

Rendez-vous !

Thursday 11 September 2014
at 3:30 PM

Round-table

The Registry of Promise: one exhibition, four places

As a prelude to the opening at Crédac, this round-table will bring together some of the main participants to the project *The Registry of Promise*. In the presence of the curator Chris Sharp; Sandra Patron, director of Musée Régional d'art contemporain, Sérignan (for *The Promise of Multiple Temporalities* at Parc Saint-Léger, Pougues-les-Eaux); Lorenzo Benedetti, director of De Appel, Amsterdam (for *The Promise of Soothsaying and Speaking in Tongues* at SBKM/De Vleeshal) and Claire Le Restif, director of Centre d'art contemporain d'Ivry - le Crédac.

Free admission *

Saturday 20
and Sunday 21 September 2014

En Première Ligne – a literature festival

A selection of Crédac's latest publications will be displayed in the festival at Espace Robespierre, Ivry.
www.enpremiereligne.sitefw.fr

Saturday 4 October 2014

All night long

Nuit blanche

Like an extension of the exhibition, Michael E. Smith's video *Jellyfish* (2011) will be projected from the inside of Crédac, and visible from outside only, for one night only.

Crédac will be closed to the public !

Thursday 16 October 2014
from noon to 2 P.M.

Crédacollation

Guided tour with Crédac's team. A convivial moment for sharing thoughts and reactions with others, the visit will be followed by lunch at the art center.

Participation: 6 € / Members: 3 € *

Thursday 20 November 2014
at 3:30 PM.

Art-Tea

A guided visit of the exhibitions with Crédac's docents followed by teatime.

Participation: 3 € *

Sunday 14 December 2014
from 3:30 to 5 P.M.

Studio-Snack

During these "workshop-afternoon treats," children become docents at the art center and lead their families

on a tour through the show. Around an afternoon snack, families are then invited to enjoy a workshop inspired by the exhibition, where objects will become alive through short animation films. Conceived for children from 6 to 12 years of age, this event is yet open to everyone!

Free admission *

* **Bookings required !**
01 49 60 25 06 / contact@credac.fr

MARD!

Conferences cycle

Mard! is an annual cycle of five lectures on contemporary art. For this 8th season, Crédac and the Ivry library have invited the gallery owner, art researcher and feminist Isabelle Alfonsi to take part. Ms. Alfonsi has developed a completely fresh program following a research residency in San Francisco as part of the "extramural" program of the Institut Français.

Season 2014-2015 : ***Nothing theoretical about gender...***

...a few attempts to talk about art looking through gender's glasses

This cycle of lectures will attempt to come up with a few partial answers to some of the questions raised during recent societal debates about gender in art, based on examples drawn from the visual cultural of the 20th and 21st centuries. Visual works of art have indeed accompanied the emergence of a visual culture founded on sexual difference. Reference to a certain number of authors and their works will help us understand how gender identities are represented in modern and contemporary art practices, and by extension, how they circulate throughout the society we live in.

Tuesday, 7 October 2014 at 7 PM

Gender trouble: travestied avant-gardes

Conference by Isabelle Alfonsi

Beginning with drag and reenactment practices in modern and contemporary art, we shall attempt to understand how the depiction of a certain confusion in sexual identities accompanied the birth of avant-garde movements, both consciously and unconsciously.

Tuesday, 9 December 2014 at 7 PM

Femininity, mask and veil: Introduction to a feminist politics of the image

Conference by Isabelle Alfonsi

This second lecture will try to explain how femininity—as we understand it here and now—is a cultural product, very precisely located and certainly not universal. Starting with a seminal text by the British psychoanalyst Joan Riviere titled "Womanliness as Masquerade" (1929), we shall examine two recent works for film that will allow us to think about the place of "the" woman as the absolute "Other."

→» 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 m from the station)

Talks run 90 min. Free admission.

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

Centre d'art contemporain d'Ivry - le Crédac

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contact@credac.fr
www.credac.fr

Open every day (except Mondays) from 2 to 6 PM,
weekends from 2 to 7 PM — free admission
Metro: line 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 Ile-de-France (the Ministry of Culture and Communications), the General Council of Val-de-Marne and the Regional Council of Ile-de-France.



PIANO

d.c.a



iaspis * iledeFrance

LeJournaldesArts cura.



Foreword

The invitation to Chris Sharp, writer and curator (born in 1974 in the United States), is part of PIANO, prepared platform for Contemporary Art, France-Italy 2014-2015, initiated by d.c.a / French association for the development of centres d'art. d.c.a pursues with Italy what it had implemented with Germany in 2010-2011 through the *Thermostat* project (to which Crédac contributed): the increasingly vital development of the ecosystem of art in Europe, through the dynamic but fragile network of art centers.

