



LA CRIÉE
CENTRE D'ART
CONTEMPORAIN
RENNES - F

PRESS PACK

The exhibition by
Julien Bismuth
Sibyl Sybil is open from
24 June to 20 August 2017.

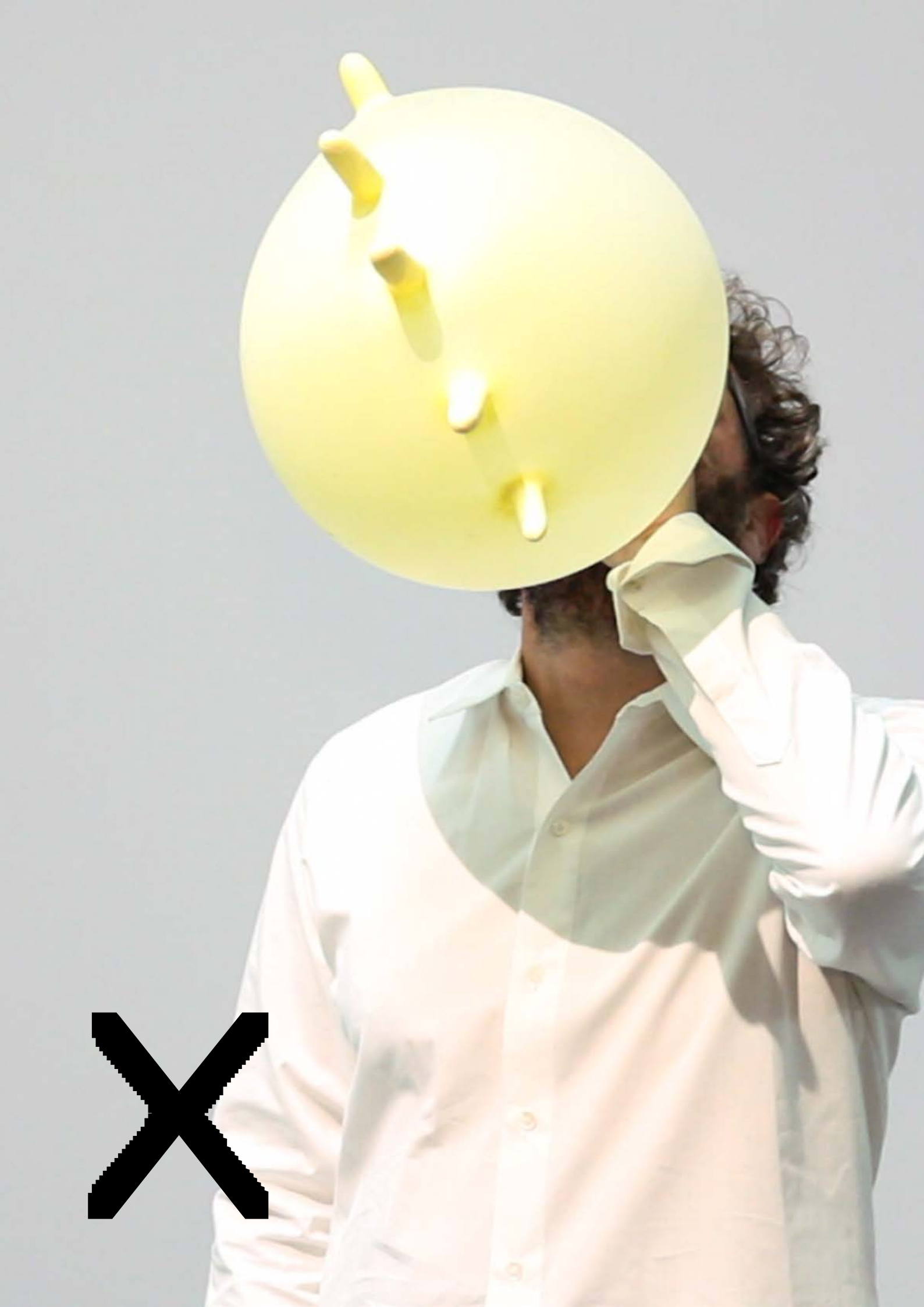
And you're invited to the
special press tour on Thursday 22
June at 2 pm.

La Criée centre for contemporary art, place Honoré Commeurec,
35000 Rennes, Brittany, France, +332 23 62 25 10

If you are coming by subway or bus, get off at République, we are just
around the corner in the covered market hall.

—
Marion Sarrazin is in charge of communication at La Criée.

Her email address is m.sarrazin@ville-rennes.fr and you can phone her on
+332 23 62 25 14.



Summary

— Press release	p. 1
— Green Flashes	p. 2
— Julien Bismuth, associated artist	p. 3
— Biography	p. 4
— Bibliography	p.9
— Visuals for the press	p. 11
— Texts	p. 21
— Project <i>While I was also listening [...]</i>	p. 26
— Practical informations	p. 27

Press release

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The exhibition by **Julien Bismuth**, *Sibyl Sybil* will be open from **24 June to 20 August 2017**.
The **press preview** is **Thursday 22 June at 2 pm**.
The **opening** will be **Friday 23 June at 6:30 pm**.

—
You can listen to this press release on the La Criée Sound Cloud.

—
The curator is Sophie Kaplan.

Works have been produced by LaCriée centre for contemporary art.

—
During the opening, at 6:30 pm, Julien Bismuth will write the first of his *Letters to the exhibition: a performance* of thirty minutes.

On **Saturday 24 June at 3 pm**, he will be present to **discuss the exhibition**.

On **Wednesday 28 June at 1 pm** and **Thursday 29 June at 6 pm**, he will write two more *Letters to the exhibition*.

On **Saturday 1st July at 3 pm**, the linguist **Griselda Drouet** will lead a visit of the exhibition.

On **Tuesday 11 July at 6 pm**, we welcome the **launch of the fanzine *Apocryphe***, a project written by **Pierre Galopin** and **Johanna Rocard** and carried by La Collective.

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Marion Sarrazin is in charge of communication at La Criée. Her email address is m.sarrazin@ville-rennes.fr and she can be contacted by phone on +332 23 62 25 14

—
The exhibition is open from Tuesday to Friday, 12 noon – 7:00. On Saturdays, Sundays and public holidays it opens later, at 2:00, and closes at 7:00. Admission is free. If you come by metro or bus, get off at République. The art centre is right next door in the Halles Centrales market building.

—
Dear Marion,

I keep erasing what I've recorded and starting over, not even listening to it, just erasing it and starting over.

I can't find a way to describe the show or the works. Something sticks when I try to bring them into language in that way, from that direction. I'd rather tell you about something else, the title, for example. The Sibyl is a figure from Greek mythology. The Sibyl is an oracle. Her home has "a hundred openings, a hundred mouths." She writes her predictions on oak tree leaves, dispersed to the winds. When I looked up the spelling of her name, I found that there were two, and that the other referred to a book and a film from the 70s that you may have seen.

I wanted to hang the show on a name like you would a coat on a coathook. I wanted the name to be that of a figure and the figure that came to mind was the Sibyl, of which there is not one but many.

I could describe the works. I could tell you that there will be a video, images, objects, but also marks or traces on the walls or the floors or the doors even. And that I'll also be showing collections, collections of things that I come across, that I end up with, and that end up in my studio and come to play a role in my thinking.

But I'd rather talk a bit more about the Sibyl. I like the idea of a text that's received. I like the idea of a text that's communicated in dispersed fragments. There is a passivity to what we call the creative process. A receptivity that allows one to receive or encounter whatever it is that an idea is. A blind thing, fumbling for its form.

Julien Bismuth, May 2017

Green Flashes

—
Echoing its exhibitions, La Criée offers throughout the year events, called Green Flashes, that explore the points of contact between contemporary art and other creative fields and knowledge, through concerts, shows, performances, readings, etc..

