

While

I was also

listening

to David,

Eleanor, Mariana,

Genk, David, Jean,

Mark, Daphne,

Pierre, Shima,

Simon,

Zin, Christian

and Virginie



## PRESS PACK

The exhibition **While I was also listening to David, Eleanor, Mariana, Jean, Mark, Genk, David, Daphne, Pierre, Shima, Simon, Zin, Christian and Virginie** is open from the 16th of December 2017 to the 18th of February 2018.

The artists are David Antin, Eleanor Antin, Mariana Castillo Deball, Jean Dupuy, Mark Geffriaud, gerlach en koop, David Horvitz, Pierre Paulin, Daphne Oram, Shimabuku, Simon Starling, Zin Taylor, Christian Xatrec and Virginie Yassef.

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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.

—  
Virginie Redois is in charge of communication at La Criée. Her email address is [v.redois@ville-rennes.fr](mailto:v.redois@ville-rennes.fr), and you can phone her on +332 23 62 25 14.

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# Press release

The exhibition is open from the 16th of December to the 18th of February 2018.

The opening is on Friday the 15th of December 2018 at 6:30 pm.

The artists are David Antin, Eleanor Antin, Mariana Castillo Deball, Jean Dupuy, Mark Geffriaud, gerlach en koop, David Horvitz, Daphne Oram, Pierre Paulin, Shimabuku, Simon Starling, Zin Taylor, Christian Xatrec and Virginie Yassef.

The curators are Félicia Atkinson, Julien Bismuth, Sophie Kaplan and Yann Sérandour.

—

*While I was also listening to David, Eleanor, Mariana, Genk, David, Jean, Mark, Daphne, Pierre, Shima, Simon, Zin, Christian and Virginie* is the final exhibition of the cycle on the idea of narrative at La Criée centre for contemporary art.

This is the B-side – the slightly distorting mirror – of the first exhibition in the series, which presented practically the same artists, the only exceptions here being Daphne Oram, successor to Delia Derbyshire, and Franco-New York artist Christian Xatrec, a close friend of Jean Dupuy.

Things have happened to the works making up that first exhibition: things that have sometimes transformed them, sometimes projected them into the past, the future and even into the clouds, but have in all cases added to their depth.

Some of the works, for example, have simply been turned around, making visible the side usually hidden: after the picture sides of Eleanor Antin's postcards we now discover their backs and in some instances the names of their addressees.

Also including various documents and archival items, most of them never shown before, the exhibition raises the question of the artwork's survival via the document, the trace and its marginal aspects as well – which, after all, maybe also constitute the work. After listening to

Delia Derbyshire, we discover compositions, scores, projects, etc., of another woman pioneer of electronic music Daphne Oram ; and after the presentation of a group of works by Jean Dupuy based on his memories of the performances he organised and took part in the New York of the 1980s, we discover the posters he designed for those performances: looking back and forward... From David Antin, we discover the archives of the project of *Skypoems*: two poems written in the sky by advertising smoke planes, each verse was written over a distance of about a kilometer and a half. As for David Horvitz, after having questioned the connivance between the water of the clouds and that of the taps, he gathers here a certain number of indices testifying to the artistic potential of the ocean.

This final exhibition also continues the encounters between individual destinies in art and history terms. After presenting her cut-up museum catalogues, Mariana Castillo Deball recounts here, via the history of a(nother) book the difficult cultural transition – or abduction – effected between colonisers and colonised; and Simon Starling, ten years after that first canoe adventure in search of the okapi, has come up with a brand new video recounting an attempt to cross the Dead Sea from Israel to Jordan.

Some of the artists add a new chapter to stories begun last winter: rereading a play by Ray Bradbury, Virginie Yassef presents us with its initial characters and dialogue, after leaving us to guess at the setting; Zin Taylor tells us what's happened over the last year to the figures and shapes he had originally drawn on the walls; and gerlach en koop offers new *Pillow Objects* whose shapes and meanings follow on from the one shown at La Criée last winter; and we follow Shimabuku with jubilation in the continuation of his adventures with the octopuses.

Last but not least, where Mark Geffriaud, Christian Xatrec and Pierre Paulin are concerned, the question is repeated, but remains open: can a work of art live on solely via the narratives spun around it? As a way of both reinforcing and challenging the elements of repetitiousness in the works themselves, they are shown in the same places – or almost – as in the first exhibition.

With «*While I was also listening [...]*» we invite viewers to share with us the strange, incisive dream of an exhibition intended never to be quite the same and never to be quite different.

Which leads us to wonder: what varies from one exhibition, narrative or work to another? Is the work of art a variation, a translation, a transmission or a stance?

# Works exhibited

—

**David Antin**

*Skypoems*, 1987-1988

fac simulé of the *Skypoems* tapuscrits

*Skypoems* photography color print

courtesy Antin and Getty Research Institute,  
Los Angeles

—

**Eleanor Antin**

*100 boots*, 1971-73

51 postcards, 10x18 cm each

courtesy the artist and Alden Projects, New York

—

**Mariana Castillo Deball**

*El donde estoy va desapareciendo / The where I am is vanishing*, 2011,

vidéo HD, 9:45 min

courtesy the artist and Barbara Wien, Berlin

—

**Jean Dupuy**

*Soup and tart*, 1974

poster, black & white print on paper, 58 x 62,5 cm

*Front/Back*, 1976

poster, black & white print on tracing paper, 48x30,1 cm

*Three Evenings on a Revolving Stage*, 1976

poster, color print on paper 55,5 x 56 cm

courtesy the artist and galerie Loevenbruck, Paris

*PS1 (A tower)*, 1978

poster, 35,6 x 21,6 cm

courtesy the artist and Emily Harvey Foundation, New York

—

**Mark Geffriaud**

*Cyrus*, 2009

packed object

courtesy the artist and gb agency, Paris

—

**Daphne Oram**

Facsimiles of sketches and manuscripts, images of the

Oramics, soundtracks, photographic portraits

courtesy Oram Trust and Goldsmiths, University of London

—

**gerlach en koop**

*Pillow Objects*, 2017

Rubber mat, cash drawer

production : La Criée centre d'art contemporain

courtesy les artistes

—

**David Horvitz**

*Sans titre (Bretagne)*

3 unique objects in blown glass

*When the Ocean Sounds*, 2017

51 printed on paper posters, the instructions originally reproduced by a rubber stamp, 62 x 92 cm

*Watercolors*

set of four watercolors on cardboard

courtesy l'artiste et ChertLüdde, Berlin

—

**Pierre Paulin**

*Complexe de 1986, n°4*, second edition, 2017,

Nike box, dubplate, 27 x 27 x 4,5 cm

production : La Criée centre d'art contemporain

courtesy the artist

—

**Shimabuku**

*Then, I decided to give a Tour of Tokyo to the Octopus from Akashi*. 2000.