Conceived by Chris Sharp, *The Registry of Promise* consists of four autonomous, inter-related exhibitions, which can be read as individual chapters in a book. It was inaugurated in May 2014 by *The Promise of Melancholy and Ecology* (Peter Buggenhout, Jochen Lempert, Marlie Mul, Jean-Marie Perdrix) at the Fondazione Giuliani, Rome, then followed by *The Promise of Multiple Temporalities* (Patrick Bernatchez, Juliette Blightman, Rosalind Nashashibi, Francisco Tropea, Andy Warhol, Anicka Yi) at Parc Saint Léger, centre d'art contemporain, Pougues-Les-Eaux. Now followed by *The Promise of Moving Things* at Centre d'art contemporain d'Ivry-le Crédac (Nina Canell, Alexander Gutke, Antoine Nessi, Mandla Reuter, Hans Schabus and Michael E. Smith), it will conclude with *The Promise of Literature, Soothsaying and Speaking in Tongues* (Becky Beasley, Michael Dean, Jean-Luc Moulène, Matt Mullican (t. b. c.), Reto Pulfer, Lucy Skaer and Carlo Gabriele Tribbioli) at SBKM / De Vleeshal, Middelburg, from 24 January to 28 March 2015.

Through this project, Crédac extends its willingness to openness and development, never as a mere host, but always with a method of "associative thinking", exchange, if not sometimes contradiction, in order to keep alive the dialogue in art.

- Claire Le Restif,
Director of Crédac

The Registry of Promise : The Promise of Moving Things

**Nina Canell, Alexander Gutke,
Michael E. Smith, Antoine Nessi,
Mandla Reuter, Hans Schabus.
Curated by Chris Sharp.**

From 12 September
to 21 December 2014

The Registry of Promise is a series of exhibitions that reflect on our increasingly fraught relationship with what the future may or may not hold in store for us. These exhibitions engage and play upon the various readings of promise as something that simultaneously anticipates a future, its fulfillment or lack thereof, as well as a kind of inevitability, both positive or negative. Such polyvalence assumes a particular poignance in the current historical moment.

Given that the technological and scientific notions of progress inaugurated by the enlightenment no longer have the same purchase they once did, we have long since abandoned the linear vision of the future the enlightenment once betokened. Meanwhile, what is coming to substitute our former conception would hardly seem to be a substitute at all: the looming specter of global ecological catastrophe. From the anthropocentric promise of modernity, it would seem, we have turned to a negative faith in the post-human. And yet the future is not necessarily a closed book. Far from fatalistic, *The Registry of Promise* takes into consideration these varying modes of the future while trying to conceive of

others. In doing so, it seeks to valorize the potential polyvalence and mutability at the heart of the word promise.

The third part of *The Registry of Promise*, *The Promise of Moving Things* deals with the so-called life of objects in our current pre-post-apocalyptic paradigm. Influenced in equal measure by animism, the much-discussed philosophical movement Object Oriented Ontology, the surrealism of Alberto Giacometti's early masterpiece *The Palace at 4 am* (1932) and even the theoretical reflections of the Nouveau Roman novelist, theorist and editor Alain Robbe-Grillet (an OOOer, so to speak, well avant la lettre), *The Promise of Moving Things* seeks to address just that—the very idea that there exists some promise within objects in a world in which humans no longer roam the earth. Neither a critical rejection nor an endorsement of these ideas, the exhibition embraces the ambiguity at the very heart of the word promise. It questions to what extent this negative faith in the cultural and animistic legacy of objects is a genuine rupture with the anthropocentric tradition of humanism and to what extent it is merely a perpetuation of it.

Thus does the exhibition consist of works that feature objects or processes which seem to possess some form of human subjectivity.

For instance, the Austrian, Vienna-based artist **Hans Schabus**, who is known for his for his ambitious, radical gestures to deconstruct and restructure space, sprawling sculptural installation, *Konstruktion des Himmels* (1994), could merely be a random collection of variously seized wax balls and an elaborate light fixture or the most human forms of celestial organization: a constellation (which it is: a recreation of Apparatus Sculptoris [Sculptor's Studio], identified and named in the 18th century by Louis de Lacaille).

Almost but not entirely by association, German, Berlin-based **Mandla Reuter**'s sculpture installation, *The Agreement (Vienna)* 2011, which has been paired with Schabus' work and is comprised of an armoire hanging from the ceiling, assumes a quasi, supernatural and animistic quality. In keeping with Reuter's post-institutional critique interest of exhibition mechanisms, procedures and venues, *The Agreement* has double life: firstly, as a sculpture hanging in the space, and secondly, as a photohopped image, in which the hanging mechanism has been deftly erased, making it such that the armoire seems to be literally floating space.