—
Julien Bismuth
Lettres à l'exposition

performance

Friday 23 June at 6:30 pm (opening)
Wednesday 28 June at 13 pm
Thursday 29 June at 6 pm

30 min

—
Starting in 2015, Julien Bismuth has done a series of performances in which he addresses an audience in writing. While the format and setup varied, all of the texts were improvised, and the performances ended once the surface on which he was writing (a piece of paper, a word document) had been filled. For La Criée, he will do a series of related works, writing a series of letters to the exhibition.

The first three of these texts will be composed at La Criée on the dates listed above.

—
launch of the fanzine *Apocryphe*

Tuesday 11 July at 6 pm

The fanzine *Apocryphe* is a project written by Pierre Galopin and Johanna Rocard and carried by La Collective.

—
Apocryphe, it is the part of history, written, unrecognized and whose authenticity is not established. There would be several narratives, one, official, calibrated, and another, stronger or weaker, telling the intimacy of the artistic process.

What place does the word of the emerging artist take in a context where the recognition comes from a tier or peers?

Apocryphe is a free, collective and independent fanzine, a space for the sincere look of the artist on his own work through a critical text guided by a great will to tell. *Apocryphe* is produced collectively and distributed to the greatest number of people. It was initiated by Pierre Galopin and Johanna Rocard, and was carried by the Collective and with the support of La Criée centre for contemporary art.

Julien Bismuth, associated artist

—

Every year La Criée associates artists with its projects. Working together this way means a sharper focus on art and generates a new kind of long-term partnership with the artists, a close link with the creative process.

Julien Bismuth is one of the three associate artists (with Felicia Atkinson and Yann Sérandour) for the *While I was also listening* [...] cycle at La Criée from January 2017 to February 2018.

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Julien Bismuth was born in 1973 in Paris, he lives and works at New York.

Julien had three solo shows in 2016: one in his Paris gallery, one at Lira in Rome, and the third at the Guggenheim in New York.

He also participated in group exhibitions at the 21er Haus in Vienna; the Villa Medici in Rome; and at Le Plateau Frac Île-de-France in Paris.

In 2017, he shows *Streams* at Simone Subal gallery in New York.

—

www.julienbismuth.com
www.galerie-vallois.com
www.simonesubal.com
www.emanuellayr.com

Biography

— SOLO AND DUO SHOWS

2017

Streams, Simone Subal gallery, New York, United States

Sybil Sibyl, La Criée centre for contemporary art, Rennes, France

2016

Julien Bismuth, Guggenheim Museum, New York, United States

Partitions, galerie Georges-Philippe & Nathalie Vallois, Paris, France

Zitat, Lira Gallery, Rome, Italy

2015

Steganograms, The Box, Los Angeles, United States

Stenograms, Emanuel Layr gallery, Vienna, Austria

2014

An image as the _____ of a surface, Simone Subal Gallery, New York, United States

2013

Perroquet, galerie Georges-Philippe & Nathalie Vallois, Paris, France

Le signe singe (with Virginie Yassef), La Ferme du Buisson, Noisiel, France

Devonian Press (with Jean-Pascal Flavien), Les Abattoirs, Toulouse, France

Smoke Screen, Emanuel Layr Gallery, Vienna, Austria

Mime Works from the Gensollen Private Collection, Collectorspace, Istanbul, Turkey

Walks and Talks (with Lucas Ajemian), *Invisible Exports*, New York, United States

2012

Devonian Press (with Jean-Pascal Flavien), Vitrine de l'Antenne, Frac Île-de-France, Paris, France

Catalog, galerie Parisa Kind, Frankfurt, Germany

2011

The Ventriloquism Aftereffect, GAK-Gesellschaft für Aktuelle Kunst, Bremen, Germany

Notes towards a theory of distraction, Simone Subal Gallery, New York, United States

Dialogic (with Virginie Yassef), parcours Saint-Germain, Hôtel Lutetia, Paris, France

Frustum, Emmanuel Layr Gallery, Vienna, Austria

2010

Mind the gap, Crac Alsace, Altkirch, France

The Error in the landscape, Bloomberg Space, London, United Kingdom

The Golden Ass, The Box, Los Angeles, United States

Les Tristes: Invisible-Exports (with Lucas Ajemian), Invisible-Exports, New York, United States

2009

Titled (Untitled), galerie Parisa Kind, Frankfurt, Germany

Les Continents incontinents, galerie Georges-Philippe & Nathalie Vallois, Paris, France

2008

Julien Bismuth, The Box, Los Angeles, United States

Unbestimmte Stellen, Layr Wuestenhagen, Vienna, Austria

Les Lettres tristes (with Lucas Ajemian), Foxy Productions, New York, United States

2007

Monologues For Minerals, 1.1 (Salt Flat/Radio Stück), Parisa Kind gallery, Frankfurt, Germany

2006

Les tristes: a particular sequence of varying pitch, tone, or stress (with Lucas Ajemian), Parisa Kind gallery, Frankfurt, Germany

Marchand d'oubli, galerie Georges-Philippe & Nathalie Vallois, Paris, France

Devonian Press : Books and Limited Editions (with Jean-Pascal Flavien), A&M Bookstore, Milan, Italy; Barbara Wien gallery, Berlin, Germany

1999

Untitled (Props in Rotation), S.O.S. gallery, Los Angeles, United States

Biography

COLLECTIVE SHOWS (selection)

2017

Palais Potemkine, curated by Emile Ouroumov in partnership with the fondation Ricard, National Art Gallery of Sofia, Sofia, Bulgaria (forthcoming)

Dimensões Variáveis/ Variable Dimensions, curated by Gregory Lang and Inês Grosso, MAAT, Lisbon, Portugal

Modus Operandi, curated by Gregory Lang and Société, Société, Brussels, Belgium

2016

Variable Dimensions, curated by Gregory Lang, Emily Harvey Foundation, New York, United States

The Language of Things – Material Hi/Stories from the Collection, curated by Axel Köhne and Luisa Ziaja, 21er Haus, Belvedere Museum, Vienna, Austria

Me sowiendra (ou l'Usage de la parole), curated by Arlène Berceliot Courtin, Index, Paris, France

L'économie de la tension, curated by Emilie Ouroumov and Catherine Pavlovic, parc Saint-Léger Centre d'art contemporain, Pougues-les-Eaux, France

Impromptu, The Box, Los Angeles, United States

2015

DO D!STURB, Palais de Tokyo, Paris, France

Alfred Jarry Archipelago, curated by Keren Detton, Julie Pellegrin and Leonardo Bigazzi, traveling exhibition: Le Quartier, Quimper, France; la Ferme du Buisson, Noisiel, France; Museo Marino Marini, Florence, Italy

Rideaux/Blinds, curated by Marie de Brugerolle, Institut d'Art Contemporain, Villeurbanne, France

McGuffin, curated by Marie de Brugerolle, école des beaux-arts, Geneva, Switzerland

The artist is a mysterious entertainer, curated by Vanessa Desclaux, Frac Franche-Comté, France

Théâtre des opérations – Phase 1:

Reconnaissance, curated by Emile Ouroumov, Bénédicte le Pimpec and Céline Bertin, Théâtre de l'Usine, Geneva, Switzerland

Dimensions Variables – Artists and Architecture, curated by Didier Gourvenec Ogor et Gregory Lang, Pavillon de l'Arsenal, Paris, France

La Rhétorique des marées – Vol.1, curated by Ariane Michel, La Criée centre for contemporary art, Esquibien, France

