



Visual identity © Lieux Communs / Picture: Ellie Ga, *Hour 005 (volcano, sum)*, 2007–2012. Pigment print, 24 x 16 inches (60.96 x 40.64 cm). Courtesy of the artist and Bureau New York. *Fenêtre les Flots*, Raymond Queneau © Editions Gallimard

# L'ÉPAIS RÉEL

Bas Jan Ader, Dominique Blais, Katinka Bock,  
Simon Faithfull, Nicolas Floc'h, Ellie Ga,  
Giovanni Giaretta / Renato Leotta, Július Koller,  
Helen Mirra, Abraham Poincheval, Thomas Salvador,  
Guido van der Werve, Jessica Warboys

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**Exhibition**  
From 11 December 2015 au 21 February 2016

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**Opening**  
Friday 11 December 2015, 6:30 pm

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**Meeting with the artists**  
Saturday 12 December 2015, 3 pm

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**Crosspiece visit by 3 Hit Combo**  
Saturday 23 January 2016, 4 pm

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**Visit by Ariane Michel**  
Saturday 6 February 2016, 3 pm

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**Curators:** Ariane Michel, *Fendre les Flots*  
(*Breaking the Waves*) season associate artist  
and Sophie Kaplan, director of La Criée

**Production:** La Criée centre for contemporary  
art, Rennes

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**Green Flashes:**

**Camille Bondon, « Rendre compte » (« To Report »)**  
Saturday 12 December 2015, 5 pm–10 pm,  
Bâtiment Pasteur  
As part of Voix de la Vilaine

**Wilhem Latchoumia**  
**Louis-Michel Marion**  
**Tomoko Sauvage**  
**Concert**  
Saturday 16 January 2016, 2 pm–7 pm  
La Criée centre of Contemporary Art  
As part of Autres Mesures festival

**Ariane Michel, « Les Hommes »**  
**Screening and meeting**  
Friday 5 February 2016, 6 pm  
Le Tambour, Université Rennes 2  
As part of Travelling festival

**Ellie Ga, « The Fortunetellers »**  
**Performance**  
Thursday 11 February 2016, 7:30 pm  
La Criée centre of Contemporary Art

**Abraham Poincheval, « La Vigie urbaine » (« Urban  
Look-Out »)**  
**Performance**  
dates to be confirmed, between 8 and  
21 February 2016  
Place Honoré Commeurec

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# Press release

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The group exhibition « L'Épais Réel » (« Into The Real ») focuses on artists' relationships with the elements and the tangibility of the world. It explores the need to plunge into the depths of things if a work of art is to emerge: the urge to veer from immobility to action. Bringing together tumultuous travels and stationary journeyings, it investigates the place of sensory experience in our lives.

To plunge or not to plunge? What kind of energy, what kind of courage does it take for the artist to initiate this contact with things? What makes willpower an artistic channel, and how does experience induce form? What is the role of the test, of danger?

Bas Jan Ader is a focal point and an inspiration for this exhibition. Lost at sea in the pursuit of his art, this iconic figure sought out form in the confrontation between his body and the materiality of the world; a seeking that finds contrasting echoes in the works on show.

Forming two magnetic poles, these works gradually call the artist's presence into question.

The first pole comprises works in which the artist directly subjects his body to the test of the elements. Despite their seeming, paradoxical fluidity, the works of Thomas Salvador and Guido Van der Werve involve a real challenge, not to say a risk. Giovanni Giaretta and Renato Leotta's film speaks of disappearance, those of Nicolas Floc'h and Bas Jan Ader of resistance. Other artists, like Abraham Poincheval and Simon Faithfull push the boundaries of the impossible in walks above the clouds or at the bottom of the sea.

Julius Koller provides a centre of gravity for the exhibition in anti-performances revolving around minimal situations. The resultant photographic work offers unsolved enigmas that resituate the creative act and the artist's presence as a kind of starting point.

The works belonging to the second of these magnetic poles are traces, or the outcomes of a process. Among them are the pinhole photos of Ellie Ga, who lived on a ship trapped in the ice of the polar night; they bring to the exhibition a silent present whose blacks make visible the thickness of the air around her. Helen Mirra, an artist who walks, seeks in her imprints a relationship with the passing of the hours; Jessica Warboys' processual paintings sound out the painterly potential of the sea; and Katinka Bock's film tests the density of the waters and investigates the way things disappear.

Dominique Blais's sound installation, based on natural radio frequencies collected in Norway's Svalbard archipelago, expunges, one might say, the memory of his presence, in an inaudible relaying of a beyond beneath our hearing level. Here the experience of reality literally and metaphorically leaves its stamp on artist and work alike.

The exhibition comes to ground in all these places: in the tenuousness of a tidal turn, on the fine line between uncertainty and act – just where the centre of gravity goes haywire and deliberately, meaningfully signals reality.

# Green Flashes

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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..

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**Camille Bondon, «Rendre compte»  
(«To Report»)**

Saturday 12 December 2015, 5 pm–10 pm,  
Bâtiment Pasteur  
As part of Voix de la Vilaine

La Criée joins the project Vallée de la Vilaine/Voix de la Vilaine (Vilaine Valley/Vilaine River Voices)\* with an art work commissioned to Camille Bondon, for the Rennes stage.

Camille Bondon is a young artist recently based in Rennes. She is interested in the language and in the thought's factories. For *Rendre compte*, Camille Bondon records and retranscribes, with her own methods, the Rennes stage meetings.

Vallée de la Vilaine/Voix de la Vilaine is a pilot project supporting the Voie des Rivages, new route of discovery of the Vilaine River and its ponds, from Rennes to the South of Laillé.

The project is supported by landscape agency TER with Cuesta cultural cooperative and Bureau Cosmique.

—  
**Wilhem Latchoumia  
Louis-Michel Marion  
Tomoko Sauvage  
Concert**

Saturday 16 January 2016, 2 pm–7 pm  
La Criée centre of Contemporary Art  
As part of Autres Mesures festival

For its second edition the Autres Mesures festival will be echoing through the walls at La Criée, as three highly regarded performers interpret quasi-ritual pieces at sound's outer limits: pianist Wilhem Latchoumia will play *Ttai*, the ninth suite by Italian composer Giacinto Scelsi, and John Cage's suite for bells. Double-bassist Louis-Michel Marion will invoke concrete music pioneer Eliane Radigue, under-appreciated in her native France, with a rendering of her *Occam Océan XIX* and a spellbinding improvisation; and Tomoko Sauvage will demonstrate her virtuosity with the music of water.

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\* project supported by Rennes métropole - Bruz, Chavagne, Laillé, Le Rheu, Rennes, Saint-Jacques-de-la-Lande, Vezin-le-Coquet

# Green Flashes

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**Ariane Michel, « Les Hommes »**

**Screening and meeting**

Friday 5 February 2016, 6 pm

Le Tambour, Université Rennes 2

As part of Travelling festival

In the far reaches of a frozen sea, a ship approaches land. From their immutable world the ice, stones and fauna of Greenland observe the passing of scientists come to spend the summer studying them.

*Les Hommes*, winner of the Grand Prize at the International Documentary Film Festival in Marseilles in 2006, reverses the usual view of nature by calling on us to adopt the point of view of an island and observe our fellow humans as if they were an unknown species.

—  
Saturday 6 February 2016, 3 pm

Guided tour of the exhibition *L'Épais réel (Into The Real)* with Ariane Michel

Continuing the encounter begun with the showing of her film *Les Hommes*, Ariane Michel leads you through the group show she co-curated.

—  
**Abraham Poincheval, « La Vigie urbaine »**

**Performance**

dates to be confirmed, between 8 and 21

February 2016

Place Honoré Commeurec

Like a stylite or of a lookout, Abraham Poincheval spends one week in autarky on a platform in the size of his body (2x2 meters), at the top of a mast.

—  
**Ellie Ga, « The Fortunetellers »**

**Performance**

Thursday 11 February 2016, 7:30pm

La Criée centre of Contemporary Art

The *Fortunetellers* began in 2007 when Ellie Ga was the artist-in-residence for a scientific expedition near the North Pole. For five months she was on board Tara, a sailboat that was drifting in the frozen pack ice of the Arctic Ocean.

*The Fortunetellers* is a collection of performances, installations, videos and texts organized into three categories: ENGAGEMENTS, EPISODES and PUNCTUATIONS.

The project is a meditation upon the nature of prediction as it was manifested during the expedition including ancient forms of fortunetelling, weather forecasting, oceanographic research, and the day-to-day routines of 10 people drifting in the Arctic with no control over their immediate future: where they will be next, when they will return home.

Like the drift of Tara through the ice pack, *The Fortunetellers* is a meandering path of research and recollections, etymologies and metaphors that chart a journey where the rhythm of human time is altered by extreme weather conditions, isolation and darkness. The project is built upon superimpositions: images are layered onto each other in the videos and performances, and the past, present and future tenses are interchangeable in the written accounts.

# Visuals for the press

Please, respect captions and copyrights



Ellie Ga, *Hour 005 (volcano, sun)*, 2007–2012  
Pigment print, 24 x 16 inches (60.96 x 40.64 cm)  
Courtesy of the artist and Bureau, New York

# Visuals for the press

Please, respect captions and copyrights



Bas Jan Ader, *Broken fall (organic)*, 1971

16 mm, 1 min 44sec

© the Estate of Bas Jan Ader / Mary Sue Ader Andersen, 2015 / The Artists Rights Society (ARS), New York  
Courtesy The Estate of Bas Jan Ader / Mary Sue Ader Andersen & Meliksetian | Briggs, Los Angeles



Giovanni Giaretta / Renato Leotta, *Effetto Majorana (La Solfatara, recording of disappearance)*, 2014

16 mm film transferred in HD, 1 min 19sec loop

Courtesy of the artists

# Visuals for the press

Please, respect captions and copyrights



Simon Faithfull, *Self-Portrait – Wreck of the Brioney Victoria*, - 25 m, 2014  
C-type Digital Photograph  
Courtesy of the artist and Polaris Gallery, Paris



# Visuals for the press

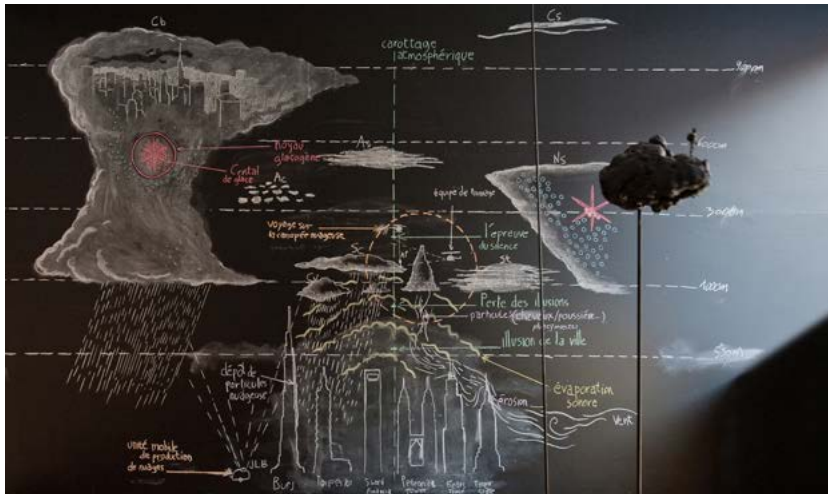
Please, respect captions and copyrights



Helen Mirra, *Hourly directional field recordings, Aquacheta, 5 May 2011, 2011*  
Oil painting on flax, 155 x 155 cm  
Photo credit : Gerhard Kassner  
Courtesy of Nordenhake, Stockholm