The transference of so-called human subjectivity is unmistakable in Swedish, Malmö-based **Alexander Gutke**'s work, *Autoscope* (2012). Continuing his on-going analytical, metaphysically-inflected investigation of analog images, the reproduction thereof and the inner dynamics of the analog devices that project them, this 16mm film installation portrays the trajectory of a piece of film passing through the interior of a projector, exiting into a snowy, tree-dotted landscape, ascending upward into the sky before plunging back down to earth and looping back into the projector, and repeating the process, all as if in an allegory of reincarnation.

Drawing his formal vocabulary from machines and tools, French, Dijon-based artist **Antoine Nessi** creates

sculpture, which can perhaps be best described as post-industrial animism, in which the inanimate seems to take on an organic quality, assuming a life of their own. Here shows a series of new works entitled *Unknown Organs* (2014), which consist of objects made from different metals and metallurgical techniques, and which seem to be machine parts caught in the process of transmogrifying into shiny, machine organs, which could just as well be from some kind of animal or even human, or a cross thereof.

The practice of the Swedish, Berlin-based artist **Nina Canell** is no stranger to the kinetic sensitization of material and to a certain, if specious sense of animism. Something of a case in point, *Treetops, Hillsides & Ditches* (2011) is a multi-part sculpture comprised of four shafts of wood over the top of which a clump of Iranian mastic gum has been spread, and which crawls down and gradually envelops the wood so slowly that its evolution cannot be seen in the moment, but only from day to day. In stark contrast to imperceptible progress, *Present Tense* (2014) plays on a different register of visible, if nervous motion. This work consists of a tone generator or so-called frequency generator, which uses electricity to generate a sine wave, in turn connected to a spring reverb, resulting in the subtle but intense vibrations of a thin copper wire. A piece of mylar tape is fixed to the wire, which visually registers the sound wave stimulus in an elaborate mechanism by flickering back and forth. Readable as a kind of impromptu system of transformation, or a "production of presence", in which energy and entropy intermingle, the slight and indeterminate activity of the work also implicitly gestures toward the absence of a single source in its channeled extension.

And finally, the US, New Hampshire-based artist **Michael E. Smith**'s slight sculptural interventions, which often consist of recycled textiles, materials from the automotive industry, animal parts, and a variety of

toxic plastics, are known to possess qualities hauntingly evocative of the human body, or in some cases, seem to be possessed as if by some kind of animistic impetus. Here, Smith exhibits two works both from 2014. *Untitled* consists of a large, unruly skein of wires and cords, which is actually the electrical system of a car ripped out intact, as if it were the living or quasi organic nervous system of some kind of large animal. The apparent violence of the work is offset by the illusion that it might still be "alive." Meanwhile, *Untitled*, speaks to another kind of violence, which is not without invoking Lautréamont's oft-cited animistic precursor to surrealism: "As beautiful as the chance encounter of a sewing machine and an umbrella on an operating table." In this strange and unsettling conjunction, a motor from a circular saw is imbedded in the face of a welding mask with a seemingly parasitic, or even more bizarre, coital insistence.

Thus is the reception of each work complicated and vexed through issues of subjectivity, projection, necessity, and desire. Now to what extent the works are complicit in that reception both varies and is debatable. Whatever the case may be, it is virtually impossible to say, but it does not necessarily mean that it is impossible to conceive of a world without humanism, as argued by Robbe-Grillet, at its center.

- Chris Sharp
Exhibition curator

The Registry of Promise is a coproduction Fondazione Giuliani, Parc Saint-Léger, Centre d'art contemporain - le Crédac and SBKM/De Vleeshal. It is part of **PIANO, Prepared Platform for Contemporary Art, France-Italy 2014-2015**, initiated by d.c.a / French association for the development of centres d'art, in partnership with the Institut français in Italy, the French Embassy in Italy and the Institut français, with the support of the French Ministry of Foreign Affairs and International Development, the French Ministry of Culture and Communication and Fondazione Nuovi Mecenati. www.pianoproject.org