Infiltrations, centre d'art Bastille, Grenoble, France

Very Long Fingers, Simone Subal gallery, New York, United States

2014

Clear, curated by Aaron Moulton, Gagolian gallery, Los Angeles, United States

Manifesta 10, Section

Unlooped—Kino, Saint-Petersburg, Russia

All that falls, curated by Marie de Brugerolle and Gérard Wacjman, Palais de Tokyo, Paris, France

Blinds, curated by Maire de Brugerolle, Institut d'Art Contemporain, Villeurbanne, France

Langue des oiseaux et coq à l'âne, curated by Marion Daniel, Frac Bretagne, Rennes, France

L'art chemin raissant... le rire, un parcours jaune, Atelier d'Estienne, Lorient, France

Portrait de 3/4, curated by Alain Bublex, galerie Georges-Philippe & Nathalie Vallois, Paris, France

Véritables préludes flasques (pour un chien) ¼ : Bruit Rose, curated by Marie Frampier, Maison populaire, Montreuil, France

Itself Not So, curated by Rachel Valinsky, Lisa Cooley, New York, United States

2013

Satellite 6 : Suite pour exposition(s) et publication(s), curated by Mathieu Copeland, Jeu de Paume, Paris, France

L'image dans le tapis, curated by Olivier Michelon, Les ateliers des Arques, Les Arques, France

Secret Codes, curated by Augustín Perez Rubio, Galeria Luisa Strina, Saõ Paolo, Brazil

Goodbyehello, Sammlung Lenikus, Vienna, Austria

LA Existencial, curated by Marie de Brugerolle, LACE, Los Angeles, United States

It's When It's Gone That You Really Notice It, Simone Subal Gallery, New York, United States

Domino – Domino Bis, curated by Martin Michard, église des Cordeliers, Gourdon, France

Biography

COLLECTIVE SHOWS (selection)

2012

The Circus as a Parallel Universe, curated by Verena Conrad and Gerald Matt, Kunsthalle Wien, Vienna, Austria

experienZ #1: Bodies that matter, Beursschouwburg, Brussels, Belgium

2011

The Poster Show (with Jean-Pascal Flavien), galerie Carlier Gebauer, Berlin, Germany

Partenaires particuliers, curated by Sophie Kaplan and Virginie Yassef, Crac Alsace, Altkirch, France

Making and art, curated by Cosima Rainer, Stadtgalerie Schwaz, Bern, Switzerland

Mirages, Fountains & Dissociative Composition, curated by Catherine Sullivan, Catherine Bastide gallery, Brussels, Belgium

A painting show, Autocenter, curated by Aaron Moulton, Berlin, Germany

One is the Loneliest Number..., Institute of Contemporary Art (ICA), Philadelphia, United States

In back of the real, curated by Necmi Soenmez, ISCP, Brooklyn, United States

Franchement énérvé / Transfer France-NRW, MUba Eugène Leroy, Tourcoing, France

Metamorphosen (Transfer-NRW), Kunstmuseum Mulheim an der Ruhr, Mulheim, Germany

Terminal Jest, Articulture Biennial Arts Festival, curated by Stamatina Gregory and Michael Hall, Delaware County College, Media, United States

I was a male Yvonne de Carlo, curated by Dora García and Marie de Brugerolle, MUSAC, Leon, Spain

2010

Monsieur Miroir, 12^e prix fondation d'entreprise Ricard, curated by Émilie Renard, fondation d'entreprise Ricard, Paris, France

Die Grammatik des Buches, Artothek, Munich, Germany

Laocoon, COCO (Contemporary Concerns), Vienna, Austria

Metamorphosen, Kunstmuseum Mülheim an der Ruhr, Mülheim, Germany

Une Forme pour toute action, curated by Éric Mangion, Le Printemps de Septembre, Toulouse, France

Playing the city II, curated by Matthias Ulrich, Schirn Kunsthalle, Frankfurt, Germany

Mike, Alec or Rufus? ("Tom, Dick or Harry"), Layr Wuestenhagen Contemporary, Vienna, Austria

2009

Treasures for theatre, La Ferme du Buisson, Noisiel, France

2008

Plouf! (with Jean-Pascal Flavien), Tate Modern, London, United Kingdom

Anthology, Otero Plassart, Los Angeles, United States

Signals: A Video Showcase, Orange County Museum, Newport Beach, United States

Some Thing Else, Peter Blum gallery, New York, United States

Festival a/d Werf, Utrecht, Netherlands

La seconde partie est la première, Jeu de Paume, Paris, France

Garage Sale, galerie Parisa Kind, Frankfurt, Germany

Comme des bêtes. L'ours, le cochon, le chat et Cie., musée cantonal des beaux-arts, Lausanne, Switzerland

Ne pas jouer avec des choses mortes, curated by Éric Mangion and Marie de Brugerolle, Villa Arson, Nice, France

Undone, Renwick gallery, New York, United States

2007

Pawnshop, galerie E-flux, New York, United States

Dangling Man, Office Baroque Gallery, Antwerp, Belgium

La Boum, Layr Wuestenhagen Contemporary, Vienna, Austria

A Point in space is a place for an argument, David Zwirner, New York, United States

Welcome to My World, Alexandre Pollazon Ltd, London, United Kingdom

2006

Nice Art, curated by Axel Huber, Lahr, Germany

Biography

COLLECTIVE SHOWS (selection)

2005

International Laundry, galerie Parisa Kind, Frankfurt, Germany

1999

Tri-Annuale : Part I, Los Angeles Contemporary Exhibitions, Los Angeles, United States

PERFORMANCES

2016

Willy-nilly, Billy, for the review *L'homme aux cents yeux*, Le Plateau Frac Île-de-France, Paris, France

Legno, Villa Médicis, Rome, Italy

Untitled (Signed), Second Home, London, United Kingdom

Untitled (Track), Simone Subal gallery, New York, United States

Untitled (Lips or Lapse), Emily Harvey Foundation, New York, United States

2015

Untitled (Lull), Prix K-Way®, Programme Perf4rm, Artissima, Turin, Italy

The Rhetoric of the tides – Vol. 1, curated by Ariane Michel, in association with La Criée centre for contemporary art, Esquibien, France

Dub, curated by Florence Derieux, Parcours Art Basel Fair, Basel, Switzerland

L comme Litote, as part of the festival DO D!STURB, Palais de Tokyo, Paris, France

Paterson, as part of the exhibition *Théâtre des opérations – Phase 1: Reconnaissance*, curated by Emile Ouroumov, Bénédicte le Pimpec and Céline Bertin, Théâtre de l'Usine, Geneva, Switzerland

2014

Rieur, as part of *L'art chemin raisant... le rire, un parcours jaune*, Atelier d'Estienne, Lorient, France

2013

Untitled (Mime) from the Gensollen Private Collection, Collectorspace, Istanbul, Turkey

2012

Weary Willie, Kunsthalle Wien, Vienna, Austria

Exposição (with Helmut Batista et Amilcar Packer), Teatro Ipanema, Rio de Janeiro, Brazil

Verbo, Galerie Vermelho, São Paulo, Brazil

Bodies That Matter, Beursschouwburg, Brussels, Belgium

2011

I was a male Yvonne de Carlo. Critical Art can be sophisticated, even entertaining (with Jean-Pascal Flavien), MUSAC, Leon, Spain

In dieser Zeit, GAK, Bremen, Germany

Untitled (wait), Verse/Charms/verse performance series, Art Contemporary, The Box, Los Angeles, United States

Fuß fassen, COCO, Vienna, Austria

2010

Le Rire Jaune, galerie Georges-Philippe & Nathalie Vallois, Paris, France

The funniest sculpture in the world, fondation d'entreprise Ricard, Paris, France