HD video, 6:56 min

courtesy the artist and galerie Air de Paris, Paris

—

**Simon Starling**

*Project for a Rift Valley Crossing*, 2015-2017

Video, 18:38 min

Courtesy of the artist and The Modern Institute/Toby Webster Ltd, Glasgow

—

**Zin Taylor**

*Wall drawing*, production d'un dessin sur place

*structures to filter a room*

Plaster, CPVC, acrylic paint, string, 160 x 50 x 3 cm

*Untitled*, 2017

speaker, fabrics, wood

courtesy the artist and Supportico Lopez, Berlin

—

**Christian Xatrec**

*point de vue, 61'* (16 décembre 2017 - 15h)

production : La Criée centre d'art contemporain

courtesy the artist

—

**Virginie Yassef**

*La Savane*, 2017

hollow polystyrene, resin, paint, electromagnet

co-production : La Criée, Les Amandiers theater

courtesy the artist and galerie Georges-Philippe &

Nathalie Vallois, Paris

# The artists

## David Antin

born in 1932 in New York, United States  
died in 2016 in San Diego, United States

—

Poet, critic, and performance artist David Antin received a master's degree in linguistics from the City College of New York. He became known for his *talk poems*, fusions of criticism, poetry, and storytelling that he crafted while performing in front of audiences. In 1987 and 1988, David Antin presented the *Skypoems*: two poems written in the sky by advertising smoke planes, each verse of which was written over a distance of about a kilometer and a half. The first took place in Santa Monica and the second in La Jolla, California. Antin employed a team of pilots who had developed a sky-typing technique called "sky typing", which consisted of flying in formation and releasing a series of oil-based "puffs" according to a code pre-programmed to produce a matrix of text style dots in the sky. He used this technique to display successive lines of poems he had written for these occasions. Staying in radio contact with the aircraft, he directed them from the ground, making them print each successive line on the same space as the previous line once it had completely dispersed.

## Eleanor Antin

born in 1935 in New York, United States  
lives and works in San Diego, United States  
represented by Ronald Feldman Fine Arts, Inc., New York  
[www.feldmangallery.com](http://www.feldmangallery.com)

—

An influential performance artist, filmmaker, and installation artist, Antin delves into history—whether of ancient Rome, the Crimean War, the salons of nineteenth-century Europe, or her own Jewish heritage and Yiddish culture — as a way to explore the present. Antin is a cultural chameleon, masquerading in theatrical or stage roles to expose her many selves. Her most famous persona is that of Eleanora Antinova, the tragically overlooked black ballerina of Sergei Diaghilev's Ballets Russes. Appearing as Antinova in scripted and non-scripted performances for over a decade, Antin has blurred the distinction between her identity and that of her character. In the process, she has created a rich body of work, detailing the multiple facets of her beloved Antinova, including a fictitious memoir and numerous films, photographs, installations, performances, and drawings. In her 2001 series "The Last Days of Pompeii," Antin lingers behind the camera to stage the final, catastrophic days of Pompeii in the affluent hills of La Jolla, California. In *The Golden Death* from this series, the imagined citizens of Pompeii drown in the excess of their own wealth — an ironic parable of American culture in the throes of over-consumption. Eleanor Antin received a Guggenheim Foundation Fellowship in 1997 and a Media Achievement Award from the National Foundation for Jewish Culture in 1998. She has had numerous solo exhibitions, including an award-winning retrospective at the Los Angeles County Museum of Art in 1999. Antin is a highly respected artist and teacher, and has been a professor at the University of California, San Diego, since 1975.

—

source: [www.art21.org](http://www.art21.org)

# The artists

## Mariana Castillo Deball

born in 1975 in, Mexici City, Mexico  
lives and works in Berlin, Germany

represented by Barbara Wien, Berlin  
[www.barbarawien.de](http://www.barbarawien.de)

—

Often assimilated to that of an archaeologist, his work tries to reconcile conceptual tradition and aesthetic sensual and innovative. She is particularly interested in the relations between art, history and historiography and questions the way in which institutions, libraries or museums, constitute a symbolic classification of the world and an organized representation of cultural production, through collections, catalogs, archives, etc.

In the film an animation titled "*El donde estoy va desapareciendo / The where I am is vanishing*" (2011), Mariana Castillo Deball tackles the fate of the Codex Borgia (or Codex Yoalli Ehecatl), an Aztec manuscript of the fifteenth century originally painted on a skin deer, which is kept in the Vatican Library. Today, this pre-Hispanic manuscript, whose history remains a mystery, is recognized as one of the most important artefacts for Mesoamerican studies. In 2010, the Vatican accepted the digitization and publication of the codex.

## Jean Dupuy

born in 1925 in Moulins, France  
lives and works in Nice, France

represented by Loevenbruck, Paris  
[www.loevenbruck.com](http://www.loevenbruck.com)

—

When he left for New York in 1967, the artist threw all his paintings in the river Seine. In doing so, he abandoned lyrical abstraction and joined the Lazy Art movement, which encouraged "making others do the work". His dust sculpture *Cone Pyramid* driven by the heartbeats of spectators, is exhibited at the MoMA (New York). He met Georges Maciunas, the father of the Fluxus movement and organised a series of performances in his loft, which solicited the involvement of the public and various invited artists. On his return to France in 1984, he became involved in the production of texts and canvases involving anagrams and drawing-poems made from pebbles he had found. Recent exhibitions of his work have been held at the MAMCO in Geneva, the MAMAC in Nice, at the Villa Arson and at the Semiose and Loevenbruck galleries in Paris. His works can be found at the Pompidou Centre, the Musée national d'art moderne de la ville de Paris and at the Barnes Foundation in New York.

