

# Ana Jotta — *TI RE LI RE*

From 8 April to 26 June 2016

*“I loved idiotic pictures, overdoors, stage scenery, montebanks’ backcloths, inn signs, popular prints; unfashionable literature, Church Latin, erotic books with no sense of spelling, novels of grandmother’s day, fairy tales, little books from childhood, old operas, silly refrains, naive rhythms.”*

Arthur Rimbaud  
“Alchemy of the World” (excerpt)  
in *A Season in Hell*, 1873.

Ana Jotta has been elaborating one of the most exciting and singular bodies of work on Portugal’s art scene of the past few decades. While she mostly works as a painter, she also collects and gleans all sorts of things, injecting new life into the objects, writings and finds of others as well as her own. Making is the perennial watchword in the development of her work, which is as modest and spare as it is copious.

A Portuguese daily recently published a long profile of her entitled “Story of a Cat without a Master.” Indeed, Ana Jotta has no taste for what is dominant, classified, or ordered by anyone other than herself. Obeying only her own orchestration, she follows her many paths, routes and circles. She readily defines herself as irrational and fond of the unclassifiable, the inexhaustible, the immoral.

In the gallery devoted to the Js, the totemic sculpture called *Genealogic Tree* (undated) is characteristic of her practice. Suggesting a living room lamp, the assemblage brings together light (artificial and filtered through a plastic bucket that has been repurposed as a lampshade),

a shield from the parades that took place during the 1940 World’s Fair in Portugal, and a painting by Pedro Casqueiro. Crowning the whole, the head of a dog trophy-like sports a royal headdress of ermine. Beneath the finery of a personal coat of arms, the artist is having fun with the notions of style, discipline, and the individual creator in a practice that is fundamentally free.

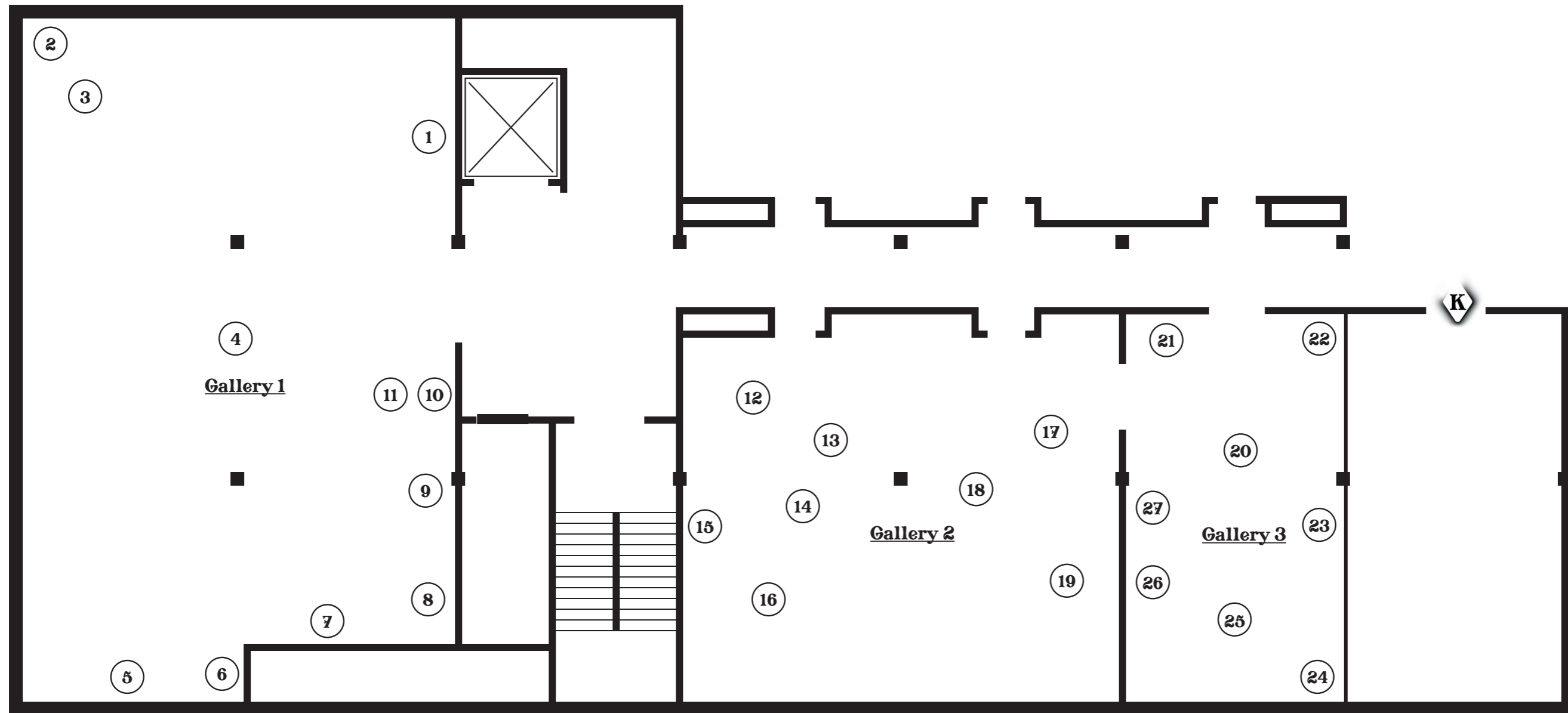
*Footnotes* forms an inexhaustible reserve and matrix for the artist. This collection of objects, images, drawings, and souvenirs has taken shape over the years and continues to grow, reminding us of the importance of amateurism (with its roots in amare, to love) and its attachment to the “minor” arts. Conserved in her home, the series resembles a retrospective show of her life (consider *Petit cirque* [Little Circus], which contains a year’s worth of images shot with her mobile phone). The elements making up *footnotes* were carefully selected by the artist initially for the exhibition *A Conclusao da Precedente* at Lisbon’s Culturgest in 2014. Photographed for the occasion, they gave rise to a book, which in turn generated wallpaper. This sort of *Wunderkammer*, or cabinet of curiosities, the forerunner of the modern museum, mirrors both Ana Jotta’s working process and her art, which, like her own body, is in constant motion.