The funniest sculpture in the world, Crac Alsace, Altkirch, France

Stilleben, Schirn Kunsthalle, Frankfurt, Germany

2009

Écart/Retard, Treasures for theater, La Ferme du buisson, Noisiel, France

Les Continents incontinents, galerie Georges-Philippe & Nathalie Vallois, Paris, France

Plouf! (with Jean-Pascal Flavien), Tate Modern, London, United Kingdom

/, Kunsthalle Wien, Vienna, Austria

2008

L comme litote, Institut d'art contemporain, Villeurbanne, France

Monologues for Minerals, festival a/d Werf (with Giancarlo Vulcano), Utrecht, Netherlands

Monologues for Minerals (with Giancarlo Vulcano), musée départemental d'art contemporain de Rochechouart, Rochechouart, France

Monologues for Minerals (with Giancarlo Vulcano), Bétonsalon, Paris, France; Parasol Unit, London, United Kingdom; Karriere bar, Copenhagen, Denmark

The funniest sculpture in the world, The Box, Los Angeles, United States

Biography

PERFORMANCES

2006

Palme D'Or Television (with Lucas Ajemian, Mike Bouchet, Sebastien Clough, Christian Jankowski and Seth Williamson), Frankfurt Art Fair, Frankfurt, Germany

2005

Announcement (with Jean-Pascal Flavien, Giancarlo Vulcano and The Occasion Band), Confucius Square, New York, United States

2003

Space: A Lecture, Maccarone Inc., New York, United States

2000

A Hidden Object (with Jean-Pascal Flavien), Independent Performance Space, Los Angeles, United States

Untitled (Whales) (with Jean-Pascal Flavien), Independent Performance Space, Los Angeles, United States

1999

Comfort Table (with Mike Bouchet), S.O.S. Gallery, Los Angeles, United States

PRIZES / SCHOLARSHIPS PUBLIC COLLECTIONS

Jumex Collection, Mexico, Mexico
Guggenheim Museum, New York, United States
Fond National d'Art Contemporain, Paris, France
Artothèque du Lot, Cahors, France
Belvedere Museum, Vienna, Austria
Serralvés Foundation, Porto, Portugal
Le Plateau, Frac Île-de-France, Paris, France
Les Abattoirs, Toulouse, France

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CATALOGUES

2014

Pages Deux, Motto distribution, Berlin

2013

Pages, Motto distribution, Berlin

a cover to cover, Motto distribution, Berlin

2012

I was a male Yvonne de Carlo, MUSAC

The Circus as Parallel Universe, Kunsthalle Wien, Vienna

XOXO, Royal College of Art, London

Fragmentation 04, Necmi Sönmez, Mine Haydaroğlu, Sanat Dünyamız, Issue 131

2010

Monsieur Miroir, 12^e prix fondation d'entreprise Ricard, fondation d'entreprise Ricard, Paris, pp.10-15

Une Forme pour toute action, Le Printemps de Septembre, Toulouse, France, pp.130-142

Ne pas jouer avec des choses mortes, les presses du réel, Villa Arson, Nice

Julien Bismuth, en conversation avec Sophie Kaplan, *Journal of the exhibition Mind The Gap*, Crac Alsace, Altkirch, pp.1-7

2008

Comme des bêtes, musée cantonal des beaux-arts, Lausanne, 5 Continents Editions, Milan

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Noam Segal, « Julien Bismuth » *KeenOn Magazine.com*, September 2016

Véronique Godé, « Au Palais de Tokyo, la performance à la fête », *artshebdomedia.com*, 20 April 2016

n.s., « Julien Bismuth rentre au Guggenheim de New York », *Quotidien de l'Art*, n°690, 14 October 2014, p.6

Courtney Fiske, « Julien Bismuth. Simone Subal Gallery », *Artforum.com*, January-February 2014

Martha Schwendener, « Julien Bismuth: An image as the _____ of a surface », *NYtimes.com*, 16 January 2014

Marie Canet, Marie de Brugerolle and Catherine Wood, « From Performance to Post-performance », *Mousse Magazine*, n°44, 2014, pp.162-174

Julie Portier, « RER – Art – RER – Art », *Le Quotidien de l'art*, n°399, 14 June 2013, p.14
n.s., « Le Signe singe », *Les inrockuptibles*, n°907, 17 - 24 April 2013, p.102

Roxana Azimi, « La performance, une nouvelle *Experienz* », *Le Quotidien de l'Art*, n°361, 17 April 2013, pp.8-9

Judith Souriau, « Julien Bismuth », *Residencyunlimited.org*, April 2011

n.s., « Julien Bismuth – The Ventriloquism aftereffect », *Institutfrancais.de*, February 2011

Julie Pellegrin, « La performance comme espace d'énonciation », *Art press 2*, trimestriel n°18, August-September-October 2010, pp.92-102

Nicolas Fourgeaud, « Treasures for theatre », *Art 21*, n°26, spring 2010, pp.61-66

Pascaline Vallée, « L'exposition exposée », *Mouvement*, January-March 2010, p.161

Joana Fiduccia, « Solace », *Artforum.com*, February 2010

Emmanuelle Lequeux, « De la performance à l'exposition », *Beaux Arts Magazine*, n°307, January 2010, p.135

Judicaël Lavrador, « Génération transeuropéenne », *Beaux Arts Magazine*, n°317, November 2010, p.94

Mathilde Villeneuve, « Performance de la trace », *Mouvement.net*, January-November 2010, pp.10-15

Valérie de Maulmin, « Les pépites de la Fiac Off », *Connaissance des arts*, n°687, November 2010, pp.118-121

Bénédicte Ramade, « Distribution des prix de l'art contemporain », *L'Œil*, n°628, October 2010, pp.44-45

Julien Bismuth, « Performance et Objet », *Transfer France NRW*, 2010, pp.12-13

Timothee Chaillou, « Julien Bismuth / Jean-Pascal Flavien », *Technikart, hors-série Art contemporain*, autumn 2009, p.50

Jen Schwarting, « Lucas Ajemian and Julien Bismuth: Les Lettres Tristes », *Brooklynrail.com*, February 2009

Bibliography

Manisha Jotady, «Galerien Wien: Als die Dinge sprechen lernten», *Die Presse.com*, 12 March 2008

Marie de Brugerolle, «Next to Performance», *Flash Art*, n°257, November-December, 2007, pp.88-90

Roberta Smith, «A Point Space is a Place for an Argument», *The New York Times*, 20 July 2009

Christoph Schütte, «Scheitern als Chance; Julien Bismuth der Galerie Parisa Kind», *Frankfurter Allgemeine Zeitung*, 20 June 2009, p.46

— ARTIST'S WRITINGS

2015

The real world of hoists and holes, Jason Rhodes: PeaRoeFarm David Zwirner gallery, New York

Gus the polar bear, Mémoire Universelle, Béatrice Grosse and Benoît Bethune

2013

Toba Khedoori, David Zwirner, Radius Books, New York

Playing the City: Interviews, Matthias Ulrich, Berlin

Choreographing Exhibitions, Mathieu Copeland et Julie Pellegrin, les presses du réel, Paris

2012

Artist's Annual, «Toba Khedoori», «Tony Conrad», «Matt Mullican», Paris

«Drawing by design: on a recent exhibition of works by Toba Khedoori», *Toba Khedoori*, David Zwirner gallery, New York

2010

The error the landscape, Devonian Press, Rio de Janeiro

«Portrait de l'artiste en jeune objet», *Ne pas jouer avec des choses mortes*, Villa Arson, Nice, les presses du réel, pp.92-94

2008

«Monologues for Minerals», Devonian Press, Rio de Janeiro «L'Éléphant de Troie», *Virginie Yassef. La seconde est partie la première*, édition Jeu de Paume, Paris, pp.41-49