—

source: [printsthingsandbooks.co](http://printsthingsandbooks.co)

# The artists

## Mark Geffriaud

born in 1977 in Vitry-sur-Seine, France

lives and works in Paris, France

represented by gb agency, Paris

[www.gbagency.fr](http://www.gbagency.fr)

—

His works allude to the compartmentalized and arbitrary nature of institutional processes and cultural transmission. His pieces borrow elements from such entities but their particular dynamic provokes cognitive processes that subvert them. The misunderstanding, the shuffle, the lucid, the super-position, these tropes are the critical tools that the artist deposits in the hands of the observer, championing a more lax understanding regarding the association of knowledge.

Mark Geffriaud has received the seventh Meurice Prize for contemporary art in 2014 for his project *Sketches*.

—

source: frenchculture.org

## gerlach en koop

collective artist, lives and works in Belgium and the Netherlands

[www.gebr-genk.nl](http://www.gebr-genk.nl)

—

Work. Characteristic of the work of gerlach en koop is the absence of work, which means that they don't have a studio (just a storage, I believe), and therefore work all the time, or rather: never don't. It's not that I take pleasure from obvious wordplay, but I like to make a point, because it is a point. And more. To quote *The Third Policeman* by Irish writer Flann O'Brien: 'What you think is the point is not the point at all but only the beginning of the sharpness.'

—

Lorenzo Benedetti, excerpt from the text for the exhibition *Choses tuées*, de Appel arts centre, Amsterdam, 2015



# The artists

## David Horvitz

born in Los Angeles, United States  
lives and works in Los Angeles, United States

[www.davidhorvitz.com](http://www.davidhorvitz.com)

represented by ChertLüdde, Berlin  
[www.chert-berlin.org](http://www.chert-berlin.org)

—

David Horvitz works across a range of media, frequently using photography, performance, art books, conceptual websites, online interventions, and mail art. «I've traveled since I graduated from high school, and somehow that's contributed to my suspicion that it's actually become my work,» he has said. «When I was growing up this tendency to move around seemed to be related to a sense of restlessness or boredom. But now it is more about movements, routes, and channels of distribution.» Inspired by Fluxus and the movement's preoccupation with artwork that constitutes itself through movement, Horvitz traverses large spaces while employing a series of actions and operations that critique the over-commercialization of art.

—

source: [www.artsy.net](http://www.artsy.net)

## Daphne Oram

born in 1925 in Devizes, Great Britain  
died in 2005 in Mainstone, Great Britain

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

—

Daphne Oram (1925-2003) is one of the central figures in the development of British experimental electronic music. Early in her career, she declined a place at the Royal College of Music to become a "music balancer" at the BBC, and as the co-founder and first director of the BBC Radiophonic Workshop. However after Daphne left the BBC (in 1959) her research, including Oramics, continued in relative secrecy. She is credited with the invention of a new form of sound synthesis called *Oramics*. Not only is this one of the earliest forms of electronic sound synthesis, it is noteworthy for being audiovisual in nature – i.e. the composer draws onto a synchronised set of ten 35mm film strips which overlay a series of photo-electric cells, generating electrical charges to control amplitude, timbre, frequency and duration.

—

source : [www.daphneoram.org](http://www.daphneoram.org), courtesy *Oram Trust* and Goldsmiths, University of London.

# The artists

## Pierre Paulin

born in 1982 in Grenoble, France  
lives and works in Paris, France

—

From his position of new technologies user, Pierre Paulin constructed a work nurtured by a common experience, but made conspicuous by a step aside ( or backward). The obsolescence, this moment when a technologie is replaced by another, is the engine for the artist's work. It is indeed when a technologie is outdated that she finds the necessary space to spread out and step up to the promesses that were made at the time it was invented.

—

Olivier Michelin

## Shimabuku

born in 1969 in Kobe, Japan  
lives and works in Berlin, germany

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

represented by Air de Paris, Paris  
[www.airdeparis.com](http://www.airdeparis.com)

The artist creates videos, performances and installations rooted in everyday life and which are operating complex relationships between the notions of artist, work and audience. Shimabuku feeds his work from little stories that he heard here and there during his numerous trips.

—

source: text for the exhibition *Man should try to avoid contact with alien life forms*, Ciap Vassivière, 2012

# The artists

## Simon Starling

born in 1967 in Epsom, United Kingdom  
lives and works in Los Angeles, United States

represented by Neugerriemschneider, Berlin  
[www.neugerriemschneider.com](http://www.neugerriemschneider.com)

—

Winner of the Turner Prize in 2005, Simon Starling revisits the history of forms and questions the notions of value, manufacture and status of objects. His sculptures, installations and travels revolve around transformations and hybridizations, displacement actions and in situ interventions. Methodologically decomposing material and context, Simon Starling reorganizes unexpected links between domains without apparent affinities, with distant temporalities.

Simon Starling is fascinated by the processes involved in transforming one object or substance into another. He makes objects, installations, and pilgrimage-like journeys which draw out an array of ideas about nature, technology and economics. Starling describes his work as ‘the physical manifestation of a thought process’, revealing hidden histories and relationships.

source: [www.tate.org](http://www.tate.org)

## Zin Taylor

born in 1978 in Calgary, Canada  
lives and works in Paris, France

[www.zintaylor.com](http://www.zintaylor.com)

represented by Supportico Lopez, Berlin  
[www.supporticolopez.com](http://www.supporticolopez.com)

—

Part archaeologist, part translator and part storyteller, Zin Taylor sees words and language as shapes, then digs deeper to unearth cultural references reflecting people, places, events and eras.