Each show is in effect a chance to read and reread her output, a chance to come up with a new way of displaying it. There is no distinction then between her art and how it is shown and arranged. It is often through lighter, transportable, even perishable arrangements

that her works by turns vanish and reappear. Her most recent pieces are substitutes for the artworks remaining in the studio and printed on light, sheer, ghostly pieces of cloth.

Ana Jotta calls herself eccentric, that is, literally outside the center. She lives and works on the margins, where frail, sensitive things, things that are almost invisible, are ejected. It is in those neglected, yet familiar, spaces that she finds her material, pointing up the essential details. Regarding them, she speaks of “exclusive objects that are peculiar to each of us, liable to have a life of their own through their oddity, charm and antiform.”

Claire Le Restif  
Exhibition curator



**1. Untitled, 2003**

Oil on canvas, set of eight paintings  
123 x 45 cm each  
EDP Foundation Art Collection, Lisbon

**2. Untitled, 2016**

Collection of works printed on cloth  
Courtesy of the artist and ProjecteSD, Barcelona

**3. Casa, 2016**

Print on canvas cover (signage of the show  
*A Conclusao da Precedente* at Culturgest, Lisbon,  
2014); cloth; wood structure  
165 x 235 x 340 cm  
Courtesy of the artist and ProjecteSD, Barcelona

**4. Petit cirque, 2016**

Photographs printed on cloth,  
wood structure  
255 x 190 x 165 cm  
Courtesy of the artist and ProjecteSD, Barcelona

**5. Cloud, n.d**

Painted iron  
200 x 90 x 4 cm  
Courtesy of the artist

**6. *Désert rouge, 1 2 3*, n.d.**

Colours samples  
Courtesy of the artist

**7. Untitled, 1987**

Indian ink (black and colour), wallpaper roll  
690 x 55 cm  
Private collection, Lisbon