# Visuals for the press

Please, respect captions and copyrights



Abraham Poincheval, *Étude pour marcher sur la canopée nuageuse (Study to walk on the cloudy canopy)*  
Chalk drawing, model, variable size  
Courtesy of the artist and Sémiose Gallery



Thomas Salvador, *La Nage (The swimming)*, 2015  
Film  
Courtesy Christmas in July

# Biography and bibliography

## Bas Jan Ader

born in 1942 in Winschoten Netherlands; disappeared in 1975

www.basjanader.com

Represented by Meliksetian | Briggs, Los Angeles

### — SOLO EXHIBITIONS (selection)

**2015**

*Drifting Home*, Meliksetian | Briggs, Los Angeles, United States

*Bas Jan Ader / Ger Van Elk*, Grimm Gallery, Amsterdam, Netherlands

**2011**

*Thoughts Unsaid, Now Forgotten*, Patrick Painter Inc., Los Angeles, United States

**2007**

*Fall*, Kunsthalle Basel, Basel, Switzerland

**2004**

*Bas Jan Ader*, Museo Tamayo Arte Contemporaneo, Mexico City, Mexico

*Bas Jan Ader, Film Screening*, Tate Modern, London, United Kingdom

**2001**

*Thoughts Unsaid, Then Forgotten*, Het Domein, Sittard, Netherlands

**1997**

*Bas Jan Ader*, Le Magasin, Grenoble, France

**1995**

*In Search of the Miraculous: A Homage to Bas Jan Ader*, Villandry, London, United Kingdom

**1985**

*Bas Jan Ader (1942-1975), Keuze uit Nagelaten Werk*, Art & Project, Amsterdam, Netherlands

**1975**

*In Search of the Miraculous*, Claire S. Copley Gallery, Los Angeles, United States

*Bas Jan Ader*, Saman Gallery, Genoa, Italy

**1974**

*In Search of the Miraculous*, Kabinett für Aktuelle Kunst, Bremerhaven, Germany

**1972**

*Bas Jan Ader, Broken Fall (Organic)*, Kabinett für Aktuelle Kunst, Bremerhaven, Germany

*Bas Jan Ader, a Work on Exhibition Twice Daily*, Art & Project, Amsterdam, Netherlands

**1961**

*Bas Jan Ader (of Holland), Paintings and Drawings*, Galerie Réalité, Washington, United States

### — 2015 GROUP EXHIBITIONS (selection)

*Wander – Labyrinthine Variations*, Centre Pompidou, Metz, France

*Stranger than Paradise*, Sies & Hoke, Düsseldorf, Germany

*Miraculous: Bas Jan Ader Remembered*, Whitechapel Gallery, London, United Kingdom

*Colección Jumex: In Girum Imus Nocte et Consumimur Igni*, Museo Jumex, Mexico City, Mexico

*The Future is Now*, MAC / Musée d'Art Contemporain de Marseille, Marseilles, France

*In Search of the Miraculous*, Newlyn Art Gallery, Cornwall, United Kingdom

*What Comes after Sudden Death*, Kunsthalle, Baden-Baden, Germany

*Covent Joy*, La Conservera, Centro for Arte Contemporaneo, Murcia, Spain

*Hydrarchy: Power, Globalization and the Sea*, Fine Arts Gallery, San Francisco State University, San Francisco, United States

### — EDITION (selection)

*Bas Jan Ader*, Jan Spence, University of California Irvine, 1st Edition, 2000

*Bas Jan Ader: Please Don't Leave Me First*, Boijmans Van Beuninge, 1st Edition, 2006

*Bas Jan Ader*, Editions Magasin, Grenoble, 1996

*Bas Jan Ader: Kunstenaar*, Openbaar Kunstbezit, 1988

### — PRESS (selection)

James Roberts and Collier Schorr, «Bas Jan Ader», *Frieze*, issue 17, June-August 1994

Bruce Hainley, «Legend of the fall - photographer Bas Jan Ader», *Artforum International*, volume 37, issue 7, March 1999

Rene Daalder, «Bas Jan Ader in the Age of Jackass», *Contemporary magazine*, issue 60, february 2004

Richard Dorment, «The artist who sailed to oblivion», *Telegraph.co*, 9 May 2006

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\* extract in the end of the press pack

# Biography and bibliography

## Dominique Blais

Born in 1974 in Châteaubriand, France

Lives and works in Paris, France

Represented by Xippas, Paris

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### RECENT SOLO EXHIBITIONS (selection)

2014

*Chapitre II – espace 2*, galerie Xippas, Paris, France

2013

*Les Grands Verres*, MAC/VAL, Vitry-sur-Seine, France

35/39, Maison du Peuple, Clichy, France

2012

*Mécanique du temps présent*, Joyce Gallery, Beijing, China

*L'Ellipse*, École des beaux-arts, Le Mans, France

2011

*Solaris*, Le Transpalette, Bourges, France

2010

*Aposiopesis*, Le Parvis, Ibos, France

*En Aparté*, FDC Satellite, Galerie Les Filles du Calvaire, Brussels, Belgium

*Inhale – Exhale*, avec François

Lancien-Guilberteau, CAC Passages, Troyes, France

*L'Ellipse*, Frac des Pays de la Loire, Carquefou, France

2009

*Module 1*, Palais de Tokyo, Paris, France

*Inside The Circles*, Tripode, Rezé, France

—

### RECENT GROUP EXHIBITIONS (selection)

2015

*The world's largest make believe ballroom*, ENSA, Nancy, France

2014

*Disgrâce 2*, Le Générateur, Gentilly, France

*Dernières nouvelles de l'Ether*, La Panacée, Montpellier, France

*Les Dérivés de la photographie – Lumière noire*, Frac Aquitaine, Bordeaux, France

2013

*Celeste Prize 2013 finalist's exhibition*, 5<sup>e</sup> Edition, Curator's Choice Prize, Spazio Fienaroli, Rome, Italy

*Collection Joseph Kouli*, Mains d'Œuvres, Saint-Ouen, France

*L'apparition des images*, Fondation d'Entreprise Ricard, Paris, France

2012

*La chose en soi*, L'espace d'un bas, Paris, France

*Ready for Fatality? News about the Apocalypse #7*, Note On, Berlin, Germany

*Rêver Rouen*, Abbatale Saint-Ouen, Rouen, France

2011

*Homework*, The Ister, Brussels, Belgium

*Géo Sound Map*, Le Grand Café, Saint-Nazaire, France

*Echoes*, Centre culturel suisse, Paris, France

2010

*Nuit Blanche*, Paris, France

*Diagonales*, Cnap/In Extenso, Clermont-Ferrand, France

*Living-Room*, Domaine départemental de Chamarande, France

*Radical Postures*, Galerie FDC Satellite, Brussels, Belgium

*Double Bind / Arrêtez d'essayer de me comprendre!*, Villa Arson, Nice, France

—

### PRICES AND RESIDENCIES (selection)

2013

Curator's Choice Prize, Celeste Prize

2008

Programme Arts aux pôles, Institut Polaire français, Ny Alesund, Svalbard

—

### PRESS (selection)

Julie Portier, «Du photographique sous toutes ses formes», *Le Quotidien de l'art*, February 7, 2013

Marie-Cécile Burnichon, «Dominique Blais», *ArtPress*, November 2012

Emmanuelle Lequeux, «L'art et la musique liés au champagne», *Le Monde*, January 6, 2012

Jérôme Diacre, «L'esthétique des intensités transitoires. Dominique Blais», *Laura*, issue 13, March-October 2012

Anne-Lou Vicente, «Dominique Blais: Un peu de neige salie», *20/27*, issue 4, 2010

# Biography and bibliography

## Katinka Bock

Born in 1976 in Francfort, Germany

Lives and works in Paris, France

Represented by Jocelyn Wolff, Paris and Meyer Riegger, Berlin

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### RECENT SOLO EXHIBITIONS (selection)

2015

*Zarba Lonsa*, Les Laboratoires d'Aubervilliers, France

2014

*Nebenwege*, KIOSK, Gent, Belgium

Städtische Kunsthalle Lüdenscheid, Germany

*Populonia*, galerie Jocelyn Wolff, Paris, France

*Februar*, Meyer Riegger Gallery, Berlin, Germany

*Tomorrows Sculpture*, La Petite Escalère, France

*A and I*, cur. Luis Croquer, Henry Art Gallery, Seattle, United States

2013/2014

*40 Räuber*, MAMCO, Geneva, Switzerland

2012

*Katinka Bock, Personne*, Culturgest, Lisbon, Portugal

2011

*Les mots de demain*, Rosascape, Paris, France

*Die blaue Stunde*, Meyer Riegger Gallery, Karlsruhe, Germany

2010

*Katinka Bock*, Kunstmuseum, Stuttgart, Germany

—

### RECENT GROUP EXHIBITIONS (selection)

2015

*Ceramix*, The Bonnefanten Museum, Maastricht, Netherlands; *La Maison Rouge*, Paris, France; *Cité de la Céramique*, Sèvres, France

*Poetic Minimalism*, Salon Dahlmann, Berlin, Germany

*Anche le sculture muoiono*, Palazzo Strozzi, Florence, Italy

*Vibrant matter*, KIOSK, Gent, Belgium

2014

*The Other Sight*, CAC Vilnius, Lithuania

*Unstable Places*, The Israel Museum, Jerusalem, Israel

*A Quest for Location*, Biennale de Marrakech, Morocco

*Risk Society - Individualization in Young Contemporary Art from Germany*, MOCA, Taipei, Taiwan

2013

*Upcoming Exhibiton with Bétonsalon & Castillo Corrales*, ABC, Berlin, Germany

*Shared letters Katinka Bock & Castillo Corrales*, Bétonsalon, Paris, France

*Adrastus Collection*, Museo de Arte Carrillo Gil, Mexico City, Mexico

*Le retour du monde*, MAMCO, Geneva, Switzerland

*A House of Leaves*, David Robert Art Foundation, London, United Kingdom

2012

*Dorothea von Stetten Kunstpreis*, Kunstmuseum, Bonn, Germany

*Les Prairies*, Biennale de Rennes, Rennes, France

2011

*Köln Skulptur #6*, Skulpturenpark, Cologne, Germany

—

### PRICES AND RESIDENCIES (selection)

2013

Residency at Villa Médicis, Roma, Italy

2012

Prix de la Fondation d'entreprise Ricard, Paris, France

Dorothea von Stetten Kunstpreis, Germany

—

### EDITIONS (selection)

*Works. Oeuvres. Werke Words. Mots. Worte*, 2010, Paraguay Press, Paris and Verlag für moderne Kunst, Nuremberg

—

### PRESS (selection)

Sarah Mercadante, «Populonia», *La demeure*, 17 november 2014

Philippe Piguet, «Katinka Bock, La sculpture comme don», *L'Œil*, issue 653, january 2013

Joana Neves, «Entre trace et devenir», 02, issue 64, winter 2012

# Biography and bibliography

## Simon Faithfull

Born in 1966 in Ipsden, United Kingdom

Lives and works in Berlin, Germany and London, United Kingdom

[www.simonfaithfull.org](http://www.simonfaithfull.org)

Represented by Polaris, Paris

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### RECENT SOLO EXHIBITIONS (selection)

2015

*RECIF 2 : Traversée*, Musée des beaux-arts, Calais, France

*0°00 Navigation Part II - A Journey Across Europe and Africa*, ICIA, Bath, United Kingdom