Taylor earning a BFA in 2000 from the Alberta College of Art and Design. Moving to Toronto in 2001, he later earned an MFA from the University of Guelph. Known internationally for installations that include performance, drawing, sculpture, printmaking and video, Taylor often includes narration in his work, culled from popular culture, storytelling, news stories and his own research.

—

source: National Gallery of Canadian Magazine

# The artists

## Christian Xatrec

Born in 1954 in Salammbô, Tunisia  
He lives and works in New York, United States

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

—

The artistic practice of Christian Xatrec is theoretical. It is based on heuristic and hermeneutic research whose production has been freed from any economic or logistical dependence. In parallel with his research, since 2004 he has been one of the directors of the *Emily Harvey Foundation* (New York / Venice) where he developed an experimental and collective artistic program at a distance from the official and institutional networks of the art world. Under his leadership, the space of the *Emily Harvey Foundation* has established itself in New York as one of the few places dedicated to experimental art.

With Julia Robinson he was the curator of the exhibition ± 1961, at the Reina Sofia Museum, in Madrid in 2013, several readings / performances on the work of Jean Dupuy (CAPC - Bordeaux, 2013, La Station, Nice, 2014 and In vivo, George Pompidou Center, 2015).

For many years now, Christian Xatrec has been developing a practice that he does not want to make public or occasionally in the form of a "two-way" conversation.

The invitation made to him by the curators of the exhibition "*While I was also listening [...]*" led him to agree to share with a wider public, but outside the space of the exhibition, his most recent piece titled *point de vue - 61' (16 décembre 2017 - 15h)* a new work especially for the occasion.

## Virginie Yassef

born in 1970 in Grasse, France  
lives and works in Paris, France

represented by Georges-Philippe & Nathalie Vallois, Paris

[www.galerie-vallois.com](http://www.galerie-vallois.com)

—

Virginie Yassef videos, photographs, sculptures and installations reveal the poetry of everyday life, emphasizing the subtle gap between perception and reality. In the universe of Virginie Yassef, the strangeness, sometimes even supernatural, surfaces always where one would least expect it.

—

source: [kampalabiennale.org](http://kampalabiennale.org)

# 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..

—

*Christian Xatrec, point de vue , 61' (16 décembre 2017 - 15h)*

Saturday, December 16, 2017 at 3:00pm

For the first time in decades **Christian Xatrec** presents one of these pieces to an audience and chose for this occasion to make it out of the exhibition space, in a more private place.

—

**HANATSU Miroir Ensemble** live

Saturday, January 20, 2018 from 2 pm to 6 pm  
in partnership with the festival *Autres Mesures*

For its fourth edition, the festival *Autres Mesures* invests once again La Criée, inviting the ensemble of Strasbourg HANATSU Mirror and Australian drummer-percussionist Will Guthrie. They will explore the forms of solo trio, mixing the sounds of flutes, clarinets and percussion, as the many facets of musical time.

The ensemble HANATSU Miroir consists of Olivier Maurel (percussion) / Thomas Monod (clarinets) / Ayako Okubo (flutes).

—

**programme**

**Samuel Andreyev, 5 pièces / Passage**  
**Malika Kishino, Monochromer Garten VII**  
**Joli Yuasa , Clarinet solitude**  
**Kenji Sakai, Howling-Whirling**  
**Will Guthrie, Improvisation**

—

*Alors que j'écoutais moi aussi la Bibliothèque Kandinski*

Wednesday, December 6th, 2017 at 7:00pm  
bibliothèque Kandinsky, Centre Pompidou, Paris  
Tuesday, February 6th, 2018 at 7:00pm  
La Criée centre d'art contemporain, Rennes

*While I was also listening to the Kandinsky library*, responds to the invitation for the 40th anniversary of the Center Pompidou and invites different personalities - an acrobat, a musicologist, two art researchers and five artists - to take for study, adventure and curiosities the fund of the Kandinsky Library, the documentation and research Center of the National Museum of Modern Art.

**Jean-Baptiste André, Félicia Atkinson, Julien Bismuth and Virginie Yassef, François Bonnet, Sophie Kaplan and Sophie Lapalu, Yann Sérandour and Nico Dockx**, we will relate their research and discoveries in the form of sound and performative pieces.

—

**Yann Sérandour, L'art toute une histoire**


Wednesday, February 14th, 2018 at 7:00pm  
in partnership with the Bibliothèque des Champs-Libres.

As part of the cycle of conferences inviting an artist to talk about his books and own references, **Yann Sérandour** shares with the public his artistic and baroque passions.

# Visuals for the press

Please, respect captions and copyrights.

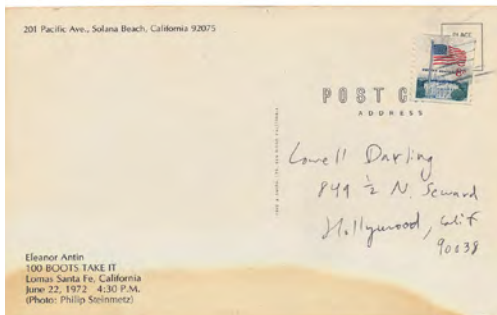
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Zin, Christian  
and Virginie



poster of the exhibition, La Criée centre for contemporary art  
Visual identity and typography © Lieux Commun