**8. *Degembro*, 2001**

Platted-chrome ducks, pots and pieces of Mec-  
cano, fluorescent tube, electric wires  
Coll. Peter Meeker, deposited at Fundação de  
Serralves – Museu de Arte Contemporânea, Porto

**9. *Meditations on a Hobby Horse*,  
1985–2005**

Acrylic paint on cloth  
194 x 153 cm  
Coll. Peter Meeker, deposited at Fundação de  
Serralves – Museu de Arte Contemporânea, Porto

**10. *Sans titre* (of the collection  
*A Coragem de Lassie*), 1988**

Oil on canvas  
20 x 35 cm  
Private collection, Lisbon

**11. *Eduardos*, n.d.**

Pencil and Indian ink, cutted shoe-box  
Private collection, Lisbon

**12. *Album*, 2008**

Acrylic paint, projection screen  
211 x 133,5 x 50 cm  
Fundação Calouste Gulbenkian, Lisbon

**13. *Feito*, 2008**

Acrylic paint and felt pen, projection screen  
160 x 129,5 x 16 cm  
Courtesy of the artist and ProjecteSD, Barcelona

**14. *Mademoiselle Rivière*, 2008**

Oil paint, projection screen  
220 x 136 x 57 cm  
Fundação Calouste Gulbenkian, Lisbon

**15. *Coruscasti*, 2000**

Tableware semi-spheres, errata list from a book  
and kitchen PVC film  
Coleção da Caixa Geral de Depósitos, Lisbon

**16. *Le Bonheur des Tristes*, 2008**

Acrylic paint and felt pen, projection screen  
160 x 129,5 x 16 cm  
Private collection, Paris

**17. *Mirage*, 2008**

Oil paint, projection screen  
190,5 x 133 x 57 cm  
Fundação Calouste Gulbenkian, Lisbon

**18. *Un Printemps 2008, 2008***

Acrylic paint and felt pen, projection screen  
160 x 129 x 16 cm  
Courtesy of the artist and ProjecteSD, Barcelona

**19. *Il Profumo della Signora in Nero*,  
2008**

Acrylic paint, projection screen  
240 x 159 x 58 cm  
Fundação Calouste Gulbenkian, Lisbon

**20. *Cassandra II*, 2016**

Wallpaper published after the book *Footnotes*,  
from the show *A Conclusao da Precedente* at  
Culturgest, Lisbon, 2014  
Courtesy of the artist

**21. *Genealogical tree*, n.d.**

Wood and plastic lamp, shield of the Portuguese  
World Exhibition [1940], painting by Pedro  
Casqueiro (acrylic on Styrofoam), ceramics and  
crown made of cloth  
Coleção da Caixa Geral de Depósitos, Lisbonne

**22. *Jotas*, c.1985–2005**

Coleção da Caixa Geral de Depósitos, Lisbon

**23. *Sans titre*, 1993**

Set of four drawings  
22 x 23,5 cm each  
Collection galeria Miguel Nabinho, Lisbon

**24. *Jotas*, 2010–2013**

Collection of Fonds régional d'art contemporain  
Île-de-France

**25. *Collection de J*, undated**

Courtesy of the artist

**26. *Calendrier mai 2015–avril 2016*,  
2015**

Published by 8, rue Saint-Bon

**27. *Nom*, 2013**

Candles, wood  
74,5 x 45 cm  
Private collection, Paris

**Biography**

Ana Jotta was born in 1946 in Lisbon,  
where she currently lives and works.  
She studied art at Lisbon's School of  
Fine Arts (1965–68) and Brussels' School  
of Architecture and Visual Arts of the  
Abbaye de la Cambre (1969–73), before  
embracing a career in acting and writing  
for the stage and cinema in the 1970s. It  
was in the 1980s that she began to focus  
on the visual arts.

She has been the subject of a retrospecti-  
ve show at the Museu de Serralves, Porto  
(2005), and solo shows at Culturgest,  
Lisbon (2016, 2012), 8 rue Saint-Bon  
(2015), and Level One, gb agency, Paris  
(2013).