2014

*RECIF 1: Antipode*, Frac Basse-Normandie, Caen, France

*REEF*, Fabrica, Brighton, United Kingdom

2012

*Simon Faithfull, An Expanding Atlas of Subjectivity*, ArtConnexion, Lille, France

*An Expanding Atlas of Subjectivity*, Phoenix Art Centre, Leicester, United Kingdom

2011

*An Expanding Atlas of Subjectivity*, National Museum (Project Space), Berlin, Germany

2010

*Voyages Extraordinaires - (Simon Faithfull/ Christoph Keller)*, Altkirch, Crac Alsace, France

*Recent Findings - Simon Faithfull*, Harris Museum, Preston, United Kingdom

2006

*Ice Blink, Stills*, Edinburgh, Scotland

*Ice Blink, Cell*, London, United Kingdom

*Ice Blink*, Parker's Box, New York, United States

—

### RECENT GROUP EXHIBITIONS (selection)

2015

*Linear Momentum*, TBC Art Inc, Melbourne, Australia

*In Search of the Miraculous*, Newlyn Art Gallery, Penzance, United Kingdom

*Chercher le Garçon*, MAC/VAL, Vitry-sur-Seine, France

2014

*Things - project via Hoodwink*, Morrisons supermarket, Royal Tunbridge Well, Kent, Belgium

*Perduti nel Paesaggio*, Mart, Rovereto, Italy

2013

*Nouvelles Vagues - Le Principe Galápagos*, Palais de Tokyo, Paris, France

*Verstand und Gefühl*, Kunstverein Springhornhof, Neuenkirchen, Allemagne

*Ulysses, l'Autre Mer*, Frac Bretagne, Rennes, France

*Fake Moon*, Between Time Festival, Bristol, United Kingdom

2012

*Yonder*, Institute of Contemporary Arts, Perth, Australia

2011

*Tracing Mobility*, HKWelt, Berlin, Allemagne

*Ficciones Urbanas*, Koldo Mitxelena, San Sebastian, Spain

*Broken Fall (Organic)*, Galleria Enrico Astuni, Bologna, Italy

—

### EDITIONS (selection)

*Things*, Simon Faithfull, Laconic/Hoodwink, 2014

*King's Cross : A Pictorial Guide (Unreliable)*, Camden Arts Centre, Ditto Press, 2012

*An Expanding Atlas of Subjectivity*, ArtConnexion, Lille, 2012

*Liverpool-to-Liverpool*, Liverpool University Press, 2010

*Going Nowhere*, Film and Video Umbrella, 2009

—

### PRESS (selection)

Laurent Buffet, «Simon Faithfull», *Artpress*, issue 419, february 2015

Maev Kennedy, «Portrait of the artist as a drowned man», *The Guardian*, February 2015

Joanna Fiduccia «Simon Faithfull and Christoph Keller», *Artforum*, January 2010

Sara Knelman, «Brighton Photo Biennial: Communities, Collectives & Collaboration», *Frieze Blog*, 30 October 2014

Eliza Williams, «Simon Faithfull», *Frieze Shows*, July 2009

# Biography and bibliography

## Nicolas Floc'h

Born in 1970 in Rennes, France

Lives and works in Paris and Rennes, France

[www.nicolasfloch.net](http://www.nicolasfloch.net)

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### RECENT SOLO EXHIBITIONS (selection)

2015

*Les villes immergées*, Musée des beaux-arts, Calais, France

*Le Grand Troc*, MAC/VAL, Vitry-sur-Seine, France

2014

*Structures productives*, ArtConnexion, Lille, France

*Structures productives*, Galerie des Ponchettes, MAMAC, Nice, France

2013

*La fabrique des possibles*, Frac PACA, Marseilles, France

*Le récif d'If*, Château d'If, Marseilles, France

2011

*Module 9030*, La saline royale, Arc-et-Senans, France

2009

*Grito e Escuta*, 7<sup>e</sup> biennale du Mercosur, Porto Alegre, Brasil

*Nicolas Floc'h*, Fort du Bruissin, Francheville, France

2008

*Valeurs croisées*, Biennale de Rennes, Musée des beaux-arts, Rennes, France

*El Gran Trueque*, Matucana 100, Santiago, Chili

—

### RECENT GROUP EXHIBITIONS (selection)

2015

*SLACK*, Deux-Caps Art Festival, Opale Coast, France

*Wabi Sabi Shima*, Thalie Art Fondation, Bruxelles, Belgium

2014

Museum d'histoire naturelle, COAL - Fiac hors les murs, Paris, France

*Au-Delà de l'architecture*, Espace topographie de l'art, Paris, France

*Des choses en moins, des choses en plus*, Palais de Tokyo, Paris, France

2013

*Ulysses, l'autre mer*, Frac Bretagne, Rennes; Île de Houat, France

*La Montagne Velten*, BDC, Marseilles, France

*La fabrique des possibles*, Frac PACA, Marseilles

Musée d'art contemporain, Seoul, Korea

*Trucville*, Galerie du Douvren, Locquemeau, France

2011

*Danser sa vie*, Centre Pompidou, Paris, France

*Out of storage*, Maastricht, Netherlands

2010

*Nouvelles acquisitions*, Musée d'art de Lima, Perou

*Numéro*, St Marc Church, New York, United States

*Pélagique*, Pavillon français, exposition universelle, Shanghai, China

*Au Présent*, Passerelle, Brest, France

—

### EDITIONS (selection)

*Le Grand Troc*, Editions MAC/VAL, Vitry-sur-Seine, 2015

*Participa(c)tion*, actes de colloque, Editions du MAC/VAL, Vitry-sur-Seine, 2014

*Structures odysseennes*, Editions MAC/VAL, Vitry-sur-Seine, 2006

*In Other Words*, Co-Edition

Frac Champagne-Ardenne, Reims /

Frac Nord-Pas-de-Calais, Dunkerque / Le Confort

Moderne, Poitiers / Galerie Le Sous-Sol, Paris /

Institut français des Pays-Bas, Amsterdam /

W139, Amsterdam / John Dory Productions, 2005

—

### PRESS (selection)

« Nicolas Floc'h. Les villes immergées », *Wall Street International*, 2015

Patrice Joly, « Nicolas Floc'h, à la recherche du potentiel artistique », *L'Œil*, issue 539, september 2002

# Biography and bibliography

## Ellie Ga

Born in 1976 in New York, United States  
Lives and works in London, United Kingdom  
www.ellioga.info  
Represented by Bureau, New York

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### RECENT PERFORMANCES (selection)

#### 2015

*Eureka, a lighthouse play*, Guggenheim Museum, New York, United States; EMPAC, Troy, New York, United States; Royal Institute of Art, Stockholm, Sweden; Le Grand Café, Saint-Nazaire, France; Fondation Cartier pour l'art contemporain, Paris, France

*The Fortunetellers*, Guggenheim Museum, New York, United States; Frac Franche-Comté, France; EMPAC, Troy, New York, United States; Block Universe, London, United Kingdom

*Reading the Deck of Tara*, Frac Franche-Comté, France

#### 2014

*Eureka, a lighthouse play*, Playground Festival, Leuven, Belgium; The Kitchen, New York, United States

#### 2013

*The Fortunetellers*, Le Consortium, Dijon, France; The New Museum, New York, United States

#### 2012

*Square, Octagon, Cylinder*, Fondation Cartier pour l'art contemporain, Paris, France

—

### RECENT SOLO EXHIBITIONS (selection)

#### 2015

*The Fortunetellers: Recent Acquisitions*, Frac Franche-Comté, France

*Carré Octagone Cercle*, Le Grand Café, Saint-Nazaire, France

#### 2014

*It Was Restored Again*, Albright-Knox Art Gallery, Buffalo, United States

*Ellie Ga*, M-Museum, Leuven, Belgium

#### 2013

*Square, Octagon, Circle*, Grand Arts, Kansas City, United States

#### 2011

*At the Beginning North Was Here*, Milliken Gallery, Stockholm, Sweden

*This Was Later On*, Bureau, New York, United States

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### RECENT GROUP EXHIBITIONS AND SCREENINGS (selection)

#### 2015

*Storylines*, Guggenheim Museum, New York, United States

#### 2014

*Someone Like Me*, Murray Guy, New York, United States

#### 2013

*Arctic*, Louisiana Museum of Modern Art, Germany

*Walking, Drifting, Dragging*, The New Museum, New York, United States

#### 2012

*Memoirs of a Shy Pornographer*, Tidens Krav, Oslo, Norway

*Storytelling as Craft: Chapter One*, Kentucky Museum of Arts & Crafts, Louisville, United States

—

### EDUCATION AND RESIDENCIES (selection)

#### 2013

Residency, EMPAC, Rensselaer University, United States

Residency, Cité des Arts, Paris, France

#### 2012

Department for Marine Archaeology, Alexandria, Egypt

#### 2007-2008

Residency, Tara, scientific research vessel, Arctic Ocean

—

### PRESS (selection)

Patrice Joly, «Ellie Ga», 02, issue 72, winter 2014–2015

Colby Chamberlain, *Artforum*, September 2014

Ali Pechman, «Critic's Pick of Four Thousand Blocks», *Artforum.com*, April 2014

Clément Dirié, «L'évocation par l'image, entre souvenirs et imaginaire», *Le Quotidien de l'art*, 8 January, 2013

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\* article in the end of the press pack



# Biography and bibliography

## Giovanni Giaretta

Born in 1983 in Padua, Italy  
Lives and works in Amsterdam, Netherlands  
[www.giovanngiaretta.com](http://www.giovanngiaretta.com)

—

### SOLO & DUO EXHIBITIONS

2015

*WAS IT A CAT I SAW* with Simon van Til,  
De Kleine Kapel, Buitenplaats Koningsweg,  
Arnhem, Netherlands

*Vaalbara. Giovanni Giaretta / Renato Leotta*,  
Galleria FuoriCampo, Siena, Italia

2014

*Extra dry*, Milan, Italia

2012

*Studioshow*, Macro Museo d'Arte  
Contemporanea, Roma, Italia

—

### GROUP EXHIBITIONS (selection)

2015

*ON DEMAND 3*, Tegenboschvanvreden,  
Amsterdam, Netherlands

*REFERRING TO...*, Periscope, Salzburg, Austria

*Function Creep*, De Ateliers, Amsterdam,  
Netherlands

2014

*Echo Back*, Jarach Gallery, Venice, Italia

2013

*5x5Castelló*. Premi Internacional d'art  
contemporani Diputació, Castelló, Spain

*T-A-X-I*, Almanac Project, London,  
United Kingdom

*La plupart du temps*, La Tôlerie,  
Clermont-Ferrand, France

2012

*Out of Focus*, 365 archItaliaetti, Padua, Italia

*Livret IV*, Musée départemental d'art  
contemporain de Rochechouart, Rochechouart,  
France

*Opera 2011. Lunar Park. Artists Franceom the  
Atelier*, Bevilacqua La Masa Foundation, Venice,  
Italia

2011

*Run°3*, Room Galleria, Milan, Italia

*Livret III*, Motive Gallery, Amsterdam, Netherlands

*Corso Aperto*, Villa Sucota, Fondazione Antonio  
Ratti, Como, Italia

*100 drawings against the Vietnam War*, Komplot,  
Brussels, Belgium

2010

*Luna Park Party*, Perdaxius, Italia

*L'arpa Magica*, Lucie Fontaine, Milan, Italia

*Italiaolo Grosso*, Cripta 747, Turin, Italia

2008

*I sette arcobaleni*, Careof, Milan, Italia

2007

*91<sup>st</sup> Young Talents Collective*, Bevilacqua  
La Masa Foundation, Venice, Italia