# Visuals for the press

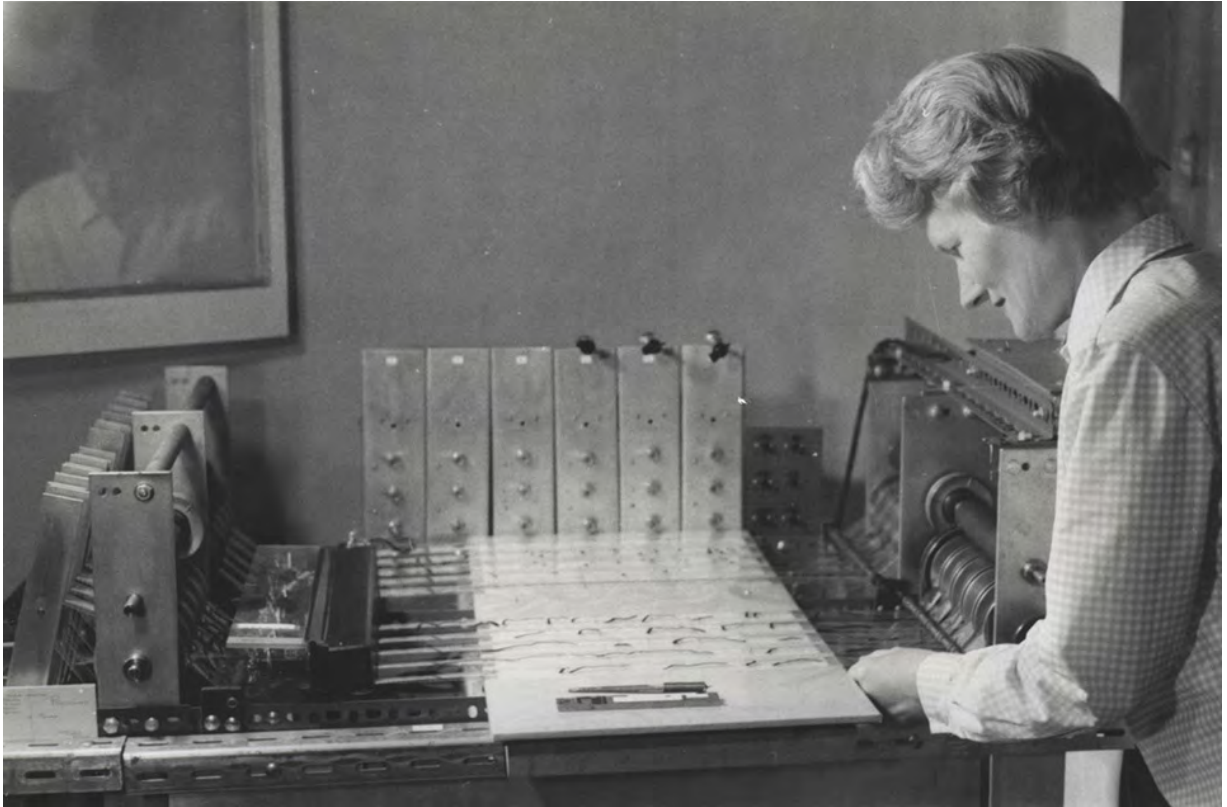
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Eleanor Antin, 100 BOOTS, , California. 1972-1973  
51 postcards, 10x18 cm each  
courtesy the artist and Alden Projects, New York

# Visuals for the press

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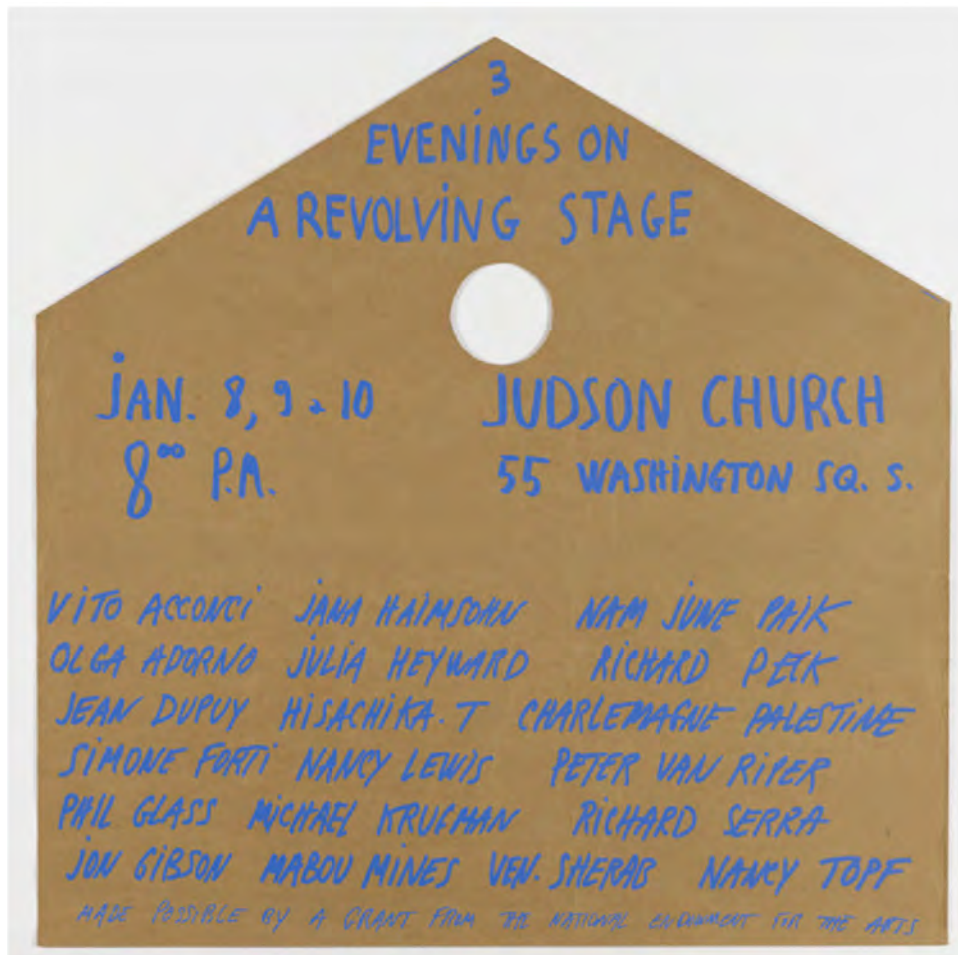


Daphne Oram playing the Oramics, mid 1960's  
courtesy Oram Trust and Goldsmiths, University of London