2006

«Mike Bouchet: Celebrity Artist», *Der Soziographische Blick*, Kunstraum Innsbruck, Innsbruck «...», Devonian Press, Rio de Janeiro

«Christopher Williams : Eighteen Lessons.», *Parachute*, Vol. 120, spring

«Staged Cryptographies», *Guy de Cointet: a retrospective*, Marie de Brugerolle, les presses du réel, Dijon

Starts and Stops (with Jean-Pascal Flavien), Devonian Press, Rio de Janeiro

No Drama House (with Jean-Pascal Flavien), Devonian Press, Rio de Janeiro

Announcement (with Jean-Pascal Flavien and Giancarlo Vulcano), Devonian Press, Rio de Janeiro

Flotsam and Jetsam., Devonian Press, Rio de Janeiro

2005

«John Baldessari», *Beaux Arts Magazine*, n°256, October

«The Paintings of Richard Jackson», Richard Jackson, Nye House Editions, New York

«Steve Mc Queen», *Parachute*, vol. 119, autumn *A Hold!*, Devonian Press, Rio de Janeiro

The time before the world (with Jean-Pascal Flavien), Devonian Press, Rio de Janeiro

2004

«Untitled (Five Easy Pieces)», *Palme d'Or*, New York

«Who's that Guy?», *Parachute*, vol. 117, autumn

2003

«Tract», *revista MU*, vol. 5

«Buoy Script», *Third Street*, vol. 10

«The Interrupted Hunt: Dante's On the Eloquence of the Vernacular», *Ampersand*, vol. 1

2001

«Costner Complex», *Costner Complex: an exhibition by Jason Rhoades*, Portikus, Frankfurt

Visuals for the press

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Julien Bismuth, *Willy Nilly*, performance, Le Plateau Frac Île-de-France, Paris, 2016

image: Arthur Perret – courtesy the artist and galerie Georges-Philippe & Nathalie Vallois, Paris

Visuals for the press

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Julien Bismuth, *Willy Nilly*, performance, Le Plateau Frac Île-de-France, Paris, 2016

image: Arthur Perret – courtesy the artist and galerie Georges-Philippe & Nathalie Vallois, Paris

Visuals for the press

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Julien Bismuth, *Jest*, offset print on paper, color photographs, 21,5 x 22,5 cm, 2012

—
courtesy de l'artiste

Visuals for the press

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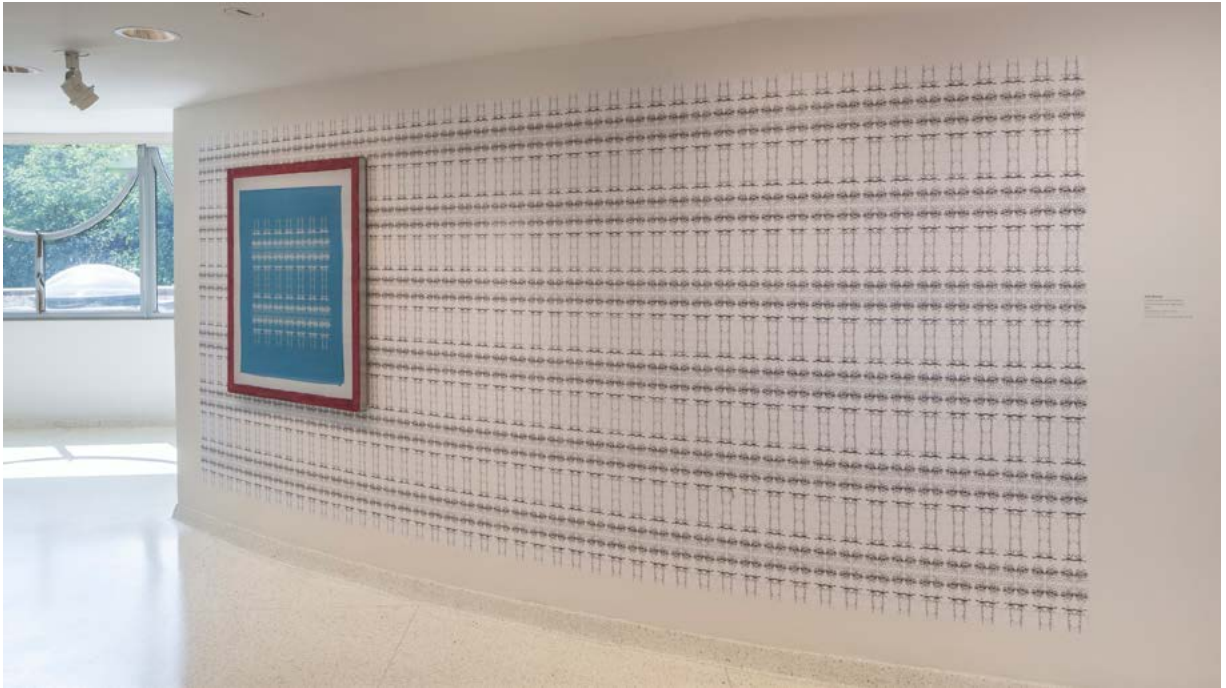


Julien Bismuth, *Untitled (Beside)*, performance, Frac Franche-Comté, Besançon, 2015

— photo: Alice Bidault – courtesy the artiste

Visuals for the press

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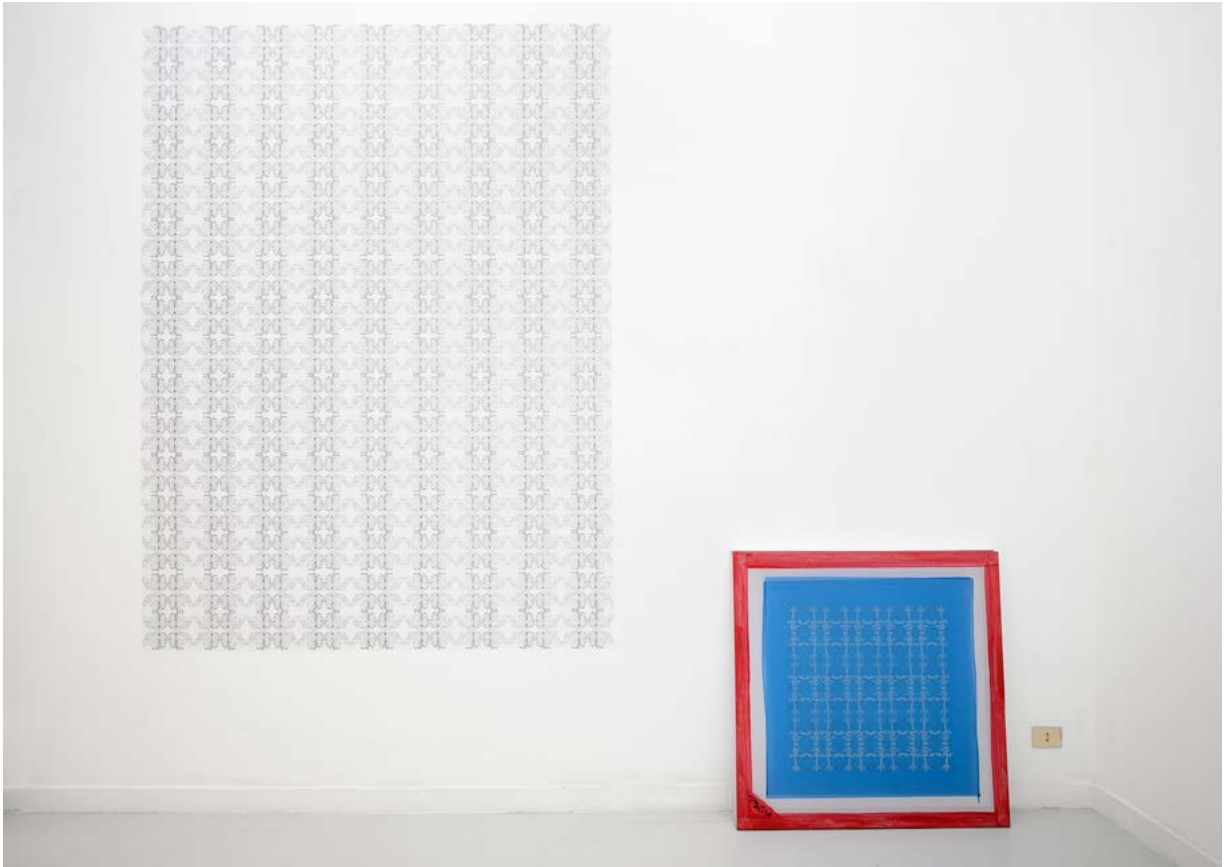