—

### RESIDENCIES

2013

De Ateliers, Amsterdam, Netherlands

2012

Macro, Roma, Italy

Artiste en résidence, Clermont-Ferrand, France

2010

Résidences internationales aux Récollets, Paris,  
France

—

### EDITIONS (selection)

*Function Creep*, Sticking Ateliers 63, 2015

*To see an object, to see the light*, Mousse  
Publishing, 2011

*5x5Castelló2013*, Premi Internacional d'Art  
Contemporani Diputació de Castelló, 2013

—

### PRESS (selection)

«Studio visit #21 – Giovanni Giaretta»,  
*Curamagazine.com*

«Giovanni Giaretta – Ariane Michel,  
Passeggiando tra la natura», *Flash Art Italy*,  
issue 293, May 2011

# Biography and bibliography

## Július Koller

Born in 1939 in Piestany, Czechoslovakia; died in 2007 in Bratislava, Slovakia

Represented by gb agency, Paris

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### SOLO EXHIBITIONS (selection)

2015

*Július Koller, Retrospective*, MUMOK, Vienna, Austria; Museum of Modern Art, Warsaw, Poland

*A. for Atlantis*, gb agency, Paris, France

2013

*U.F.O.–naut JK (Július Koller)*, Martin Janda Gallery, Vienna, Austria

2010

*Science-Fiction Retrospective*, Slovak National Gallery, Bratislava, Slovakia

2003

*Utopia Station*, Venice Biennale, Venice, Italy

*Kölnischer Kunstverein*, Cologne, Germany

2006

*Július Koller & Jiri Kovanda, Index*, Swedish Contemporary Art Foundation, Stockholm, Sweden

1994

*Der Riss im Raum*, Martin Gropius Bau, Berlin, Germany

1991-92

*Sonds*, Slovak National Gallery, Bratislava, Slovakia

1965

*Park of Culture and Repose*, Bratislava, Slovakia

—

### GROUP EXHIBITIONS (selection)

2015

*Unorthodox*, The Jewish Museum, New York, United States

*Un Nouveau festival 2015 / Ping-Pong Club*, Centre Pompidou, Paris, France

*Art Has No Alternative*, tranzit.sk, Bratislava, Slovakia

2013

*Critique and Crises. Art in Europe Since 1945*, Kumu Art Museum, Tallinn, Estonia

2012

*Moving Forwards, Counting Backwards*, Museo Universitario Arte Contemporáneo, Mexico City, Mexico

*Musée des enfants de la danse*, Musée de la danse, Rennes, France

2007

*Learn to Read*, Level 2 Gallery, Tate Modern, London, United Kingdom

2000

*Art in Central Europe. 1949 – 1999*, Fundación Joan Miró, Barcelona, Spain; Ludwig Museum Budapest, Hungary; John Hansard Gallery, Southampton, United Kingdom

1999

*Global Conceptualism: Points of Origin (1950-1980)*, Queens Museum of Art, New York, United States

1997

*Face à l'Histoire (1933-1996)*, Centre Pompidou, Paris, France

1994

*After the Spring*, Museum of Contemporary Art, Sydney, Australia

1974

*Prospective '74*, Museo de Arte contemporanea, São Paulo, Brazil

1970

*J.K. Ping-Pong Klub*, Galerie für junge Künstler, Bratislava, Slovakia

—

### EDITIONS (selection)

*Július Koller, Science-Fiction Retrospective*, Slovenska narodna galeria, Bratislava, 2010

*Július Koller, Galéria Ganku*, edited by Daniel Grú, published by Schlebrügge.Editor, Vienna, 2014

—

### PRESS (selection)

Jan Verwoert, «Július Koller 1939–2007», *Frieze*, issue 111, November-December 2007\*

The Grand Tour, «Július Koller, Artist Bratislava», *Flash Art International*, October 2007

Lorraine Dumenil, «Nouvelles du Mont Analogue», *Art 21*, issue 17, Printemps 2008

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\* article in the end of the press pack

# Biography and bibliography

## Helen Mirra

Born in 1970 in New York, United States

Lives and works in Cambridge, United States

www.hmirra.net

Represented by Nelson-Freeman, Paris; Raffaella Cortese, Milano; Nordenhake, Stockholm/Berlin; Meyer Riegger, Karlsruhe/Berlin; Peter Freeman Inc., New York; Taka Ishii, Tokyo

—

### RECENT SOLO & DUO EXHIBITIONS (selection)

#### 2015

*Helen Mirra*, Nordenhake, Stockholm, Sweden

*Five colors*, with Anne Callahan, Meyer Riegger, Karlsruhe, Germany

#### 2014

*Waulked*, Peter Freeman, New York, United States

*Habitat de Transição*, Culturgest, Lisbon, Portugal

*Hourly Directional*, Radcliffe Center for Advanced Study, Cambridge, United States

*Hourly Directional*, with Ernst Karel, MIT List Visual Arts Center, Cambridge, United States

#### 2013

*Helen Mirra*, Raffaella Cortese, Milan, Italy

#### 2012

*gehend (Field Recordings 1-3)*, Haus Konstruktiv, Zürich, Switzerland

*Hourly directional field notation, Bretagne*, Taka Ishii Gallery, Tokyo, Japan

#### 2011

*Field Recordings 1-3*, KW Institute for Contemporary Art, Berlin, Germany; Bonn, Germany; Galerie Nordenhake, Stockholm, Sweden

*Swiss mountain transport systems, 8-channel version with percussion*, with Ernst Karel, Diapason, New York, United States

#### 2009

*Conscience de pierre*, Galerie Nelson-Freeman, Paris, France

—

### RECENT GROUP EXHIBITIONS (selection)

#### 2015

*tout le monde*, Crédac, Ivry-sur-Seine, France

*Ordering Nature*, Boesky East, New York, United States

*Under Construction*, Paramo, Guadalajara, Mexico

*Mountains with a broken edge*, La Bienal de La Havana, Cuba

*Walking Sculpture*, DeCordova Museum, Lincoln, United Kingdom

*Scientific Gardening*, Eres Stiftung, Munich, Germany

#### 2014

*SOME/THINGS*, Proyectos Monclova, Mexico City, Mexico

*Indeterminacy*, The Large Glass, London, United Kingdom

#### 2013

*Dust Breeding*, Churner and Churner, New York, United States

*Throw a rock and see what happens*, La Casa Encendida, Madrid, Spain

*L'image Papillon*, Mudam, Luxembourg

—

### PUBLIC PROJECTS

*Farbenweg, indirekter*, Universalmuseum, Graz, Austria, 2011

GSA Art in Architecture U.S. Border Station Project, Warroad, United States, 2010

*Instance the Determination*, University of Chicago, United States, 2006

—

### EDITIONS (selection)

*Edge Habitat Materials*, Whitewalls, Chicago, 2014

*gehend (Field Recordings 1-3)*, argo books, Berlin, 2013

—

### PRESS (selection)

«“Not-knowing is most intimate”: Helen Mirra in Conversation with Emmalea Russo», *artcritical*, 13 September 2015

Marco Tagliafierro, «Helen Mirra. Galleria Raffaella Cortese», *Artforum*, January 2014

Laurie Palmer, «Helen Mira», *Frieze*, issue 46, May 1999

Peter Elssy, «Reference Material», *Frieze*, issue 103, November 2006

# Biography and bibliography

## Abraham Poincheval

Born in 1972 at Alançon, France

Lives and works in Marseilles, France

Represented by Sémiose in Paris, France

—

### RECENT PERFORMANCES (selection)

2015

*Bouteille*, Centre international des arts de la rue, le citron jaune / Frac PACA, France

2014

*Dans la peau de l'ours*, Musée de la chasse et de la nature, Paris, France

2013

*604800 s / Tours*, Eternal Network, Tours, France

2012

*604800 s*, galerie HO, Marseilles, France

2011/2012

*Gyrovague, le voyage invisible*, Musée Gassendi, Digne-les-Bains, France and Il Filatoio, Caraglio, Italy

—

### RECENT SOLO EXHIBITIONS (selection)

2014

*Ours*, centre d'art La Halle Jean Gattégno, Pont-en-Royans, France

*Dans la peau de l'ours*, MAC/VAL, Vitry-sur-Seine, France; Musée Gassendi et CAIRN Centre d'art, Digne-les-Bains, France

2013

*≈ 5,0465 t*, Eternal Gallery, Tours, France

*Gyrovague le voyage invisible*, CAIRN Centre d'art, Digne-les-Bains, France

—

### RECENT GROUP EXHIBITIONS (selection)

2015

*La Rhétorique des Marées - Vol.1*, Esquibien Coast, France

*Un été dans la Sierra*, Frac Île-de-France, Le château de Rentilly, Bussy-Saint-Martin, France

*Chercher le garçon*, MAC/VAL, Vitry-sur-Seine, France

*Après avoir tout oublié*, Astéride, Friche belle de mai, Marseilles, France

2014

INSIDE, Palais de Tokyo, Paris, France

2013

*Ulysses, l'autre mer*, Frac Bretagne, Pontivy, France

*La Montagne Velten*, BDC, Marseilles, France

2012

*Explorateurs*, Musée de l'Abbaye Sainte-Croix, Les Sables d'Olonne, France

2011

*Moustique*, In situ Fabienne Leclerc, Paris, France

—

### EDITIONS (selection)

*Abraham Poincheval*, Editions Eternal Network, Tours, 2014

*L'épaisseur de la montagne*, Editions P, Marseilles, 2013

*604800s*, Editions P, Marseilles, 2012

—

### PRESS (selection)

Sara Gandillot, « Enfermez-le! », *Causette*, issue 61, november 2015\*

Judicaël Lavrador, « Abraham Poincheval : l'homme qui a vécu l'ours », *Beaux-arts magazine*, issue 359, May 2014

Christiane Dampne, « Un performeur claustrophile », *Mouvement*, issue 73, March-April 2014

Marie Darrieussecq, « L'ours ce psy idéal », *Libération*, 19, 20 & 21 April 2014

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\* extract in the end of the press pack

# Biography and bibliography

## Thomas Salvador

Born in 1974 at Saint-Cloud, France

Lives and writes in Paris, France

—

### WRITING AND MAKING

**2014**

*Vincent n'a pas d'écailles*, feature film, 78 min, production Christmas in July

**2009**

*Rome*, essay, 15 min, video

**2006**

*De sortie*, fiction, 15 min, 35 mm, Les films Hatari

**2006**

*Autoportrait romain*, 5 min, video, carte blanche for the programme Court-Circuit, Arte TV

Movie of announcement for Festival Entrevues, Belfort

**2004**

*Dans la voie. Portrait d'un guide au travail*, Documentary, 14 min, video, Les films Hatari, Collection « Portraits », Arte TV

**2003**

*Petits Pas*, fiction, 23 min, 35 mm, Local Films

**2001**

*Là ce jour*, fiction, 3 min 30, 35 mm, Local Films

**2000**

*Une rue dans sa longueur*, fiction, 7 min, 35 mm, Local Films

—

### GROUP EXHIBITIONS (selection)

**2010**

*La dernière Major de Serge Bozon*, Centre Pompidou, Paris, France

**2009**

*Rétrospective Jacques Tati*, Cinémathèque française, Paris, France

**2007**

Nuit des musées, Musée Rodin, Paris, France

Soirée Pointligneplan, Fémis, Lille, France

**2004**

*Cinéma de demain (Demain, dès l'aube)*, Centre Pompidou, Paris, France

—

### RESIDENCY

**2005**

Villa Médicis, Roma, Italy

—

### PRICES

« **Vincent n'a pas d'écailles** »:

Grand Prix du Jury, Festival International du Film Indépendant de Bordeaux

Prix du Public, Festival International du Film de La Roche-sur-Yon

« **Rome** »:

Prix du GNCR, Festival Côté Court, compétition essai - art vidéo, Pantin, France

« **Petits Pas** »:

Quinzaine des Réalisateurs, Cannes, France

Grand prix du jury, Festival Entrevues, Belfort, France

Grand prix du jury, Festival Images en régions, Vendôme, France

« **De sortie** »:

Prix Jean Vigo

Prix du public, Festival de Vendôme, France

Grand prix du jury compétition internationale, Festival de Namur, Belgique

Grand prix du jury. Lucca Film Festival, Italie

Grand prix du jury et Prix d'interprétation, Festival 5 jours tous courts, Caen, France

Prix d'interprétation, Festival Paris Tout Court, Paris, France

Prix de la Presse, Festival Côté Court, Pantin, France

Prix spécial du Jury Lycéen, Festival Cinésonne

« **Une rue dans sa longueur** »:

Grand prix du jury 2003, Festival Images en régions, Vendôme, France

—

### PRESS (selection)

Pierre Eugène, « Vincent n'a pas d'écailles, matière de l'image », *Artpress*, issue 420, March 2015

Isabelle Reigner, « Thomas Salvador, cinéaste en altitude », *Le Monde*, 18 February 2015

Isabelle Reigner, « Le burlesque fragile de Thomas Salvador », *Le Monde*, 9 June 2010

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\* article in the end of the press pack

# Biography and bibliography

## Renato Leotta

Born in 1982 in Italy

Lives and works in Turin, Italy

renatoleotta.blogspot.fr

Represented by gallery Fonti, Naples

—

### SOLO EXHIBITIONS

#### 2015

*Piccola Patria*, galleria Fonti, Naples, Italy

#### 2014

MUSEO (Cavalli e Cavalle, Cavalli, Cavalli),  
Cripta747, Turin, Italy

*Parking in Europe*, Amstelpark, Amsterdam,  
Netherlands

#### 2013

*Museo Archeologico Nazionale*, Wilson Project  
and Museo Nazionale E. Sanna, Sassari, Italy

*Centramento*, Torre Piacentini, Genoa, Italy

#### 2012

*Palomar*, galleria Gentili, Prato, Italy

*Con Gli Occhi Chiusi*, Galleria d'Arte Moderna e  
Contemporanea, Turin, Italy

#### 2011

*Belvedere*, galleria Collicaligreggi, Catania, Italy

#### 2010

*Mirror 1*, Barriera, Turin, Italy

—

### RECENT GROUP EXHIBITIONS (selection)

#### 2015

*11 settembre, Auto Tuning Torino*,  
Cripta747 / Club Tucano #12, Turin, Italy

*LISTE* Galleria Fonti, Basel, Switzerland

#### 2014

*The yellow side sociality, Italian Artist in Europe*,  
BOZAR, Palais des Beaux-Art, Brussels, Belgium

*To Meggy Weiss Lo Surdo, Happy Hours*,  
Co2 Gallery, Turin, Italy

*Greatest Hits*, Museo Apparente, Naples, Italy

*Tropical*, Yia Art Fair, Paris, France

*Contromichael*, Museo dell'Alto Garda, Arco, Italy

*Il rituale del serpente*, Fondazione Pastificio,  
Cerere, Rome, Italy

#### 2013

*One Thousand Four Hundred and Sixty*,  
Peep-Hole, Milan, Italy

*T-A-X-I*, Almanac, London, United Kingdom

#### 2012

*Les Associations Libres*, Fondation Antoine De  
Galbert, Paris, France

*Close Encountres*, Jeanroch Dard, Paris, France

*Out of range*, Macro, Rome, Italy

*Sotto la strada la spiaggia*, Fondazione Sandretto  
Re Rebaudengo, Turin, Italie

*A new idea of landscape*, galerie NaMiMa, École  
nationale supérieure d'art, Nancy, France

#### 2011

*Renato Leotta / Gintaras Didziapetris*, Fondazione  
Morra Greco, Naples, Italy

#### 2010

*Tre, fotografia contemporanea*, Fondazione  
Fotografia, Modena, Italy

*Sindrome Italiana*, Le Magasin, Grenoble, France

*New York Photo Festival 10*, Dumbo Art Center,  
New York, United States

*Leotta / Francois / Kosta-Thefaine*, Room, Milan,  
Italy

—

### PRICE

Premio Italia per la Fotografia Contemporanea  
Cassa di Risparmio di Modena, 2010

—

### PRESS (selection)

Paolo Emilio Antognoli Viti, «Note su Benoît  
Maire, Renato Leotta e Rossella Biscotti»,  
*Arte e Critica*, issue 79, October-December 2014

Gianluigi Ricuperati, «Giuseppe Penone,  
collective interview», *Flash Art Italia*, issue 317,  
July-September 2014

# Biography and bibliography

## Jessica Warboys

Born in 1977 at Newport, United Kingdom

Lives and works in Berlin, Germany and London, United Kingdom

Represented by Gaudel de Stampa, Paris

—

### SOLO EXHIBITIONS (selection)

2015

*Painting Sculpture Sound*, Gaudel de Stampa, Paris, France

*Glade*, M – Museum Leuven, Leuven, Belgium

2014

Ab Ovo, part of AV Festival, Laing Gallery, Newcastle, United Kingdom

Boudica, Outpost, curated by Adam Pugh, Oslo, Norway

2013

Films, Gaudel de Stampa, Paris, France

*Artists' Film International: Jessica Warboys*, Whitechapel Gallery, London, United Kingdom

2012

*Panther Print*, Gaudel de Stampa, Paris, France

*Tails*, Bielefelder Kunstverein, Bielefeld, Germany

*A painting cycle*, Nomas Foundation, Roma, Italy

2011

*Underlap, Volcano Extravaganza*, Stromboli, Italy

*No more summer of incompleteness*, Sutton Lane, London, United Kingdom

*Land & Sea*, Crédac, Ivry-sur-Seine, France

*Te Motutapu a Taikehu*, BF15, Lyon, France

2010

*Ballad of the Green Hoop*, Live/Film event, South London Gallery, London, United Kingdom

2009

*Parasol*, Gaudel de Stampa, Paris, France

2008

*Le Chant du Rossignol*, Foundry Darling, Quartier Éphémère, Montreal, Canada

—

### RECENT GROUP EXHIBITIONS (selection)

2015

*British Art Show 8*, Leed, United Kingdom

*Ab-Stretching the Canvas*, Jeanine Hofland, Amsterdam, Netherlands

2014

*Domesticity V*, Bali, Indonesia

*I Cheer a Dead Man's Sweetheart*, De La Warr Pavilion, Bexhill, United Kingdom

2013

*Placer*, Walden Affairs, The Hague, Netherlands

October Show, ESSEX STREET, New York, United States

*Ligegyldigt hvorhen, blot udenfor verden*, Nicolai Wallner, Denmark

2012

*dOCUMENTA (13)*, Kassel, Germany

*Au loin une île !*, Fondation d'Entreprise Ricard, Paris, France

2011

*Tableaux*, Le Magasin, Grenoble, France

*Token Took*, Chert, Berlin, Germany

2010

*Les Vagues*, Frac des Pays de la Loire, Carquefou, France

*The October Show*, Limoncello, London, United Kingdom

*Monsieur Miroir, Selected for 12th Ricard Foundation Prize*, Paris, France

*Solar skill*, Fluxia Gallery, Milan, Italy

—

### EDITIONS (selection)

*dOCUMENTA (13) Catalog 3/3 – The Guidebook* Vanelephant, Sternberg Press, Berlin, 2003

*A l'étage*, Editions Jeu de Paume, 2011

*Ne Pas Jouer avec des Choses Mortes*, JRP Ringier, Presses du réel, Dijon, 2008

—

### PRESS (selection)

Marie de Brugerolle, «Jessica Warboys in a pocket of time», *Le Quotidien de l'art*, issue 472, friday 25 october 2013

# Biography and bibliography

## Guido van der Werve

Born in 1977 at Papendrecht, Netherlands

Lives and works in Hassi, Finland; Berlin, Germany and Amsterdam, Netherlands

www.roofvogel.org

Represented by Monitor, Rome; Juliette Jongma, Amsterdam; Marc Foxx, Los Angeles and Luhring Augustine, New York

—

### RECENT SOLO EXHIBITIONS (selection)

#### 2015

*Guido van der Werve*, Esker Foundation, Calgary, United States

*kehäpäätelmä (circular reasoning)*, city art Museum, Jyväskylä, Finland

#### 2014

*Nummer Veertien, Home*, University of Michigan Museum of Art's, black box Media Gallery, Michigan, United States

Cultural Cartographies, New Genres Gallery, Utah Museum of Contemporary Art Salt Lake City, United States

*Véritables préludes flasques (pour un chien)*

*2/4 Guido van der Werve*, Maison Polulaire, Montreuil, France

#### 2013

*Guido van der Werve*, GAMEC, Bergamo, Italy

*Nummer veertien*, CCA, Warsaw, Poland

*Guido van der Werve, Secession*, Vienna, Austria

*Nummer veertien*, Stedelijk Museum, Amsterdam, Netherlands

#### 2012

*WORKS 2003-2009*, Luhring Augustine, Bushwick, United States

*Emotional Poverty*, Kuenstlerhaus Bethanien, Berlin, Germany

#### 2011

*Emotional Poverty*, Galerie Juliette Jongma, Amsterdam, Netherlands

*Minor Pieces*, the model arts and Niland Gallery, Ireland

*Nummer vier*, Opera house, Vita Kuben, Umeå, Sweden

#### 2010

*Minor Pieces*, Charles H. Scott Gallery, Vancouver, Canada

*Nummer twaalf*, Prix International d'Art Contemporain de la Fondation Prince Pierre de Monaco, Chapelle de la Visitation, Monaco

*Guido van der Werve*, Gallery Juliette Jongma Amsterdam, Netherlands

—

### 2015 GROUP EXHIBITIONS (selection)

*City Limit*, The Journal Gallery, New York, United States

*Eppur Si Muove*, Mudam - Musée d'Art Moderne Grand-Duc Jean, Luxembourg

*White noise*, Kunsthaus Glarus, Switzerland

*Doma Art Festival*, Sofia, Bulgaria

*Collective Collection, exposition autour de la collection de Laurent Fievet, VOLET III*, BBB, Toulouse, France

*Landscape in Motion - Cinematic Visions on an uncertain Tomorrow*, Kunsthaus, Graz, Austria

Istanbul Biennial, Istanbul, Turkey

*Moscow Medium Forum*, Manege, Moscow, Russia

*Dancing Light, let it move you*, Huis Marseille, Amsterdam, Netherlands

*Sebald Variations*, CCCB, Barcelona, Spain

*Nordic Fact*, Bang Centre, Montreal, Canada

—

### EDITIONS (selection)

*Las variaciones Sebald / Sabald Variations*, Centre de cultura contemporània, Barcelona, 2015

*Nummer vijftien: at war with oneself – the sport works, 2008–2012*, Secession, Vienna, 2013

*1985–2010: Luhring Augustine*, Luhring Augustine, New York, 2010

—

### PRESS (selection)

Sasha Zhao, «Guido van der Werve: A Requiem in Three Parts», *LEAP*, 10 April 2015

Aimee Walleston, «Guido van der Werve - Luhring Augustine», *Art in America*, issue 10, November 2012

Marjoerie Micucci-Zaguedoun, «Guido van der Werve, attention à la marche», *Poptronics*, 28 October 2009\*

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\* article in the end of the press pack



# Text:

Tacita Dean, «And he fell into sea», *Bas Jan Ader: Please Don't Leave Me First*, Boijmans Van Beuninge, 1st Edition, 2006

1/2

## And he fell into the sea

Tacita Dean

*But the young Icarus, overwhelmed by the thrill of flying, did not heed his father's warning, and flew too close to the sun whereupon the wax in his wings melted and he fell into the sea.*

Simon Crowhurst, who was fifteen and at school in 1975, remembers the disappearance of Bas Jan Ader; he remembers it very precisely because it was spoken about in connection to his own father's disappearance six years earlier. How his father had disappeared in the ocean was still a mystery to him. It was incomprehensible; alien even. It was a time when people, whole boats went missing in the Bermuda Triangle without rational explanation: strange algae consuming the oxygen out of the sea and causing a vacuum in the air above. Buoyancy was lost and everything became as lead. This was better than the truth, which he only discovered some months later when he took *The Strange Last Voyage of Donald Crowhurst* out of his school library, and his father's fraudulent journey and agonised death at sea was revealed to him. So Bas Jan Ader's disappearance confirmed only that his father was somehow not alone out there and that one day these unfathomable disappearances would have to be resolved.