# Visuals for the press

Please, respect captions and copyrights



Jean Dupuy, *Three Evenings on a Revolving Stage*, 1976

Poster, color print on paper, 21 8/9 x 22 in

Courtesy galerie Loevenbruck, Paris © ADAGP, Paris. Photo : Fabrice Gousset

Exposition Jean Dupuy Les années collectives (1973-1983) Galerie Loevenbruck, Paris 2013

# Visuals for the press

Please, respect captions and copyrights



Mark Geffriaud, *Trace left by Cyrus on Sébastien Pluot's pocket*, 2015  
courtesy the artist and gb agency, Paris

# Visuals for the press

Please, respect captions and copyrights



David Horvitz, *Ocean Sounds*,  
51 posters printed on paper, one poster of instructions,  
courtesy l'artiste et ChertLüdde, Berlin

# Visuals for the press

Please, respect captions and copyrights



Shimabuku, *Then, I decided to give a tour to the octopus from Akashi*, 2000 Video, 6 min 56 sec  
courtesy l'artiste and galerie Air de Paris, Paris

# Visuals for the press

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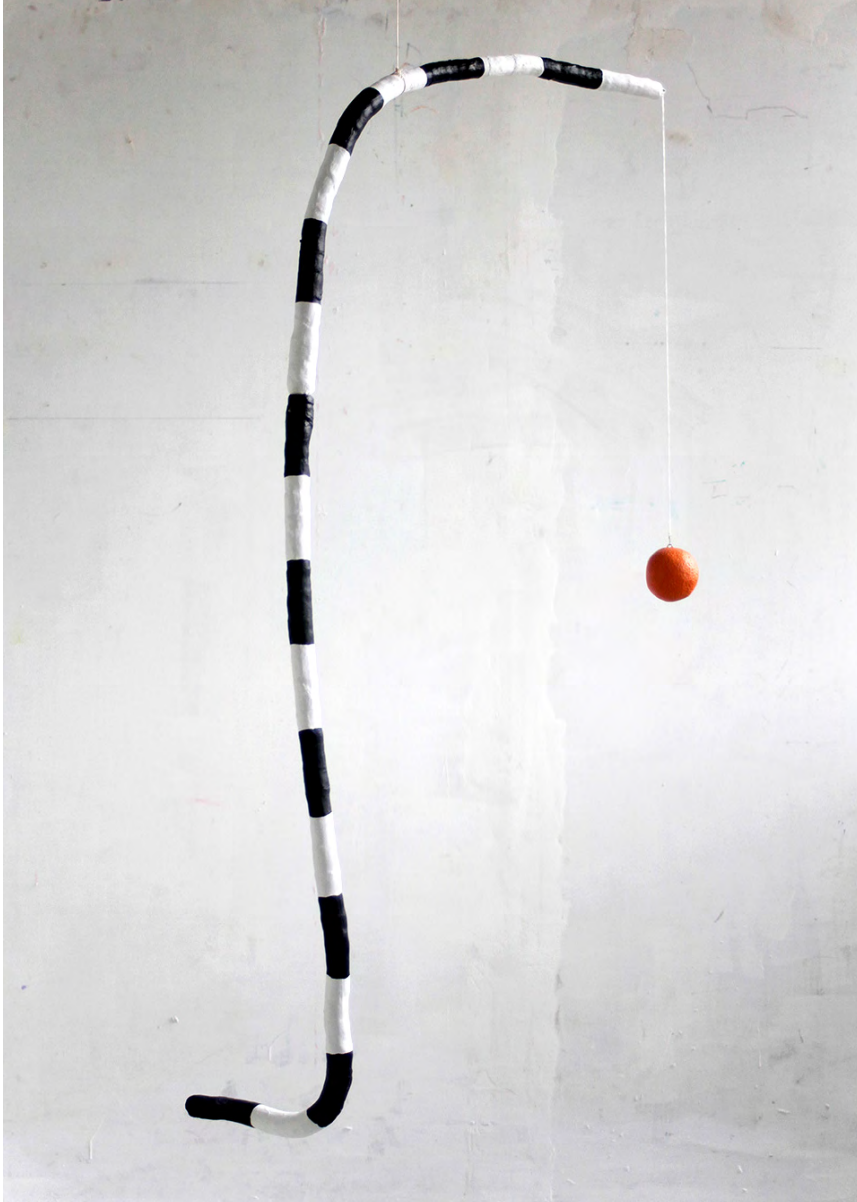


Simon Starling, *Project for A Rift Valley Crossing*, a canoe built with magnesium extracted from Dead Sea water and used on the 30th of November 2016 in an attempted crossing of the Dead Sea from Israel to Jordan, 2015-2017. 4K digital video, projected dimensions variable/18 min 38 sec

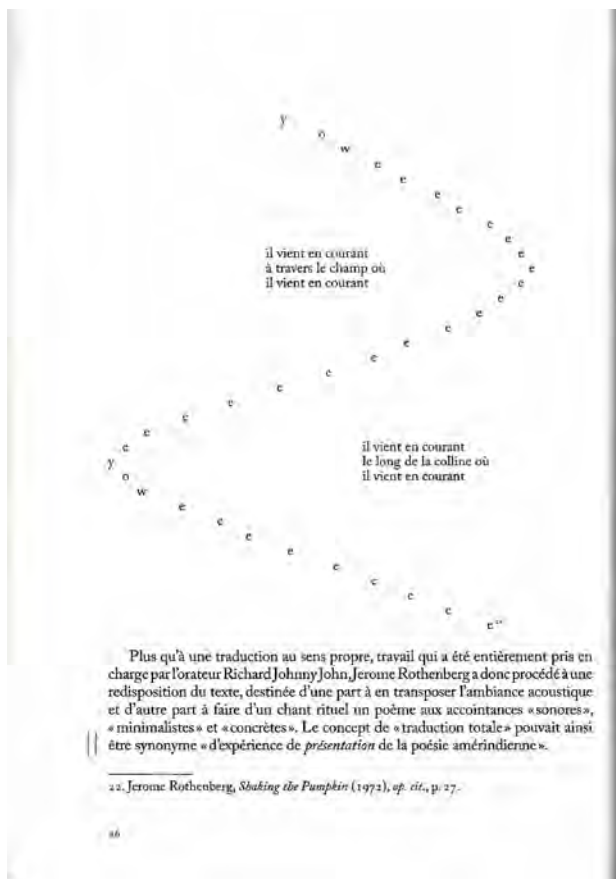
Courtesy of the artist and The Modern Institute/Toby Webster Ltd, Glasgow

