both blocking and boosting advertising for the show well before it opened, he hand-painted the posters that were later placed in billboards around the city, conveying even before the opening a range of visual translations of the Biblical story.

In this play of interferences—of communication, the idea of the author, the status of the work of art—there is also the love of the collective, favorable to chance and emulation, which creates that desire to produce that lies at the heart of his artmaking. The question of “working together” cannot be raised without recalling the projects first undertaken in 2008 with the collective known as STANDARDS², which was looking to “create production contexts outside the domain of the art school, those contexts mainly taking shape by mounting group shows... Each project was begun by someone from the group (numbering four, five, or seven, depending on the period), then validated by others. In retrospect, it became clear that when someone proposed a project, it seemed to have as a

¹ See *Plus jamais seul : Standards*, Paris: Holoholo, 2014, 135-144.

² From 2008 to 2014, STANDARDS comprised the following members, Maëla Bescond, Maëva Blandin, Corentin Canesson, Cyrielle Dogières, Marion Fanel Hamard, François Lancien-Guilberteau, Damien Le Dévédec, Sylvain Le Quémer, Julien Monnerie, and Carl Phélipot.

³ Maëla Bescond, *L’air de rien*, April 2014 - <http://base.ddab.org/corentin-canesson-et-damien-le-devedec/text>

⁴ Julie Portier, *Re-peindre et peindre*, March 2015 - <http://www.leschantiers-residence.com/corentin-canesson-re-peindre-et-peindre-un-texte-de-julie-portier/>

second objective, after that of proposing the idea to the rest of the collective's members, of sparking the curiosity or desire of others.”³

Concluding this polyphonic retrospective, **video** forms a composite lexicon of the network of correspondences that is at work in Canesson's art. The medium compiles documentary images, excerpts of performances, digital drawings, and so on, edited together like a cut-up text and opening to the “off-screen dimension of the painting on display.”⁴

Finally the exhibition is experienced as well with a **soundtrack** by Canesson's group, The Night He Came Home. **Retrospective My Eye**: the title of both the show and the album is set out like 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—which the English musician brought out in 1985. The Night He Came Home has even done a cover version. The output for the show ends with the actual covers of the vinyl record sleeves, which were painted by the artist. The sleeve is thus simultaneously an LP, an artist's multiple, and a unique piece that is available to all. Corentin Canesson undermines every use and unequivocal interpretation of this object.

Léna Patier

Album

The Night He Came Home
Retrospective My Eye, 2016
Vinyl, 6 titles ; Limited edition of 300
Price : 20 €

Each record sleeve is a unique work of art painted by Corentin Canesson.

>>-> **Available at the front desk and by mail !**

Captions

① Corentin Canesson
Untitled, 2016
Oil and acrylic on canvas
195 x 130 cm

② Corentin Canesson
Untitled, 2016
Oil and acrylic on canvas
195 x 130 cm

③ Corentin Canesson
Untitled, 2016
Oil and acrylic on canvas
195 x 130 cm

④ Corentin Canesson
Untitled, 2016
Oil and acrylic on canvas
195 x 130 cm

⑤ Corentin Canesson
Juste au bord où les vagues, 2016
Oil and acrylic on canvas
195 x 130 cm

⑥ Corentin Canesson
Untitled, 2016
Oil and acrylic on canvas
195 x 130 cm

⑦ Corentin Canesson
Untitled, 2016
Oil and acrylic on canvas
195 x 130 cm

⑧ Corentin Canesson
Untitled, 2016
Oil and acrylic on canvas
195 x 130 cm

⑨ Corentin Canesson
Untitled, 2016
Oil and acrylic on canvas
195 x 130 cm

⑩ Corentin Canesson
Samson et Dalila, 2016
Oil and acrylic on canvas
195 x 130 cm

⑪ Corentin Canesson
Untitled, 2016
Oil and acrylic on canvas
195 x 130 cm

⑫ Corentin Canesson
Untitled, 2016
Oil and acrylic on canvas
195 x 130 cm

⑬ Corentin Canesson
Messidor, 2016
Oil and acrylic on canvas
195 x 130 cm

⑭ Corentin Canesson
Présence humaine, 2014
Acrylic on canvas
100 x 100 cm

⑮ Corentin Canesson
Prague, 2014
Acrylic on canvas
100 x 100 cm

⑯ Corentin Canesson
Untitled, 2016
Oil and acrylic on canvas
195 x 130 cm

⑰ Corentin Canesson
Sans titre, 2016
Oil and acrylic on canvas
195 x 130 cm

⑱ Jean-Pierre Bescond
Untitled, 2011
Oil on canvas
30 x 30 cm
Collection Maëla Bescond

⑲ Damien Le Dévedec
× × (print n°1), 2017
Silicone, plaster, glutamate, pigment

⑳ Damien Le Dévedec
+ + (print n°3), 2017
Silicone, plaster, glutamate, pigment

㉑ Jean-Pierre Dolveck,
Untitled, 1985
Chamotte clay, metal, eggshell
Variable dimension
Collection Hugo Canesson