With disappearance will always come the hope of reappearance. At the same school was the son of John Stonehouse, the British Labour Member of Parliament who left a pile of his clothes on Miami beach in 1974 to stage his own suicide. A minute's silence was held in the Commons and his obituary was published. Australian detectives, acting on a tip-off that Lord Lucan had at last surfaced in Melbourne, inadvertently came across Stonehouse living under an assumed name. He had reappeared.

The boys, Crowhurst and Stonehouse were grouped together at school as many believed Donald Crowhurst had also staged his own death and was living another life in a multitude of reported places. When Ader was reported missing, he joined their fathers' group. After all he was an artist, making a work of art. Everyone believed he would reappear.

But Bas Jan Ader was not a man of stunts. He was making a work of art, but his work of art was not to disappear. He wanted to cross the ocean alone, in answer to the journey that had brought him to California in the first place. He had sailed there as a deckhand and wanted to sail back: to arrive and leave by sea - a romantic equation and obvious apotheosis. His audacity lay only in his desire (casual but nonetheless mindful) to also break the world record by making the trip in the smallest ever boat: 2 feet and 2 inches smaller than the last successful passage. *Ocean Wave* was probably not even double his body's length.

Ader was a master of gravity. But when he fell, all he would say was that *it was because gravity made itself master over him*. He understood the necessary surrender and decisiveness of purpose needed to make gravity his companion, unlike the prosaic James Honeycutt in *The Boy Who Fell Over Niagara Falls*, whose misjudgement of the supremacy of water, left him trying desperately to reverse his ineffective outboard motor on the brink of the Niagara Falls. It is a bad sailor who trusts his engine. Bas Jan Ader probably felt closer to the boy whose very lightness would be his protector as he fell the 161 feet to certain death.

Did Ader feel protected because he was making a work of art? Protected in his pursuit of the sublime, which suspends all truth and postpones the realisation that we are, in fact, dully mortal? More than anyone, he played with this engagement - laid himself open to the possibility of death. Taunted it. Provoked it. Fell for it. Sadly we can only glimpse at the enormity of Bas Jan Ader's

# Text:

Tacita Dean, «And he fell into sea», *Bas Jan Ader: Please Don't Leave Me First*, Boijmans Van Beuninge, 1st Edition, 2006

2/2

## And he fell into the sea

Tacita Dean

feat because he failed. Had he completed his Part Two, we would never think enough of what it takes to sail alone across the Atlantic in a boat barely bigger than most sailors' dinghies.

It is perhaps the most unsettling fact of all to learn that *The Strange Last Voyage of Donald Crowhurst* was found in Ader's faculty locker in Irvine some time after he had disappeared. We have to suppose he read it. We have to suppose he imagined Crowhurst's anguished journey in the light of his own incipient one, even if it was only to dismiss it. We have to suppose he knew, as he set out, that there were many ways to fail as there were many ways to succeed.

Icarus, blinded by the elation of his ascent, failed and fell: fell to fail. His was a journey up that came down. Crowhurst's was a journey along: flat, doomed and sorrily human. His fall was wretched, unimagined, unannounced and wholly practical. But for Bas Jan Ader to fall was to make a work of art. Whatever we believe or whatever we imagine, on a deep deep level, not to have fallen would have meant failure.





## Ellie Ga

By Patrice Joly

Ellie Ga's praxis borrows from different cognitive and narrative structures, such as the essay, the scientific documentary and storytelling, which the artist presents in filmic installations backed up by many by-products: photographs, slide shows, videos, and the like. Her work is invariably the outcome of a major personal engagement entailing lengthy periods of immersion in significant contexts from which the matter required for her output emerges. The decision to produce work issues from things unforeseen which the artist manages to grasp and go along with, beyond the mere fact of their unexpected appearance, calling to mind the manner of the Surrealists. For *Pharos*, it is the extraordinarily rich context of studies of Alexandria and the construction of the great lighthouse which becomes the base of a half-scientific, half-biographical investigation with, in the background, the myth of the god Thoth, inventor of writing and symbol of the "modern" organization of knowledge; the project is developed at the M-Museum in Leuven in the form of the video installation *Four Thousand Blocks*, around which subsidiary pieces function like so many "further investigations". The performance *Eureka, a Lighthouse Play*, programmed at the same time in the Festival Playground, acts like an echo of this powerful reflection on the circulation of images.

*Mehr Licht*<sup>1</sup>, we are tempted to think as we peer at the itinerary that prompts Ellie Ga's interest in the island of Pharos, after making a northerly journey during which she was starved of sunlight

during those endless months of Arctic darkness. Be it a real scientific pull or a need to draw closer to what she interpreted as a sign of destiny, the fact remains that on emerging from her long northern night and seeing the first glimmer of the inhabited world in the form of a beam of light coming from a lighthouse, the young artist decided to devote herself fulltime to studying Pharos, the site which lent its name to the famous edifice whose flashing light could be seen up to more than 100 miles from the shores of present-day Egypt, which is why it became one of the seven wonders of the world. *Pharos* is part and parcel of this symbolically and biographically very marked context as an "integral" project which, in the wake of a long scientific expedition in the Arctic on board a research vessel, involved nothing less than an immersion in both a city and a civilization, Alexandria and Egypt, hitherto totally unknown quantities for the artist. Rather than downplaying the unusual nature of this signal rising up from the darkness, Ellie Ga decided to turn it into something almost like an omen, and make it her road map for the months not to say years to come. As such it comes close in attitude to the Surrealists when these latter realized that they wanted to decipher the existence of a hidden itinerary in the forest of signs: the desire to let themselves be guided by chance and the unexpected, and not repress those things but, quite to the contrary, turn them into nothing less than a vade mecum-like handbook, a fully consenting connection with the world. Ellie Ga's work is in fact steeped in this attraction to the unforeseen which guides her throughout her Egyptian quest—and in her earlier works, too—which leads her nowhere else than to encounters with remarkable people, quick and dead alike: as such, Egyptology together with its researchers, its historical characters, its deities, both major and minor, and its methods is an extraordinary ballpark, a tremendous mine of narratives, some part and parcel of the very principle of archaeological studies, while others, in the making, combine with the former and form an impressive magma which the artist moves about in all directions, not without a certain pleasure.

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The history of Pharos is above all else an extraordinary history of words, caught in a no less extraordinary movement involving one civilization being absorbed by another, and one language by another. For those highly skilled navigators who regularly dropped anchor in that great Mediterranean port, the association between territory and sovereign was something quite usual because Pharaoh also meant the land of Egypt... When the Greeks settled on the island, they gave it the slightly altered name of Pharos, from Pharaoh, and, when the lighthouse was completed, it kept this metonymic name which refers more to its location than to its function. The name Pharos subsequently passed unobstructed through the Greek tongue, ending up, after making its way through Latin, with the derivatives which we all know: *le phare*, *il fàro* and *o farol*. This first occurrence of an etymological shift has its significance, it gives structure to the artist's project as she tries to show how—if we were not already sufficiently aware of as much—language and words undergo many different alterations, uncertain translations and re-appropriations, as well as misuses and even misinterpretations. Ellie Ga thus sheds light on the importance of power structures in the formation of language, which even, in an intrusive manner, find their way into its meaning. This is not that surprising, after all, in relation to the Egyptian civilization, whose ultra-“pyramidal” organization invented the order of scribes to underpin and develop the pharaoh's power by way of the set of his representations. On the face of it, the artist's idea is not to get into applied linguistics, yet we do feel that she takes a certain pleasure in following this original deviance which cascades its way towards its final destination. The example of the god Thoth is extremely revealing: his name lies at the root of an extraordinary linguistic shift which proceeds from the reference to the figure 8—Khemenu for the Egyptians, then taken up by the Arabs to become *el chimia*, then alchemy, the science of esoteric transformations—right down to our modern chemistry. This ibis-headed deity, mythical founder of writing and language, is also the god of chance, the inventor of dice, becoming Hermes Trismegistus for the Greeks, who added an extra string to his divine bow, that of the voyage. His figure permeates the exhibition from one end to the other: *Four Thousand Blocks* retraces his legend in the form of a video triptych. In the middle we find the “principal” narrative whose meandering plot intermingles overlaid and clashing tales; on the left, we can make out the artist's hands in the process of handling a photograph in a developing tray, a photo which turns out to be of two huge stone blocks at the entrance to the port of Alexandria, on which are painted two and five dots, like two outsized dice (*Projection Harbor*, 2013); on the right, two hands, once again, which are selecting letters in order to compose a text evoking the myth of the god, which we find further on in the exhibition in the form of a typographical print (*Pharmakon*, 2012), a print without ink which emphasizes the ghostly character of the writing. Between the image in the making and the word fading, the central narrative has trouble blazing a trail for itself, the allegory of the illusory nature of knowledge being incarnated in the figure of Thoth, god of writing and knowledge, but also of chance...

The Mediterranean, cradle of civilizations if ever there was, was dominated by the Egyptians until the arrival of Greek culture, one of whose major representatives, Ptolemy, Alexander's general, would launch the construction of the lighthouse, three centuries before the beginning of the Christian era. The lighthouse is a construction whose size and elevation may be compared with the tallest of our skyscrapers, it was the symbol of the civilization which saw the opening of Alexandria University at the same time as it ushered in an age of intense cultural influence. More than 20 centuries later, a scientific expedition led by the French archaeologist Jean-Yves Empereur made a discovery of paramount importance: a collection of thousands of blocks

lying on the sea bed, evidently coming from the old lighthouse, and thus bringing fully to light the story of the seventh wonder of the world which the countless ins and outs of history, combined with catastrophic seismic activity, had erased from the radar screens of current scientific knowledge.