Julien Bismuth, *Patterns*, serigraphy screens, prints on paper, Guggenheim Museum, New York, 2015

— photo: David Heald – courtesy Solomon R. Guggenheim Museum, New York

Visuals for the press

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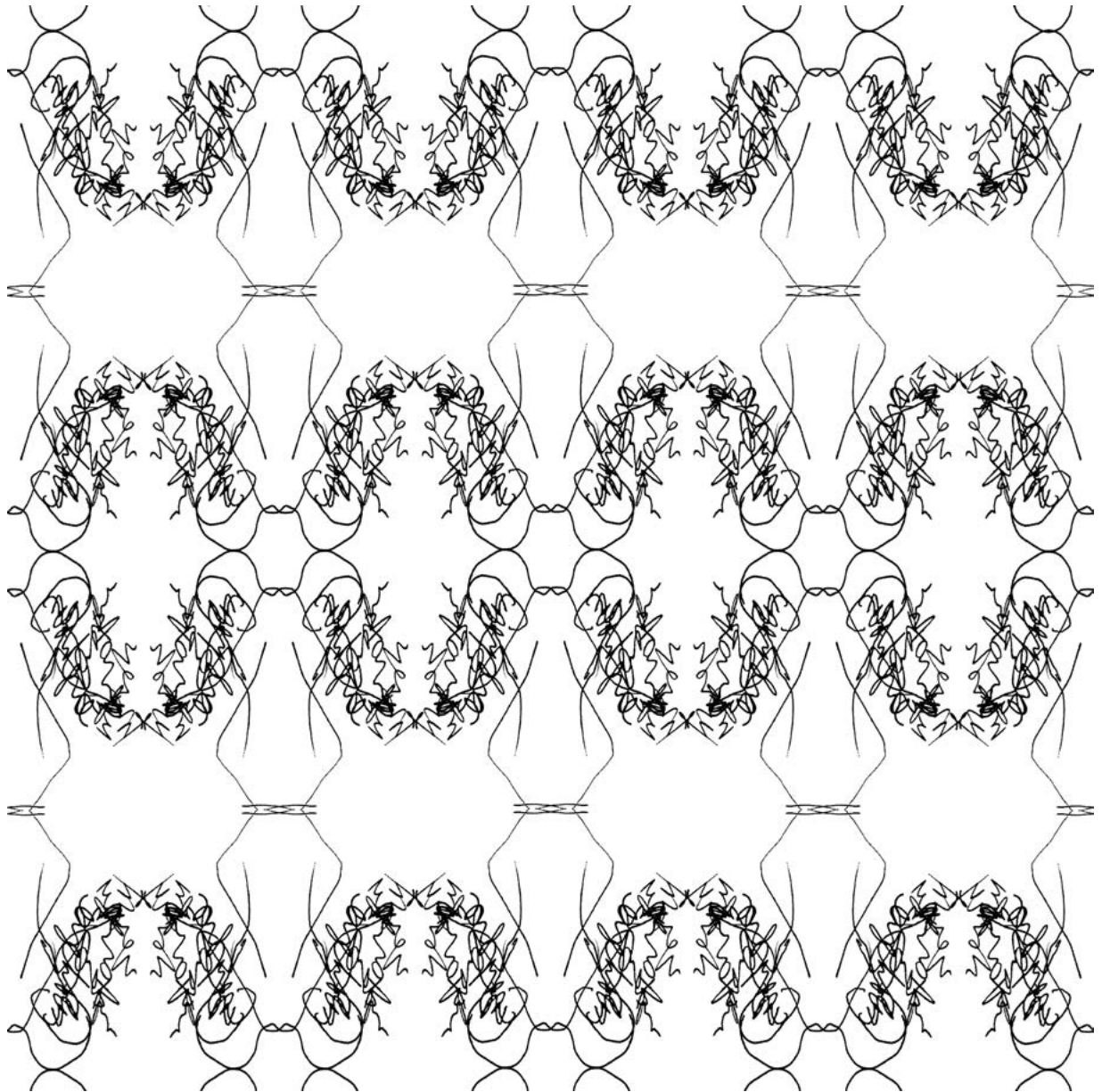


Julien Bismuth, *Zitat, India Chamacoco, Rio Nabilequé* (Coleccion Boggiani No. 94), serigraphy screens, prints on paper, Lira gallery, Rome

—
courtesy the artiste and Emanuel Layr gallery, Vienna

Visuals for the press

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Julien Bismuth, *Caspar*, pattern for La Criée, 2017

—
courtesy the artiste

Visuals for the press

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Julien Bismuth, *PLY, Pour Engenia*, paper, wall, edition of 1 + 1 A.P., variable dimensions, 2013

— courtesy the artiste and galerie Georges-Philippe & Nathalie Vallois, Paris

Visuals for the press

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Julien Bismuth, *A Thought*, wood, paint, 100x4x4 cm , edition of 1 + 1 A.P., variable dimensions, 2013

— courtesy the artiste and galerie Georges-Philippe & Nathalie Vallois, Paris

Visuals for the press

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Julien Bismuth, *Signal Mirror*, screenshot, video, 2010

—
courtesy the artiste

JS : You are currently having a solo show at GAK, Bremen called “The Ventriloquism Aftereffect.” Can you tell us more about it?

JB : The project, exhibited in Bremen, departs from Austrian writer Karl Kraus’s (1874-1936) text “In dieser grossen Zeit” (“In these great times”), which he wrote following a long period of silence after the start of First World War. The text speaks of his desire to stop writing, to reply to the horror of what is happening around him with silence, and to contrast his silence with the deafening noise of the world around him. It simultaneously speaks of the obligation he felt to write anyway in order to explain his silence and “preserve it from misunderstanding.” I hired a ventriloquist to recite the text, both for a video and a performance, to speak it without visibly moving his lips, so as to echo, with his uncanny performance, the ambiguity of the text.

JS : One of your previous projects was about laughter...

JB : Yes. I have done several projects about expression and gesture – the physiognomy of emotions. There is a paradox to laughter, for it is both something that is incredibly familiar and universal, yet that remains, for the most part, unexplained –unstudied even. Yet there is something profound not only about the comic in general, but also about the uncontrolled spasm of laughter in and of itself: the way this involuntary muscular reaction communicates itself and why. The first work I made on the subject of laughter was “The Funniest Sculpture in the World” (2008), which was inspired by the Tanganyika Laughter Epidemic of 1963, as well as by the research of the American psychologist Robert Provine. But more generally, I am interested in the realm of expression and gesture, by these non-verbal forms of communication, and by what they communicate. Laughter, like yawning, is first and foremost the communication of a physical movement or spasm, which we then try to make sense of, to reason or verbalize, but which at its basis remains the inexplicably simple and direct communication of a spasm.

JS : Do you use performance as an alternative to language?

