

# le Crédac —

*Press release*

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**Alexandra Bircken, *STRETCH* >>—>**

Exhibition from 8 September to 17 December  
2017 <—<<

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— *Crédakino*

**Hugues Reip, *Phantasmata***

(a selection of films) >>—> from 8 September to  
29 October 2017 <—<<

**Arvo Leo, *Fish Plane, Heart Clock, 2014***

(*carte blanche* to Stéphanie Cottin) >>—> from  
31 October to 17 December 2017 <—<<

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**Opening: Thursday 7 September 2017  
from 5 to 9 pm**

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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  
Le Crédac will be closed on Novembre 1<sup>st</sup> and 11<sup>th</sup> 2017

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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**In 2017, Le Crédac turns 30 and celebrates creation!**

>>-> Images selection available upon request to Léna Patier /  
lpatier.credac@ivry94.fr / +33 (0)1 72 04 64 47



Alexandra Bircken, *Aprilia*, 2016  
View of the exhibition *STRETCH* at Kunstverein Hannover, 2016. Photo: Raimund Zakowski  
Courtesy galleries BQ, Berlin and Herald St., London.



Alexandra Bircken, *New Model Army*, 2016  
View of the exhibition *STRETCH* at Kunstverein Hannover, 2016. Photo: Raimund Zakowski  
Courtesy galleries BQ, Berlin and Herald St., London.

# Alexandra Bircken — *STRETCH*

**Opening on Thursday 7 September 2017  
from 5p to 9p — Exhibition from 8  
September to 17 December 2017 —**

«The skin is our largest organ and at the same time it's what we see when we look at ourselves. Michel Serres says the deepest thing we have is our skin. Our vulnerability becomes visible in it. Pain. Our skin moves with every one of our movements. S-T-R-E-T-C-H. For our entire life. That's something we should think about. Our lips stretch to utter every word we speak. We're used to seeing our bodies and objects as things that are whole and wrapped in a covering. And if we ever lose this thing that protects, clothes, covers and represents us, or if something is ever cut in two and we get to glimpse inside, then we get a big shock. That's odd, don't you think? I'm interested in the structure, the texture, the function that then becomes visible. That reveals the truth. That is real. That's when it gets really interesting. When you cut your skin, you can sew it up again. The body heals and goes on working. But what remains is a scar that will remind you of the wound forever. So the body is an Other.» \*

Alexandra Bircken places the body and its envelopes at the heart of her sculptural practice. Masculine or feminine, intact or wounded, tender or aggressive, the most varied metamorphoses of the human body are unfolded, revealing their strengths and their weaknesses. Trained in fashion design at St. Martins College in London, she cuts, separates, detaches, tears apart and disassembles as much as she sews, weaves, knits and assembles.

Her experiments with materials are a study of the body, and of the skin as an organ, a piece of clothes, a cellular structure, an extremely weak boundary between the inside and the outside. In the exhibited body of works, the apparent brittleness of soft and transparent materials – wool, nylon, hair – stands alongside the permanence and resistance of bronze and steel.

As epitoms of power, motorbikes and firearms are here carved out and dissected, in order to both deactivate and increase their iconic performances. Bircken's art of sectioning sheds a light on her sculptures' incredible bowels of precision and technicality. Yet, even «out of service», these machines resemble living organisms endowed with murderous instincts. Damaged biker suits – considered by some to be fetishes – are displayed by the artist as human old sloughed cast off skin. The artist's interest for these leather second skins lies in their appearances shaped by human bodies, their position, their interactions with the machines and accidents that marked them.

*STRETCH* is Alexandra Bircken's first solo show in France, it has been jointly conceived by Kunstverein Hannover (dir. Kathleen Rahn / 1.10–27.11.2016), Museum Abteiberg, Mönchengladbach (dir. Susanne Titz / 26.03–25.06.2017) and Crédac (dir. Claire Le Restif). The exhibition is supported by IFA.

Alexandra Bircken is represented by galleries BQ, Berlin and Herald St., London.



## Catalogue

### \* Alexandra Bircken, *STRETCH*

Texts (FR, EN, DE) : Alexandra Bircken, Thomas Brinkmann, Claire Le Restif, Kathleen Rahn, Michael Stoeber, Susanne Titz, Friedrich Wolfram Heubach  
Graphic design : Yvonne Quirnbach  
24 x 32 cm / 144 p.  
20 €

Editor: Walther König, Köln – In partnership with Kunstverein Hannover, Museum Abteiberg, Mönchengladbach, and Crédac, Ivry-sur-Seine.

## Biography

Alexandra Bircken was born in 1967 in Köln, Germany, where she lives and works.

Alexandra Bircken began to show her work in 2004 at the shop *Alex* in Köln. Trained in fashion design at St. Martins College in London, she's been teaching there for few years where she eventually became famous with her brand Faridi (with Alexander Faridi).

Among her recent shows :

- *Parallelgesellschaften*, at K21 Ständehaus, Düsseldorf (until 03.12.2017).

- *Tramway*, Glasgow International, Glasgow (2016)

- *Alexandra Bircken*, Museum Boijmans van Beuningen, Rotterdam (2014).

- *ESKALATION*, The Hepworth Wakefield, Wakefield (2014)

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## Rendez-vous

### Les Eclairs

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

**Sunday 10 September, 8 October,  
12 November and 10 December 2017 at 4 pm**

Free admission, meeting point in the entrance hall.

### National Heritage Days

Four guided visits on the history of the former eyelet factory and Alexandra Bircken's show *STRETCH*.

Possibilité de coupler les visites du Crédac avec celles organisées par le Théâtre des Quartiers d'Ivry.

**Saturday 16 and Sunday 17 September 2017  
at 2:30 and 4:30 pm**

Free admission, meeting point in the entrance hall.