㉒ Corentin Canesson,
Seul et grégaire, 2016
Denim jacket, acrylic paint

㉓ François Lancien Guilbeteau
and Corentin Canesson
Porte palière, 2013
Door, acrylic paint
204 x 72,5 x 4,5 cm

㉔ Corentin Canesson,
Retrospective My Eye, 1999-2017
Video, 51 minutes ; on looped

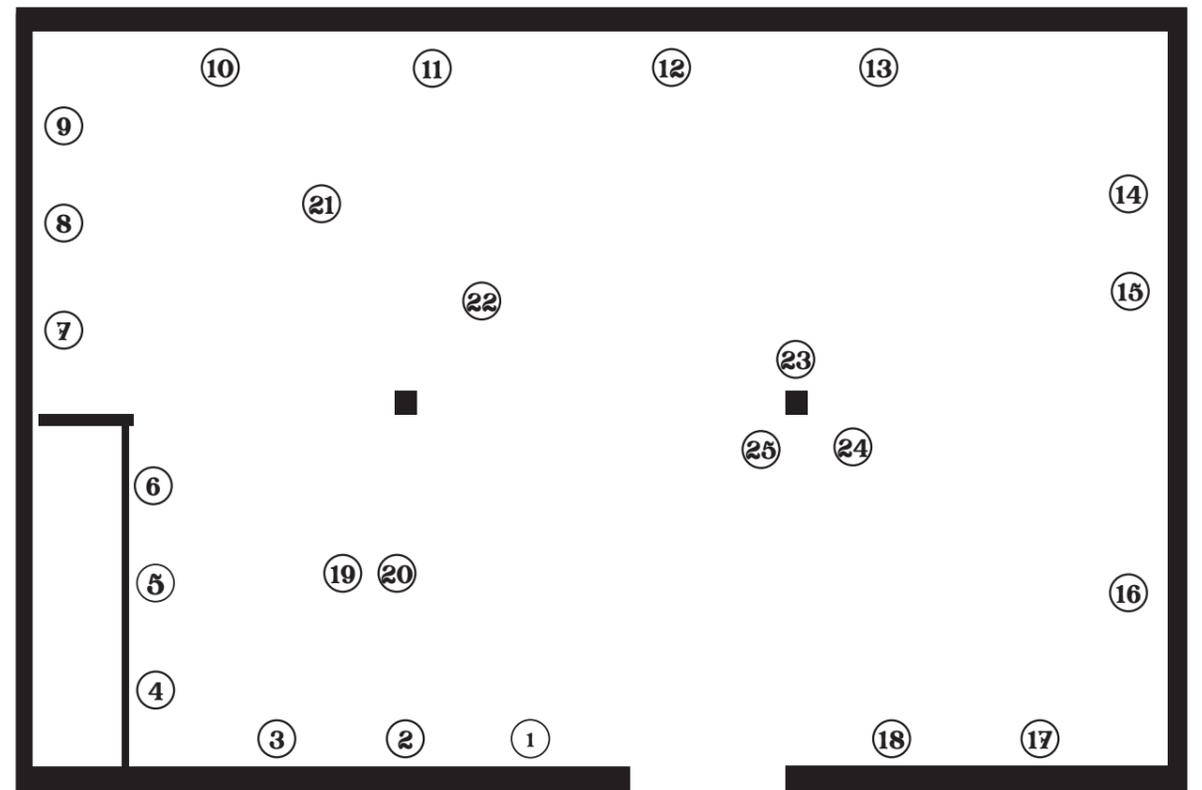
㉕ Vinyl turntable

- Brian Eno with Daniel Lanois
& Roger Eno, *Apollo : Atmospheres and Soundtracks*, 1983.

Alternative sleeve published by François Lancien Guilbeteau and Pierre Paulin, 2015.

- The Night He Came Home,
Retrospective My Eye, 2017.

- The Stranglers, *Aural Sculpture*, 1984.



Room plan

Thanks

Maëla Bescond, Arthur Beuvier, Tim Defives, Noémie Boulon, Elena Canesson, Hugo Canesson, Thomas Canesson, Gaëlle Lenhardt, Damien Le Dévedec, Damien Lévy, Cassandre Marandea-Mathé, Paul Nicoué, Carl Phélipot, Juliette Roche and Crédac's team.

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.paletteterre.com

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 González & 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 Défives, 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. ^{3/4}

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 ^{4/4}

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,
Crédacino and exhibitions at Crédac remain
open until 6:45 PM.**

Upcoming exhibitions

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

Centre d'art contemporain d'Ivry - le Crédac

La Manufacture des OEilletts

1 place Pierre Gosnat

94200 Ivry-sur-Seine / France

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

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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