JB : No, because I don’t think you can really speak of an alternative to language. One is never really outside of language, one is always pulled back into language, forced to articulate one’s thoughts, sensations, encounters, and experiences by means of language in order to come to terms with them. Performance, for me, is about something else, a different relationship to a work for example, a relationship that is inherently split and fractured by the punctual nature of the performance itself.

JS : How immediate is performance, as a medium? Is it more immediate, or does it have to be more thoroughly explained than other media? Does performance allow you to skip the temporality of conceptual art – first seeing, then explaining?

JB: It depends on the performance. There is no general rule, though many performance artists, when they talk about their work, adopt a rhetoric of present-ness and immediacy, which I am not all that interested in, for a variety of reasons. I am more interested in the splits and delays of perception than in an impossible quest for the immediacy of a present, or of a presence even. There are some things that, even with the most improvisational of practices, cannot be staged. My practice is closer to theater, and for that reason, more closely inspired by the performances of artists like Guy de Cointet, Öyvind Fahlström, Mike Kelley, or even Yves Klein's beautiful short scenarios. I also enjoy working with actors, and learning, through them, the importance of rehearsing for example, the curious link between repetition and action that is at the heart of theater or theatricality.

The other big question is the after: what remains after the performance takes place? And that's perhaps where the distinction you raised between performance and conceptual art becomes more ambiguous. In order for a performance to continue existing after it has happened, or in between its performances, you have to preserve and exhibit something of it, a trace, let's say. Again, there is no general rule to be followed, nor do I find it interesting to follow a general rule with respect to documentation in my own practice. It changes with every piece.

JS : There's a very interesting interview of Robert Smithson and Dennis Oppenheim in an issue of *Avalanche*, where they are asked about the situation of pictures of land art or performance actually becoming the artwork rather than the immaterial action. Bluntly, they say that they need to have something to sell!

JB : That is a great interview. There's also a great exchange between Smithson and Heizer I think on the question of museums and institutions, with Heizer saying he's not interested and wants to work "outside" of them, and Smithson pointing out that however far out you go, you'll always get pulled back in.

That's the other concern with performance work. You have to have a trace in order for the performance to exist after it has happened, but you're also pressured to have something to sell. Sometimes the conjunction of the two can produce terrible results. That said, I think it's an important thing to take into consideration. More than anything else, it's something to work and play with. And often the simplest solutions, Kaprow's instructional leaflets for example, are the most successful. I think that if the performance is to be repeated, there's no reason to avoid writing it down.

JS : Yes, and choreographers finally agreed on a means of notation. Is there something incommunicable happening during performance? The paradox of performance being intrinsically one-time, one-place: is it unavoidable? Something you cannot go beyond?

JB : Yes, there's something of course, the specificity of a situation, of a moment, the specific presence of a performer or of a gesture, they're things that cannot be described or reproduced. Which is why you have to think about the question of documentation before, during, and after the performance. A video, for example, is a very slippery document. It gives an illusion of completeness, but it's a distortion. So much is lost, and yet so much is communicated at the same time. Again, there's a case by case specificity to these things, and I prefer to keep it an open question in my work, one that I answer differently with every piece.

JS : Artists using performance usually choose between performing themselves or hiring actors performing after a statement. You actually do both.

JB : That's true. Lately I've been trying to perform a bit more myself. I just did a performance in Los Angeles where I waited, in front of an audience, for an hour. I had a chair, a small table, a glass of water, and a microphone. I wanted something to happen, and so I had cast the glass out of sugar, which is what they used to do in Hollywood for action props. After 15 min, the bottom of the glass dissolved and the water spilled all over the table. People stopped and paid a bit more attention after that, but not for very long. Forty-five minutes into the piece, only a handful of people were present. Three of them were having lunch, one of them was the janitor, who started vacuuming the room, thinking that there was a break in the performance schedule.

When I work with performers, it's a different thing altogether. I usually try at first to understand what it is that they do, what they can or cannot do, and then work in relation to that. With the ventriloquist, for example, there are certain consonants that are hard to pronounce without moving one's lips. At specific points in the video, I asked him to visibly move his lips as he was saying them, to break the illusion as it were.

JS : Can we go beyond the "newness" paradigm in visual arts? In theater it's been accepted for a while now that re-staging an existing text is creation in that it has the status of a new artwork. Is this possible in the visual arts?

JB : The modernist rhetoric of innovation and originality is still very much alive in art today, but in an impoverished form. The history of art, to paraphrase Walter Benjamin, is not a linear genealogy, it's a continuum, the continuous communication, as in philosophy, of a set of questions from one generation of artists to another, from one artist to another in fact. And artworks are not answers but responses or reactions to these questions, responses which cannot help but be informed and influenced by those that came before it. I think it would be amazing for artists to start re-staging, not appropriating, but remaking and reinterpreting, works of the past. Something of that nature was done during the Kapor retrospective recently, and certain artists, specifically Elaine Sturtevant, have been working in that vein for years.

JS : My last question concerns internationality and displacement – core issues for Residency Unlimited. You're originally French, you live in New York, and you travel to Austria and Germany where you have galleries. How do you work, and how much do you think internationality and displacement affect the content of your work?

JB : I do have a studio, but I do not spend much time there. I often do artworks on site. There was an economic reason behind that initially, but now it's become a method as well. Also, the fact of making things "on the fly," of making mock-ups or models of them in the studio, then remaking these simple objects on location, that has somehow freed me from the difficulty I used to have in the past with making objects.

I like to work in relation to the specific context of a work or an exhibition. For the "Treasures for Theater" exhibition at la Ferme du Buisson, for example, Julie Pellegrin first met with me and told me about her idea for the show, and my work was really developed in response to her ideas, and to the exhibition space itself.

There are other differences that come into play, specificities of regional or national contexts for example. The more opportunities I have to work in a place like Austria, for example, the more I'm aware of the difference in perspective that someone there will have on certain types of work. But that's another question altogether, and I'm not all that sure to what extent one can or one should be influenced by such things. At some point, one has to follow a line and stick to it.

Art Review:

Julien Bismuth: The Golden Ass

By Sarah Lehrer-Graiwer

For his second exhibition at the Box, Julien Bismuth spent some quality time with a bunch of wild asses in rural California. The artist shot his new two-channel video, *The Golden Ass* (all works 2010), over the course of two trips to visit the Wild Burro Rescue in Olancho (rhymes suggestively with Don Quixote's La Mancha) and Peaceful Valley Donkey Rescue in Tehachapi, two sanctuaries for the nonnative feral donkey populations increasingly endangered across the southeast of the Golden State. Both of the video's channels are shot in an artless, hand-held manner befitting the dumb reputation of Bismuth's subjects. One plays on a monitor, showing the donkeys in their refuge, alternately curious about and indifferent to several giant white weather balloons that the artist introduced to float and bounce through the landscape. Roughly the same scale, donkey and balloon are foils for each other's discrete opacity. Punctuating the scenery like so many inflated periods (enough to constitute several scrambled ellipses denoting asinine speechlessness), the balloons often catch the light and appear, fleetingly, like big holes punched in the picture, as if abstracting or redacting the documentary.

The video's other channel is projected large on the wall, dominating the main gallery and picturing the unemployed beasts of burden nearly life-size (feral donkey as recession-era symbol of the Democrats?) as they mill about, graze and bray in the rescue's protected pen. At a distance, their sandy, dun hides camouflage them against the greyish-brown and ochre terrain of the low Sierras, as inconspicuous and thing-like as boulders – or rather, disappearing in plain sight, just like Bismuth's adjacent suite of monochrome *Dun Paintings #1–6*, where each square canvas, presented in varying degrees of completion, is hung on a section of wall painted the same unique hue.