So it is within this very dense context that we see the development of *Pharos* which, like all the artist's earlier projects, has an almost scientific dimension likening it to the form of the essay. For her project, the artist enrolled at Alexandria University and there, for several months, embarked upon undersea archaeological studies. The leading experts in the field—Jean-Yves Empereur, director of the Centre of Alexandrian Studies, and Kamal Sadou el Saadat, director of antiquities—became the leading figures in a narrative told by several voices and taking many different paths, to whom we must add the various major figures of Egyptian mythology, as well as the great early 20th century German historian, Hermann Thiersch, responsible for renewed interest in the lighthouse. This abundance of players with their different backgrounds partly explains the loose form of a work whose ultimate aim remains unknown to us. The excess of information swiftly becomes a handicap for constructing any kind of certainty whatsoever, with the artist using a whirlwind of images and documents of every kind, which end up making us dizzy. She herself seems lost when the conclusions of the researcher, Jean-Yves Empereur, are called into question by evidence produced by his close female associate, or when, wishing to subject the official narrative to the test of reality by carrying out his own dives and talking in English to the guide swimming with him to the seabed, the answer comes in Arabic (*Sayed*)... Ellie Ga knows only too well how to play with this feeling of disorientation, again emphasized in the performance *Eureka*, a *Lighthouse Play*, stemming from the same Egyptian experience. In a shrewdly orchestrated way she juggles with the transparencies on the overhead projector, compounded by the scansion of archival documents and her own diving films by way of a video projector. The authenticity of the remains is also called into question: slap bang in the middle of the performance, we learn that the famous blocks which monopolize all the attention of the team of archaeologists—and of the artist herself—are removed from the water in order to be cleaned before being dropped back into the sea and then re-photographed to meet the needs of tourist brochures, thus adding to the confusion, by pinpointing the duality/duplicity of the images and the at once symbolic and prosaic struggle to ensure control of them. Should we understand this work as a way of thinking about the relativity of knowledge? The myth of Thoth, which is much referred to in the various works in the exhibition, may offer an embryonic answer: the sovereign's answer to this deity, who thought that by offering writing to the king of the Egyptians, he would make the people wiser and offer it more memory, was that it was not the gift of memory that he was offering them, but rather the drug of remembrance. In the mouth of the director of antiquities of Alexandria, talking with the artist in *Four Thousand Blocks*, the myth is used to explain the predominance of the oral tradition in Arab civilization; the argument which he puts forward to underpin his thesis is that of the impossibility of remembering his wife's telephone number, entered in his smartphone, proof, if need there were, that writing is the enemy of memory. The myth is henceforth rewritten using the words: “Writing has not given us the gift of remembering but the poison of forgetting...”

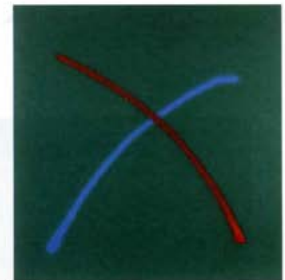
1. *Mehr Licht!* [*More light!*] are the words allegedly uttered by Goethe on his death bed, variously interpreted by different commentators as that great mind's regret that he had not been able to amass enough knowledge during his lifetime, while others go along with the more prosaic dimension of asking someone to open the window for him so that he might have a last look at the daylight.

# Text:

Jan Verwoert, «Július Koller 1939–2007»  
Frieze, issue 111, November-December 2007

OBITUARIES

## Július Koller 1939–2007



Július Koller  
*Backhand-Forehand Ored*  
*Kultúrna Sitácia B.*  
(U.F.O.)  
1990

Although it is now almost two months since I received the sad news that Július Koller had died from a heart attack, I am still struggling to accept it. Koller was one of those people who, like a much-loved parent, you unconsciously expect always to be around, because they foster a feeling you thrive on: they inspire confidence in the possibility of living as you want to live and doing what you want to do simply by virtue of the way they are and how they go about their lives. In this sense the philosophical humour, provocative critical wit and, fundamentally, the unruly optimism that Koller articulated in his Conceptual art practice and embodied as a person were a source of inspiration that I now can't do without; they constituted an irrefutable argument for making art and pursuing criticism, and for the joy that can be gained from doing so, no matter how marginal such activities may appear to society at large. I believe that Koller will have inspired similar feelings in many others, and I know for certain how much he meant to Roman Ondák, not only as a friend but also as the progenitor of the existentially engaged Conceptual art that Ondák continues to practice.

The historical context in which Koller, who was born in 1939, developed his work in Bratislava during the late 1960s was marked both by the hopes entertained during the 'Prague Spring', when strict communist policies were

Július Koller  
*Univerzálny Futurologický Otáznik*  
(U.F.O.)  
(Universal Futurological Question Mark)  
1978

briefly relaxed, and by the violent quelling of this 'thaw' period in August 1968 by the armies of the Warsaw Pact. Against the backdrop of this violence, Koller's art appears as a gesture of defiant opposition: the erratic poetic wit at play in his work implies an uncompromising insistence on the Utopian potential of free thought and intersubjective communication in the face of authoritarian social order. For over 50 years Koller sustained his practice on the margins of society with minimal means and great resilience. He realized his works in the form of simple diagrams drawn on index cards or developed in conceptual paintings, as well as in the form of symbolic gestures that he performed in both public and private spaces, sometimes just for the camera. Koller called these gestures 'anti-happenings', a term that describes them well. At times they consisted of a question mark or a wave line being 'graffitied' in whipped cream onto walls in public places (*Univerzálny Futurologický Otáznik*, Universal Futurological Question Mark, 1972); at others they took the form of a table tennis match staged in a gallery as a model of direct intersubjective exchange (*J.K. Ping-Pong Club*, 1970), or of the redrawing of lines on a tennis court, designated as a minimal yet fundamental form of agency by the title *Time/Space Definition of the Psychophysical Activity of Matter* (1968).

While his sense of irony may have come from the heart of Old Europe, Koller had a laid-back cheekiness that felt almost Californian. Wordplay was a central focus of his work, in particular the acronym U.F.O., which he adapted in his diagrammatic drawings to stand variously for *Univerzálna Futurologická Organizácia* (Universal Futurological Organization, 1972–3), *Univerzálny Filozofický Ornament* (Universal Philosophical Ornament, 1978) or *Underground Fantastic Organization* (1975), and which also appeared in a series of slapstick self-portraits titled 'U.F.O.-naut' (1970–2007). These infinite variations on a common cipher constituted a insistent incantation of the Utopian principle. Friedrich Nietzsche argued that to realize a fundamental critique of 'bad faith' means to move beyond cynicism and embrace a *radical optimism* that exceeds the petty dialectics of expectation and disappointment. In his approach to life and art as the U.F.O.-naut, Koller embodied precisely this: he actualized the potential of his imagination as a form of existential agency. As we get entangled in the strange possibilities of art and ideas, we all become U.F.O.-nauts and are deeply indebted to Koller, our patron saint of U.F.O.-nauts. To practise the defiant exuberance of his optimism then, seems a sincere way to mourn his death and celebrate the philosophy of his art and life.

Jan Verwoert

C  
*La cabine d'effeuillage*

champs, des autoroutes, des forêts. » Redécouvrir le monde et l'espace en l'abordant sous un angle différent, c'est toute l'entreprise d'Abraham Poincheval et de son comparse. En 2006, ils installent un camp d'altitude sur le toit d'un building en Corée du Sud. « Tous les grands sommets ont été explorés. Pas celui-ci ! » justifie Abraham. En 2008, ils creusent un tunnel, à Murcie, en Espagne : un voyage sous terre à moins d'un mètre par jour pendant vingt jours. Début de l'exploration de la notion d'enfermement dans des espaces souterrains ou, pour le moins, étroits. « Un jour, bien avant ces travaux-là, je suis allé chercher Abraham à la gare de Bourg-Saint-Maurice, en Savoie », se souvient Jean-Paul Hirsch. « Eh bien, il avait passé quatre heures dans un sac de voyage, dans la soute à bagages. Les gens balançaient leurs valises sur lui. Pour lui, c'était un moyen à la fois ludique, expérimental et économique de voyager. »

Poincheval et Tixador finissent par se séparer, en très mauvais termes. Il faut continuer en solo. Abraham démarre alors une épopée à travers la montagne, de Digne-les-Bains jusqu'à Caraglio, en Italie, en poussant une immense capsule métallique de 70 kilos, qui lui sert de maison, de véhicule et de caméra. L'expérience s'appelle Le Gyrovague, terme qui désigne un moine errant et solitaire. 300 kilomètres en quatre sessions d'une à deux semaines. Quatre saisons, en avançant avec une extrême lenteur. « Je voulais être une sorte de Youri Gagarine au ras du sol. » D'ailleurs, les gens qu'il croise sur son passage hallucinent. « Une dame m'a dit : "Vous êtes comme la comète de Halley. C'est qu'une fois dans la vie", raconte Abraham avec émotion. Les gens dans leur montagne ne connaissent rien à l'art, mais ça existe pour eux parce que tu traverses leur existence à un moment. Chacun se sent dépositaire d'une partie de l'histoire du projet. Ils sont d'ailleurs nombreux à être venus à l'expo ensuite. »

Toutes les performances de Poincheval suscitent des réactions fortes. Et c'est bien l'objectif. Quand il s'est enterré une semaine dans un trou de 1,80 m de haut sur 1 mètre de large, et recouvert d'une pierre de 3 tonnes, à Tours (Indre-et-Loire), l'artiste s'est d'abord fait insulter, puis ce fut l'adoration. « Des gens ont fait

100 kilomètres pour venir voir la pierre. Ils me parlaient à travers elle : une dame, de sa fille qu'elle avait perdue très jeune. Une violoniste, de son instrument qu'elle venait d'acheter. C'est ça une ville. Je voulais que les gens fassent de cette pierre leur monument », explique Abraham. L'année dernière, quand il a vécu pendant treize jours dans la peau d'un ours, au musée de la Chasse et de la Nature, à Paris, en mangeant des baies et du miel pour mieux entrer en communion avec l'animal, le public encore chuchotait à l'oreille de l'animal. La sculpture de l'ours a d'ailleurs récemment été vendue à un collectionneur.

**LA VIGIE DU FINISTÈRE**

La cote de Poincheval sur le marché de l'art monte en flèche. Après quelques années de galère, l'artiste vit bien de son travail. Même s'il continue de donner des cours de sculpture à l'école d'art de Digne-les-Bains. Les défis physiques et psychiques d'Abraham sont financés, subventionnés et représentés par une galerie. Cet été, l'artiste Ariane Michel a invité Abraham à faire la vigie en haut d'un mât pendant six jours, à 6 mètres de haut, sur le rivage d'Esquibien, dans le Finistère : « Il est habité par son travail d'une manière très particulière. La veille du démarrage, il était déjà en train de se mettre en condition, de se

concentrer. Il est à l'écoute et généreux, mais il a aussi une grande capacité de silence et d'intériorité », explique-t-elle. Là encore, les gens traversaient les joncs piquants et hostiles pour aller à sa rencontre : « Il a motivé des sentiments presque religieux », ajoute Ariane Michel.

L'angoisse n'est pas exempte de toutes ces performances. Mais elle fait partie du jeu. Abraham a appris à canaliser, grâce à la méditation et des exercices de respiration. « Pour moi, il revisite le quotidien en prenant des points de vue différents. En restreignant considérablement son espace vital, il réinterroge son existence, son corps, sous un angle nouveau. Car la pensée, dans ces situations extrêmes, ne peut que se former autrement », analyse Évelyne, sa mère.