List of exhibits

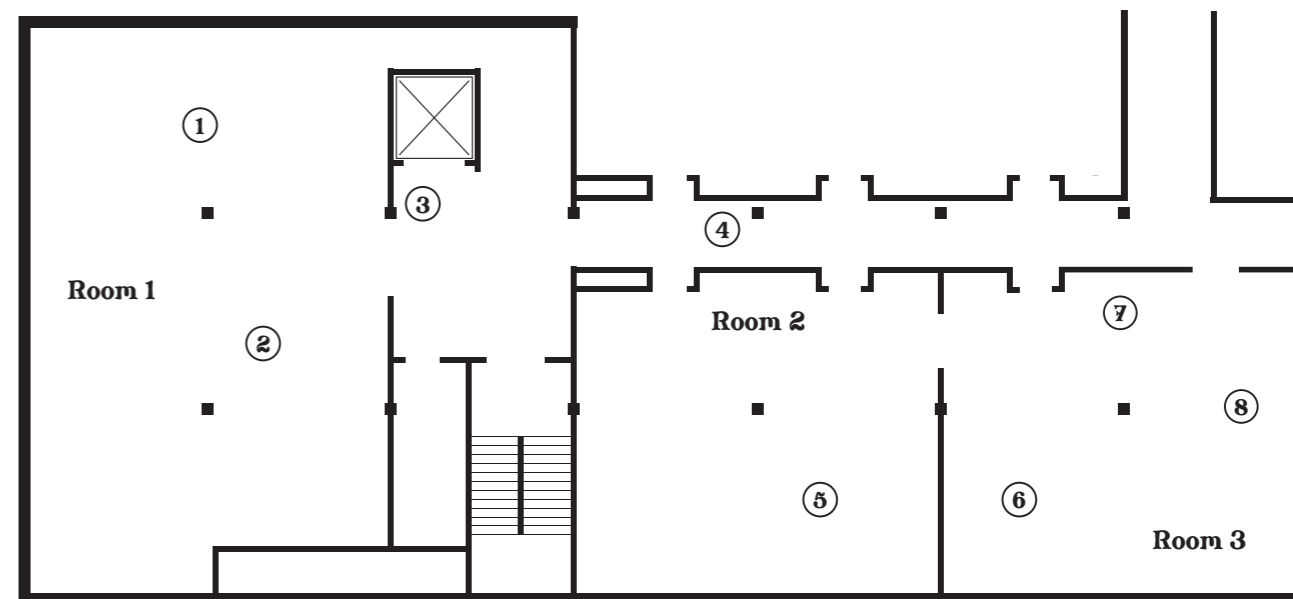
- ① **Mandla Reuter**
The Agreement, Vienna, 2011
Armoire
198 x 129 x 85 cm
Courtesy of the artist & Galerie Mezzanin, Vienna
- ② **Hans Schabus**
Konstruktion des Himmels, 1994
Drawing machine, lamp, electric cable, wax
Variable dimensions
courtesy the artist & ZERO...
- ③ **Michael E. Smith**
Untitled, 2014
Wire harness
Variable dimensions
Courtesy of the artist, Clifton

Benevento, New York & Michael Benevento, Los Angeles.

- ④ **Michael E. Smith**
Untitled, 2014
Welding mask, saw motor
35 x 20 x 25 cm
Courtesy of the artist, Clifton Benevento, New York & Michael Benevento, Los Angeles.
- ⑤ **Alexander Gutke**
Auto-scope, 2012
16 mm film
Variable dimensions
Courtesy of Galerija Gregor Podnar, Berlin / Ljubljana
- ⑥ **Nina Canell**
Treetops, Hillsides and Ditches, 2011
Mastic gum, logs
Variable dimensions

Courtesy of the artist and Konrad Fischer Galerie, Berlin
Private Collection, Belgium

- ⑦ **Nina Canell**
Present Tense, 2014
Frequency generator, Spring reverb, copper thread, tape
Variable dimensions
Courtesy of the artist, Galerie Wien Lukatsch, Mother's Tankstation & Daniel Margzona
- ⑧ **Antoine Nessi**
Unknown Organs, 2014
Stainless steel, aluminum, brass, galvanized steel
Variable dimensions



Chris Sharp

(b. 1974, USA) is a writer and independent curator currently based in Mexico City.

Exhibitions and projects include : the 12th Swiss Sculpture Exhibition in Biel/Bienne (2014), co-curated with Gianni Jetzer; *Stay in Love*, a two part exhibition, Lisa Cooley gallery and Laurel Gitlen gallery, New York,

2014; *Notes on Neo-Camp*, Office Baroque gallery, Antwerp, 2013, which traveled to Studio Voltaire, London, 2013; *Seeing is Believing*, a solo exhibition of Jochen Lempert, Norma Mangione gallery, Turin, 2013; *Mexico City Blues*, Shanaynay, Paris, 2012; *Smearred with the Gold of the Opulent Sun*, Nomas Foundation, Rome, 2012; *Bouvard and Pécuchet's Compendious Quest for Beauty*, co-curated with Simone

Menegoi, David Roberts Art Foundation, London, 2012; *Antic Measures*, Galerija Gregor Podnar, Berlin, 2011; *Under Destruction*, co-curated with Gianni Jetzer, Museum Tinguely, Basel, 2010, which traveled to The Swiss Institute, New York, 2011.

Sharp also co-directs, with the artist Martin Soto Climent, the Mexico City project space, Lulu.