# Visuals for the press

Please, respect captions and copyrights



Zin Taylor, *Structure to Filter a Room (Orange)*, 2017  
Plaster, CPVC, acrylic paint, string, orange. Dimensions: 160cm x 50cm x 3cm  
Courtesy Zin Taylor and Supportico Lopez, Berlin



« Chant de semailles », texte osage chanté par Wa'ithuxage

Je fais une empreinte de pied                      Je fais une empreinte de pied  
Je fais une empreinte de pied                      Je fais une empreinte de pied  
Je fais une empreinte de pied                      Je fais une empreinte de pied  
Je fais une empreinte de pied                      Je fais une empreinte de pied  
Je fais une empreinte de pied                      Je fais une empreinte de pied  
Je fais une empreinte de pied                      Je fais une empreinte de pied

Je fais une empreinte de pied  
Une empreinte sacrée  
Je fais une empreinte de pied  
Les brins croissent tout autour  
Je fais une empreinte de pied  
Les brins s'épanouissent  
Je fais une empreinte de pied  
Les brins ondulent dans le vent  
Je fais une empreinte de pied  
Les épis s'inclinent  
Je fais une empreinte de pied  
Je cueille les épis  
Je fais une empreinte de pied  
Je courbe les tiges pour cueillir les épis  
Je fais une empreinte de pied  
Les fleurs tombent grises  
Je fais une empreinte de pied  
La fumée s'élève de ma maison  
Je fais une empreinte de pied  
Le bonheur est dans ma maison  
Je fais une empreinte de pied  
Je vis à la lumière du jour  
Je fais une empreinte de pied

Je fais une empreinte de pied                      Je fais une empreinte de pied  
Je fais une empreinte de pied                      Je fais une empreinte de pied  
Je fais une empreinte de pied                      Je fais une empreinte de pied  
Je fais une empreinte de pied                      Je fais une empreinte de pied  
Je fais une empreinte de pied                      Je fais une empreinte de pied  
Je fais une empreinte de pied                      Je fais une empreinte de pied

23. Barbara Tedlock, « Planting Song » (1970), *Akheringa* 1-2, p. 35. On trouve dans le numéro précédent une autre retranscription d'un texte osage : Barbara Tedlock, « From Ceremony of Sending: A Simultaneity for Twenty Choruses (Osage) » (1970), *Akheringa*, p. 52-56.

and i was thinking about this while i was flying  
toward iowa and thinking about how everyone was going to be  
trying to locate the avant-garde and about how almost  
everyone was going to agree that it would involve either  
shocking or making it new and and that i was supposed to be  
talking about this too and i realized i was going to be  
confused because practically every role classically  
attributed to the avant-garde has been preempted by something  
else and i reflected that i myself have never really had  
a clear image of what it was to be avant-garde though ive  
been thrust into the role often enough to know what it feels  
like to be avant-garde

a friend of mine had written a book  
marjorie perloff had written a book dealing with american  
poetry as a kind of french connection as opposed to the  
english connection which is conventionally supposed for it  
in the schools now i personally think there are many  
roots to contemporary american poetry certainly my poetry  
and the poetry i admire but i also know what writing a  
book means in a book you have to organize your ideas  
pretty much one thing at a time if its an important thing  
and you want to really get it done and this is a book  
designed to challenge what i have always thought of as the  
anglophiliac model of american poetry that is so dominant in  
those literary strongholds east of the mississippi or the  
connecticut river north of the monongahela that are so  
strongly devoted to an anglican passion that they give  
the impression of some kind of outpost in a novel by huxley  
or evelyn waugh where the people are sitting around on a  
veranda sipping their gin slings in the shade of the local  
textile factory or integrated circuit fabricating plant  
dreaming of playing polo or cricket or rugby in the greener  
older playing fields at eton or harrow which they may  
never have seen being often second generation eastern  
european jews from brooklyn or queens or lithuanians from  
indiana or lutherans from wisconsin and somehow there  
they are gathered on the veranda in new haven or manhattan  
in memory of the british empire of which they are among  
the last supports and several columns of which this book  
is probably intended to take away  
or maybe more precisely  
this books is only bringing the news to these outposts  
that the british empire has long since passed away and  
that the messages from england would no longer be coming and  
had not been coming for a long time and that there was a  
french connection as there is a russian connection and a  
spanish connection and for many a chinese connection or  
japanese connection there are lots of connections in this  
world but in a book you have to do one thing at a time  
the world may not happen one thing at a time but in a book  
you have to tell one thing at a time



## The Museum of Modern Art

West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 41

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### 100 BOOTS HEAD EAST

Projects: 100 Boots by Eleanor Antin, a mailwork consisting of approximately 50 postcards of photographs of 100 black rubber boots in special, often dramatic or enigmatic situations, will be on view at The Museum of Modern Art from May 30 through July 8, when the boots themselves will conclude their peripatetic adventures with a stay in New York. In addition to the entire set of postcards, the exhibition will include photographic blow-ups of the boots' forays into New York. One entire gallery will be converted into the boots' New York "crash pad," complete with mattresses, sleeping bags, radio, and a front door equipped with a peep-hole and a chain lock.

Eleanor Antin conceived of 100 Boots as a means of circumventing some of the spatial and temporal limits imposed on an artist whose work is shown in a gallery situation. The piece has been executed during the past two-and-a-half years. The postcards have been mailed at irregular intervals, ranging from 3 days to 5 weeks, to 1000 people and institutions around the world.