Mais le plus séduisant chez lui reste sa capacité à générer du rêve et de la poésie. En 2016, ce lilliputien des temps modernes remontera le Rhône dans une grande bouteille en verre. « Le message ce sera moi ! » s'amuse-t-il. Et savez-vous ce qu'il mijote pour bientôt ? Marcher sur les nuages ! « Il va le faire, c'est certain », assure Nadine Gomez. Jean-Paul Hirsch en est également convaincu : « Abraham rend possible l'in vraisemblable. » « Il est au-delà du rêveur, il voit le rêve dans le réel », conclut Ariane Michel. À lui le septième ciel. À nous l'émerveillement. ♣



L'année dernière, Abraham Poincheval a vécu treize jours dans un ours, au musée de la Chasse et de la Nature, à Paris.

## Le Monde

## CULTURE

## Thomas Salvador, cinéaste en altitude

## RENCONTRE

**D**ans *Vincent n'a pas d'écaïlles*, son premier long-métrage, Thomas Salvador joue Vincent, garçon fin et discret, peu loquace, qui acquiert, dès qu'il plonge dans l'eau, une puissance surhumaine. Il n'a pas d'écaïlles, mais bondit comme un dauphin, fend l'eau comme un narval, se bat comme une mangouste qu'on aurait dotée d'une force de cachalot.

Thomas Salvador, lui, est du genre bavard. L'eau n'est pas son élément, ce serait plutôt la montagne, et le cinéma : « *Quand j'avais 12 ans, je voulais être cadreur. A 13-14 ans, j'ai su que je voulais réaliser des films, mais je voulais aussi être guide de haute montagne. A l'école, quand il fallait remplir la case "professions envisagées" je mettais : cinéaste/guide de haute montagne/cinéaste de*

*haute montagne.* » Autodidacte, ce grand garçon au visage pâle, parisien, a passé une partie de sa jeunesse à gagner sa vie sur des chantiers et à s'user les fesses sur les fauteuils de la Cinémathèque française. « *Je me suis formé "à l'ancienne"* », dit-il.

## « J'aime le fantastique »

A 22 ans, la possibilité de travailler sur des tournages – d'abord comme stagiaire régie puis à de nombreux autres postes – le conduit à abandonner son rêve de devenir guide de haute montagne. En revanche, il deviendra bien cinéaste de haute montagne. En 2004, il réalise, dans le cadre d'une commande d'Arte, le portrait de l'alpiniste et guide Patrick Béraud.

Le film, un court-métrage qu'il a tourné en étant encordé à lui, dans l'escalade d'un pic rocheux, s'appelle *Dans la voie* : portrait d'un

*guide au travail.* Avant *Vincent n'a pas d'écaïlles*, Thomas Salvador a réalisé cinq courts-métrages, qui ont beaucoup tourné en festivals et lui ont assuré une reconnaissance critique. Ce faisant, il a affiné son style, un burlesque minimaliste tendance écolo, cousin de celui des circassiens intellos du groupe Ivan Mosjoukine (dont fait partie Vimala Pons, qui joue dans *Vincent n'a pas d'écaïlles*) ou du metteur en scène de théâtre Philippe Quesne, exploitant à plein les éléments du décor, les objets les plus banals, les gestes du quotidien et les mots, qui acquièrent dans ses films, où l'on en prononce très peu, une expressivité particulière.

« *Au cinéma, j'aime voir des choses qui ne sont pas présentes dans la vraie vie, j'aime le fantastique, les comédies musicales, les films de kung-fu : j'aime quand le langage est pris en charge par plein d'autres*

*choses que la parole... Même si j'adore Rohmer, cinéaste de la parole par excellence, moi j'ai envie de prendre en charge la psychologie par un raccord, une attitude, un changement de lumière.* »

Thomas Salvador n'est pas seulement cinéaste de haute montagne. Il a dansé pour la chorégraphe Julie Desprésaires, il est aussi acrobate... Ce grand admirateur de Buster Keaton, de Jacques Tati, de

Nanni Moretti, qui étaient tous, comme lui, acteurs de leurs propres films, aime s'exprimer « avec [son] corps ».

## Enchantement

Dans le cinéma français, sa voix singulière dialogue avec celles de quelques outsiders, comme Alain Guiraudie, avec qui il partage un amour pour l'artisanat, une propension à l'enchantement du quotidien, à l'humour, à la légèreté... « *Il y a un cousinage, c'est certain. Hier, j'étais invité à présenter. Ce vieux rêve qui bouge. C'est un film magnifique, qui parle de mille choses fondamentales. Il y a un point de vue politique bien sûr, dans le fait de montrer ces acteurs-là, qu'on ne voit jamais au cinéma, ces corps d'hommes de 60 ans, en préretraité, poilus, qui ont du ventre... C'est presque militant chez Guiraudie. Chez moi, c'est juste là.* »

Pour mettre en scène les ex-

ploits de Vincent, Thomas Salvador a refusé de recourir aux effets spéciaux numériques. Il tenait à faire sentir « *la matérialité du saut* », quitte à ce que celui-ci culmine dix fois moins haut qu'il aurait pu. « *Dans Thor, les personnages se balancent du feu, des planètes. On sait qu'on peut tout faire maintenant, et on joue à y croire. Ce n'est pas grave. Mais ce n'est plus la même excitation. Dans mon film, je voulais qu'il y ait du réalisme dans le fantastique.* »

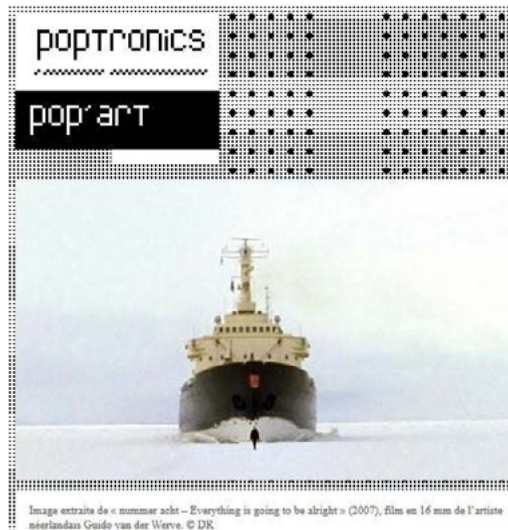
Pour ce cinéaste qui n'aime rien tant que fabriquer, *Vincent n'a pas d'écaïlles*, ce fut d'abord « *dessiner les systèmes de poulies, de trampolines, de vérins hydrauliques* », toute cette mécanique avec laquelle il a littéralement créé les pouvoirs de son superhéros. Et en cinéma comme en tout, rester fidèle à son plaisir est souvent la meilleure manière d'en donner. ■

ISABELLE REIGNER

**Son style :  
un burlesque  
minimaliste  
tendance écolo,  
qui exploite  
à plein  
les éléments  
du décor**

# Text:

Marjoerie Micucci-Zaguedoun, « Guido van der Werve, attention à la marche »  
Poptronics, 28 October 2009



< 28'10'09 >

## Guido van der Werve, attention à la marche

Un homme marche. Seul. Une marche zigzagante, sans fin, d'un pas d'une belle obstination. Une marche paradoxale, tant elle semble n'être qu'un surplage. L'homme marche sur la banquise. Enfermé dans sa marche. Derrière lui, à quelques mètres, un brise-glace fend la surface glacée, dans un bruit sourd, omniprésent, inexorablement. L'homme et la machine sont comme indifférents l'un à l'autre, « pièces humaines » rapportées dans ce paysage polaire. Chacun dans sa marche, dans son avancée imperceptible ou mécanique, dont « nummer acht - Everything is going to be alright », film en 16 mm de l'artiste néerlandais Guido van der Werve, ignore le but possible. L'homme ne semble redouter aucun danger. Le bateau accomplit sa tâche, sorte de navire fantôme dans une immensité intolérablement blanche et sans horizon, à moins de penser que nous, spectateurs, soyons cet horizon. Deux forces mouvantes et figées, tout à la fois, posées, là, dans un temps en boucle. Surgissent alors idées et sensations, et une fascination visuelle et sonore certaine.

### Épopée solitaire

Que fait là cet homme ? Cet homme qui est l'artiste lui-même, Guido van der Werve, né en 1977 à Papendrecht, près de Rotterdam, reconnu dans le monde anglo-saxon, vu à la dernière Manifesta 7 en 2008 et à Art Basel cette année, et enfin montré en France grâce à l'exposition « Minor pieces » à l'Institut néerlandais de Paris. Que fait-il ? Une performance, dans la lignée des artistes performeurs des années 70 ? Pas tout à fait. On pourrait également évoquer les cinéastes acteurs (Jacques Tati ou Nanni Moretti) ou une geste romantique perdue depuis Caspar David Friedrich (la référence au peintre allemand est constante dans les premières critiques consacrées au travail de Guido van der Werve).

Que tente-t-il ? Se confronter à la machine en une provocation - absurde, voire totalement loufoque - au monde rationnel ? Nargue-t-il les deux en un effort proche de l'inutile ? Il ne semble n'y avoir ni quête, ni lutte - ni d'ordre divin, ni métaphysique, ni même terrestre. Nous sommes dans le temps d'une énigme et d'une solitude, et d'une séparation. Guido van der Werve se met en scène dans un acte gratuit, mais à la fois à l'intérieur et à l'extérieur du monde. Sa performance ne se construit que sur ce dévoilement : un rapport solitaire au monde. Un rapport mélancolique. Un rapport grotesque, aussi.

### En contrariété

Numéroté, comme toutes les œuvres de l'artiste, à la façon de compositions musicales, ce film, tourné dans le golfe de Bothnia, en Finlande, est visible à l'Institut néerlandais pour quelques jours encore, mais aussi au Frac Lorraine jusqu'au 7 février dans le cadre de l'exposition « Esthétique des pôles. Le Testament des glaces ». Les autres films et vidéos (tournés entre 2001 et 2007) que l'exposition organisée à Paris permet de découvrir, rejouent la même « épopée » solitaire, sur le même tempo. Comme « nummer negen - The day I didn't turn with the world », où l'artiste, arrivé au pôle Nord géographique et planté sur l'axe du globe terrestre, tourne pendant 24 heures dans le sens inverse des aiguilles d'une montre. L'homme et le monde, pendant ce temps compté, sont sans cesse désaccordés. Il n'y a pas de lutte chez Guido van der Werve, juste un désaccord ontologique avec le monde. L'unité ou la possible unité, l'harmonie ou la possible harmonie vient de la composition musicale. L'artiste a une formation de pianiste classique, et ses pièces visuelles tirent leur ligne formelle des tempos d'une partition musicale.

Désaccord avec le monde physique et géographique, désaccord avec le monde humain avec cet autre film, « nummer vier - I don't want to get involved in this/I don't want to be part of this/Talk me out of it » (2005). Guido van der Werve joue sur une sorte de radeau de bois flottant sur l'eau plate d'un étang un « Nocturne » de Chopin, avant d'être effacé par une péniche transportant un chœur envahissant, celui du « Requiem » de Mozart... Le pianiste effacé par le chœur, l'homme solitaire effacé par le groupe, le collectif. Ainsi, si la mélancolie pourrait être la note dominante de ces œuvres, avec un contrepoint d'ironie, Guido van der Werve se dessine comme un « héros » contemporain, seul, enfermé dans l'acte séduisant et vain, non pas hors du monde, mais en contrariété avec lui. Peut-être réinvente-t-il avec ses mises en scène le héros romantique du XIXe siècle, mais dans un univers où les quêtes sont devenues sinon problématiques, du moins n'être plus que de pures constructions de l'esprit. Guido van der Werve est-il avant tout un artiste conceptuel ?

marjoerie micucci-zaguedoun, 2009



# Visiting information



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