Bismuth locates the viewer in a hybrid pastoral by flipping between wildlife and domestication, openness and enclosure, nature and labour, animate and inanimate, animal and thing, animal and human. A couple devoted caretakers brush, pet and murmur intimacies to their charges, shifting our focus to the relationship between minder and donkey – a dynamic shaped by the titular invocation of Apulcius's picaresque novel, *The Golden Ass*, in which a young man's (read: the artist's) fascination with magic leads to his accidental transformation into a dull and dumb donkey. Bismuth's supplementary text hints at his project's interest in the possibility of interspecies subjectivity, and in an expanded notion of consciousness that would be wide enough to empathise with the inanimateness of things as well as with the affectless mystery of animals.

Bismuth's prolonged looking at and cohabiting meditation on this particular imperilled, misfit species is an apt consideration of the status of the animal in general at a time when research is beginning to indicate greater intelligence and awareness in nonhuman beings. The animal – representing the fear of the unknowable and the exploited – has always occupied an unresolved and tortured place in politics and human affairs, beginning with the perennial figure of the scapegoat, a close cousin to the heavily saddled ass.

94 | La performance comme espace d'énonciation

Julien Bismuth commence à parler alors qu'il est encore étudiant en art à l'UCLA. Sous l'impulsion de certains de ses professeurs et condisciples (Paul McCarthy, Richard Jackson, Jason Rhoades) qui l'incitent à faire plus de performances, mais aussi sous l'effet d'une tendance naturelle à accompagner ses dessins et sculptures d'« explications touffues », il écrit des textes qu'il publie et fait appel à des interprètes professionnels – comédiens, mimes ou ventriloques – pour multiplier les manières de leur donner corps. La plupart de ses pièces sont ainsi conçues comme des mises en scène d'éléments linguistiques ou plastiques traversées par une narration.

Charlie Jeffery parle depuis un ou deux ans. Si les jeux de langage ont toujours été présents dans ses sculptures et ses dessins, ses performances sont restées longtemps concentrées sur des actions corporelles. C'est avec Mud Office, une société fictive créée avec Dan Robinson, que le texte devient une base de travail. Celui-ci est notamment mis en scène avec *Mud Orchestra*, qu'il définit comme un mélange entre séminaire d'entreprise et assemblée charismatique. Entouré de musiciens, Jeffery officie en maître de cérémonie, déclamant sur tous les tons le manifeste de l'organisation, ses slogans, la description de ses différents services... La parole s'étend dès lors au reste de sa pratique de performeur, sous forme de protocoles d'improvisation et d'énumérations de phrases brèves et énigmatiques.

Tous ces discours bricolés à partir de fragments hétérogènes font la part belle aux interruptions, aux hésitations, aux déviations. Il existe un réel plaisir de l'oralité qui rappelle une tradition de la poésie sonore ; mais la dimension narrative est ici prépondérante. De la fiction autobiographique de Loreto Martínez Troncoso aux micro-récits de Charlie Jeffery, des anecdotes de Chloé Maillet et Louise Hervé aux histoires du cinéma de Jean-Marc Chapoulie, on nous *raconte* quelque chose. Pourtant, l'instance énonciatrice pose problème. Contrairement à toute une génération de performeurs pour lesquels la présence de l'artiste était indispensable, la réalisation peut être déléguée à des interprètes. Et lorsque l'artiste se met lui-même en scène, c'est là encore pour jouer un rôle. Les figures du discours se déclinent, se recourent parfois : le bonimenteur, l'hypnotiseur, les conférencières, le prédicateur, la rock star, la « fille simple et banale »... et les registres varient en permanence, de l'ironie à la célébration enthousiaste, de l'inquiétude à la colère. Pour *I Am Sorry*, l'actrice de Julien Bismuth répète la même phrase de 240 manières différentes.



Julien Bismuth (avec
Jean-Pascal Flavien)
Plouf! Rio de Janeiro,
2006 Ph. Helmut Battista

Charlie Jeffery

Je ne crois pas en la parole directe de l'artiste, dans le message transparent... mes matériaux sont opaques et brouillent la lecture, on ne sait pas si c'est l'artiste qui parle, si c'est une citation à méditer, un titre de chanson... Donc voilà, ce n'est pas moi qui dis tout ça.

Felicia Atkinson, Julien Bismuth and Yann Sérandour are
the artists associated to the project *Alors que j'écoutais moi aussi [...] /*
While I was also listening [...]
from January 2017 to February 2018.

While I was also listening to Felicia Atkinson, Julien Bismuth and Yann Sérandour telling stories about artworks and exhibitions, I wanted to invite them to come and share at La Criée.

*Yann's a long-time Rennes resident, Felicia moved here
a year ago, and Julien lives in New York.
All three of them travel a lot.
Julien and Yann were born in the 1970s and Felicia a little later.*

We started out by discussing narrative, orality, rumour, multiple points of view, exhibitions we hadn't seen but had been told about. One of us mentioned Paul Ricoeur and his open-ended definition of narrative, which ties it not to a fixed form but to a relationship with time.

*Felicia, Julien and Yann enjoy being told stories
and enjoy telling them.*

Somebody else found the title of the series. It comes from the American poet and performer David Antin, from one of his Talk Poems and their blend of improvisation and narrative, anecdote and philosophy, poetry and action

*Felicia, Julien and Yann are inventors,
activators and remixers of stories.*

So we opted for constructing a subjective, polyphonic narrative, one addressing the question of our relationship with books, statements and enunciation. We wanted to write a shared story, invented by some people then told by others, listened to by others still and then transformed by some of them. We wanted to develop narratives of real or imaginary exhibitions, using deliberately multiple, experimental temporal and spatial frameworks, ranging from publications to concerts and performances, fables and essays.

*Felicia, Julien and Yann like to invite other artists
to work with them.*

And then we simply decided that each of us would have a solo show and that there would also be two group shows to bookend the series. The list of artists for these exhibitions is still a secret, but among others we were thinking of David and Eleanor Antin, Mark Geffraud, Mariana Castillo Deball, Simon Starling and Zin Taylor.

*Felicia, Julien and Yann have an office at La Criée
as their workshop within the exhibitions.*

In addition to the exhibitions we invite other storytellers for concerts, talks, discussions and off-site projects. We've already asked, Élise Ladoué, Stéphane Ginsburgh, Camille Bondon and Clémence Estève. And we'll be celebrating a birthday: the Centre Pompidou is turning forty, and we'll be running experiments in the Kandinsky Library there. Things will wind up with a book telling this story and building up on it.

Practical informations

— exhibition

title

Sibyl Sybil

artist

Julien Bismuth

curator

Sophie Kaplan, director of de La Criée centre for contemporary art

production

La Criée centre for contemporary art

—

from 24 June to 20 August 2017

opening

Friday 23 June at 6:30pm

—

opening time

Tuesday to Friday from 12 noon to 7.
Saturdays, Sundays and public holidays,
from 2 to 7.

Open on 14 July and 15 August

—

project

Alors que j'écoutais moi aussi [...]

While I was also listening [...],

from January 2017 to February 2018

the artists associated to the project

Felicia Atkinson, Julien Bismuth and
Yann Sérandour

— events

Meeting with Julien Bismuth

Saturday 24 June 2017 at 3

Green Flashes

Julien Bismuth, *Lettres à l'exposition*

performance – 30 min

Friday 23 June at 6:30 pm (opening)

Wednesday 28 June at 13 pm

Thursday 29 June 2017 at 6 pm

Crosspiece visit

by the linguist Griselda Drouet

Saturday 1st July 2017 at 3 pm

Green Flash

launch of the fanzine *Apocryphe*

a project written by Pierre Galopin and

Johanna Rocard and carried by La Collective

Tuesday 11 July 2017 at 6 pm

—

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CONTEMPORAIN
RENNES - F

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