### Les Modulables

by *WLDN / Joanne Leighton*

*Getting Nowhere*, duet for a loudspeaker and a dancer, followed by a new choreographic creation in the Eyelet Factory's courtyard.

In the frame of the residence-mission Arts & Sciences at the Briqueterie – CDC du Val de Marne, in partnership with the DRAC Ile-de-France and the towns of Ivry-sur-Seine and Vitry-sur-Seine.

**Saturday 16 September 2017  
at 6:30 pm**

Free admission, meeting point in the entrance hall.

### Crédacollation

Guided tour of the exhibition by Crédac's team, followed by a lunch.

**Thursday 12 October 2017 from noon to 2 pm**  
Admission : 6 € / Members : 3 € \*

### Art-Tea

Guided tour of the show followed by an exchange time around artistic references, documents and literary, filmic, musical excerpts. Free tea, coffee and biscuits.

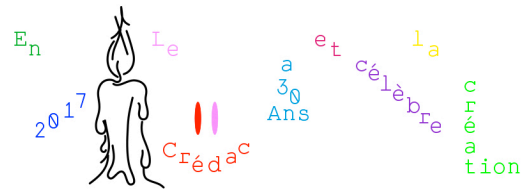
**Thursday 2 November 2017 at 4 pm**  
Free admission \*

### Atelier-Goûté

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.

**Sunday 17 December 2017 from 3:30 to 5 pm**  
Free admission \*

## 30 years



Since 1987, Crédac has joined in a collective movement alongside artists, publics and critics, who have been at the heart of its action in favor of creation. For its 30 years, the Crédac pursues its desire to share the adventure of art with an exceptional program throughout the year.

With the support of Fondation d'entreprise Ricard, Fondation Nationale des Arts Graphiques et Plastiques, ADAGP and the private copy.

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**FN GP**  
Fondation Nationale  
des Arts Graphiques et Plastiques



**To be published in December 2017 :**  
**872017**

>>-> a retrospective book of 30 years of creation at Crédac with texts by: Cécilia Bécanovic, Philippe Cyroulnik & Otto Teichert, Jean-Paul Felley et Olivier Kaeser, Alain Fleischer, Michel Gauthier, Hélène Meisel, Pascal Neveux, Bruno Peinado, Marie Preston, Kathleen Rahn, Chris Sharp, Madeleine Van Doren...

>>-> Edition Dilecta / Graphic design: Mathias Schweizer

### Conferences by Thierry Chancogne

*History of the graphic design before modernity  
in three times five movements*  
*First time: the graphic design before the writing*  
*First movement: muthôs  
in two episodes*

A small collection of historical, anthropological, linguistic, technical materials ... around the overturning moments of the graphic design history.

**Wednesday 27 September and 29 November 2017  
at 6:30**

Free admission \*

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\* Booking required : +33 1 49 60 25 06 / contact@credac.fr  
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## Crédakino

Dedicated to film and video, *Crédakino* is a screening room in Crédac. It is hosting film and video programs developed by artists and curators.

— From 7 September to 29 October —

Hugues Reip  
*Phantasmata*

Selection of films, 1995-2017  
on a loop

Since the early 1990s, Hugues Reip (born in 1964) develops a prolix work crossed by an «archeomodernist» imaginary. His videos, sculptures, elementary installations and carvings form dreamy paintings sometimes childish, sometimes rock n'roll. Certain technical and formal processes inherited from the origins of cinema (Méliès, Keaton) and the artistic avant-garde of the twentieth century (Fischinger, Kandinsky) mixed with tinkered artifices give birth to his filmic experiments, often of very short duration.

Thursday 5 October at 7 pm

Screening followed by a discussion  
with Hugues Reip \*



Hugues Reip, *Fantaisie*, 2008. Film still.  
Animated movie realized with the drawings of Georges Méliès.  
© Hugues Reip / ADAGP Paris, 2017.

— From 31 October to 17 December —

**Carte blanche to Stéphanie Cottin (CaroSposo)**

**Arvo Leo, *Fish Plane, Heart Clock*, 2014**

HD video, color, sound ; 60 min

Screening every hour from 2 pm (last screening at 5 pm ; on weekends : 6 pm)

Arvo Leo (born in 1981, Canada) likes to think that the stories, the formal expressions that cross civilizations, relate the same mythical thought, the essence of nature and its demiurgic power. In *Fish Plane Heart Clock*, armed with his only camera, he reacted maliciously the drawings of Pudlo Pudlat (1916-1992), a former hunter-fisherman of the Canadian Far North who, who began after a hunting accident in 1950, one of the great representatives of the Cape Dorset Inuit artistic cooperative.

>>-> Sélection de visuels disponibles sur demande à Léna Patier /  
lpatier.credac@ivry94.fr / +33 (0)1 72 04 64 47

**Judi 14 décembre à 19h**

Screening followed by a discussion with Arvo Leo and CaroSposo (Marie Canet, Stéphanie Cottin, Clément Dirié and Caroline Ferreira) \*



Arvo Leo, *Fish Plane, Heart Clock*, 2014. Film still  
(Drawing of Pudlo Pudlat, *Bird with Cap and Symbols*, 1973,  
National Gallery of Canada / Dorset Fine Arts).

**Mardi 12 décembre 18h-20h30**

CaroSposo organize a screening around Arvo Leo's film *Story of the Ants* d'Arvo Leo, in the presence of the artist at Cinémathèque Robert Lynen (Paris 17e)

Crédakino's project has the support of FNAGP.



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\* Booking required : 01 49 60 25 06 / contact@credac.fr  
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## Upcoming show

**Louise Hervé et Chloé Maillet**

**Solo show**

18 January - 25 March 2018

The program of the screening room / *Crédakino* will be dedicated to the films of the artist.