# **Crédakino**

- From 8 to 30 April,  
from 14 to 26 June -

## **Carte blanche to Ana Jotta**

- From 4 to 22 May -

### **Michel Aubry, Rodtchenko à Paris, 2013-2016**

Film, 1 h 20 min

Thursday 12 May at 6:45 PM : Screening and  
meeting with Michel Aubry \*

- From 24 May to 12 June -

### **Hoël Duret, La Vie héroïque de B.S. : Un Opéra en 3 actes, 2013-2015**

Video, 45 min

Thursday 2 June at 6:45 PM : Screening and  
meeting with Hoël Duret \*

\* Limited seating, booking required

## **MARD!**

For this season, nine in the series, Crédac and Médiathèque have invited Anne-Lou Vicente and Raphaël Brunel, both independent art critics and curators. As a continuation of the researches on the richness of the connections existing between sound and visual arts they conducted in the frame of VOLUME (published between 2010-2013), they founded and direct What You See Is What You Hear, an editorial and curatorial platform. <http://www.wysiwyh.fr>

### **Echoes System**

### **An Idea Of Sound in**

### **Contemporary Art**

#### **Season 2015-2016**

This lecture series looks to explore different uses of sound and the ways it is manifested in the field of contemporary art. Viewed here as a prism beyond the simple medium itself, sound covers a broad spectrum that ranges from noise to silence with a number of phenomena in between, including speech and music, as well as a multitude of situations, images, and forms that try to capture and occasionally depict immateriality, or reinvest certain cultural codes that can be associated with it.

Tuesday 12 April at 7 PM

### **Res Musica**

### **ou l'histoire du monde. 4/4**

Between reification, fetishism, and the (re)

highlighting of a parallel, even minor, history, pop music with its parade of icons stands as an inexhaustible source for many contemporary artists, in terms of sight and sound, as well as in its cultural, social, and political implications, which place it at the center of our understanding of the world.

>-> 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**

## **Rendez- vous !**

Sunday 17 April, 22 May  
and 12 June at 4 PM

### **Les Eclairs**

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

Free admission, meeting point in the entrance hall.

Sunday 24 April from 14<sup>h</sup> à 18<sup>h</sup>

### **GIF-ETALON : Un atelier artistique de Boris Achour.**

As an extension of *Royal Kinder Garden*, Boris Achour proposes a workshop inspired by artworks *3 stoppages-étalon* (1913-1964) by Marcel Duchamp and *Danse-Poème collectif* (1962) by Robert Filliou. The chance will be the main driver of this process, to manipulate forms, colors and materials in order to produce animated GIFs and T-shirts.

**2 sessions : 2-4 PM and 4-6 PM**

Workshop open to all (children from 8).

Free admission, booking required.

Tuesday 10 May from noon to 4 PM

### **Crédacollation**

Guided tour of the exhibition by Claire Le Restif and Crédac's team, followed by a lunch.

Admission : 6 € / Members : 3 €

Booking required.

Thursday 9 June from 4 to 5:30 PM

### **Art-Tea**

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

Free admission, booking required.

--- With the complicity of the Multimedia Library of Ivry.

Sunday 19 June 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 25 June at 4 PM

### **Meeting**

### **Stéphanie Cottin / Clément**

### **Dirié / Claire Le Restif**

On the occasion of a guided tour, Stéphanie Cottin, independant curator, Clément Dirié, art critic and Claire Le Restif will discuss about Ana Jotta's work.

Free admission, booking required.

Saturday 25 June

### **TaxiTram**

### **Le Crédac / Villa Vassilieff /**

### **Immanence**

A journey between le Crédac, la Villa Vassilieff and Immanence.

Info and booking -> TRAM :

[www.tram-idf.fr](http://www.tram-idf.fr) / 01 53 34 64 43

[taxitram@tram-idf.fr](mailto:taxitram@tram-idf.fr)



**cura. Slash/**

**Grolsch**

### **Centre d'art**

### **contemporain d'Ivry - le Crédac**

La Manufacture des Œillets

25-29 rue Raspail

94200 Ivry-sur-Seine

### **Info / booking :**

+ 33 (0) 1 49 60 25 06

[contact@credac.fr](mailto: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 '

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.