Antin originally thought of 100 Boots as a picaresque novel in the manner of Huckleberry Finn or Kerouac's On the Road. However, she quickly saw its potential as a film "so I sold myself the movie rights." As more cards were produced she began to see them as highlighted frames from a lengthy movie serial such as "The Perils of Pauline." Each postcard includes a photograph of the boots (all photographs have been taken by Philip Steinmetz), a title for the particular adventure (e. g. "100 Boots on the Way to Church," "100 Boots at the Saloon," "100 Boots Taking the Hill"), and the date, time, and place at which the picture was taken.

Individual images were not necessarily mailed in the same sequence in which they

(more)

2.

were taken. Rather, the artist re-orders distinct events into a continuous narrative, the structure of which emerges with the distribution of the work over a period of time. The boots started in the establishment culture ("At the Bank," "In the Market"), then committed their first crime ("100 Boots Trespass"), after which they embarked on a series of adventures at deserted ranches, on river boats, in and out of odd jobs, and even had a love affair with a sad ending.

While most of the boots' adventures have taken place in California, where Ms. Antin lives, their exploits now conclude in New York City-- on the Staten Island Ferry, in Central Park, at a Greek night club, under the Brooklyn Bridge, and at various other locations -- before they settle in the Museum, where the complete record of their wanderings will be shown in its entirety for the first time. The exhibition is directed by Jane Neol, Curatorial Assistant, Department of Painting and Sculpture.

The Museum of Modern Art gratefully acknowledges the support of its exhibition program by the New York State Council on the Arts.

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Additional information available from Elizabeth Shaw, Director, and Mark Segal, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019. Phone: (212) 956-7501, -7296.

¿QUIEN MEDIRA EL ESPACIO.  
QUIEN ME DIRA EL MOMENTO ?  
TALLER COATLICUE  
INNOVANDO LA TRADICION  
MARIANA CASTILLO DEBALL



erpiente, pochote, engrane, trompo, pelota, guerrero-cornudo, madre tierra, alfarero, olla, murciélago, tornillo, perro, mazorca, rana con celular, raíz, lagartija, calabaza, anciano, guajolote, ceiba, columna infinita.

¿Cómo contar la historia del universo en cien años?  
¿Cómo contar la historia del universo en un día?

Este repertorio de objetos, algunos de ellos arqueológicos, otros mecánicos, lúdicos o sintéticos; fueron seleccionados en el presente, junto con el taller de cerámica *Coatlicue* en Atzompá, Oaxaca. La selección fue el sustento para imaginar una serie de historias, que ahora se alzan cual columnas en el espacio expositivo.

*¿Quién medirá el espacio, quién me dirá el momento?* se sitúa en la delgada línea que divide nuestra relación con los objetos, con las historias que elaboramos en torno a ellos. Tal vez lo resbaloso no es el lenguaje, sino los objetos. El uso, la manipulación es su razón de ser y al mismo tiempo su desgaste, su agotamiento, su desaparición completa.

El proceso de trabajo de Castillo Deball despunta con una pregunta que paulatinamente es habitada por distintos personajes. Algunos son ficticios, otros, figuras históricas; juntos comienzan a tejer una red intrincada en la que conversan en el tiempo y coinciden en el espacio.

Con un lenguaje a menudo incoherente, algunas veces discursivo, poético o formal, Castillo Deball está interesada en la especificidad de las formas y de las voces.

En el proyecto *¿Quién medirá el espacio, quién me dirá el momento?*, la pregunta inicial parte de la relación que los ceramistas de Atzompá tienen con su legado arqueológico y la manera en que este se expresa, se contamina o se disuelve en el presente. Lejos de tomar una postura purista, el trabajo comenzó con una serie de discusiones en torno a las copias, las falsificaciones, los cambios de estilo y las influencias en la historia de la arqueología mexicana.

Juntos visitamos el museo arqueológico Rufino Tamayo y seleccionamos nuestras piezas favoritas. A este conjunto de piezas, se añadieron un montón de tuercas y engranes que encontramos en el taller mecánico de Ramiro, un trompo, una pelota, y otros bártulos, hasta formar un repertorio, un vocabulario para contar nuestras historias.

Tal vez se puede contar una historia a partir de cualquier cosa, tal vez los objetos definen el tipo de historia que se va a contar.

El procedimiento fue muy similar al cadáver exquisito surrealista, al teléfono descompuesto o a cualquier otro tipo de montaje o de chisme que añade fragmentos paulatinamente.

El grupo se dividió en dos. El ejercicio principal consistió en elaborar una historia que transcurriera en el lapso de cien años, y otra que ocurriese en un día. Terminamos con una historia del origen del universo en cien años, y otra del origen del universo en un día. Las dos son casi la misma historia, lo que nos puso a pensar. Después salió la historia de la jornada de un alfarero, desde que se levanta al alba para preparar el barro, hasta que termina sus piezas, las quema, y luego sale a venderlas para comprar mazorca para comer.

A los cien años les tocó transitar la vida y muerte del guerrero que terminó siendo guerrero vida-muerte. También nos dimos cuenta de que el pochote era un personaje protagónico, y de que los engranes pasaron a ser metáfora de todo.

Y después cada personaje se convirtió en arcilla, y los ordenamos en columnas para que se alcen hasta el techo y los visitantes puedan rodear las historias de arriba abajo y de abajo arriba.

El proyecto cuestiona la idea de una tradición estática que no se debe cambiar para poder existir, ampliando el debate de lo que es la arqueología en el presente y cómo puede ser actualizada constantemente para resignificar panoramas visuales de identidad.

## EXPOS

### un temps pour tout

A la galerie gb agency, **Mark Geffriaud** étire les limites temporelles de son exposition aux dimensions d'un long fil continu, celui de la vie et de ses contingences. Mystérieux et attirant.

#### vernissages

##### chorale

C'est une histoire de synergie à côté de laquelle la scène française est complètement passée que nous raconte l'exposition *Danser sa vie*. Celle d'expériences communautaires américaines ou allemandes où art et danse faisaient bon ménage. **Jusqu'au 2 avril** au Centre Pompidou, Paris IV\*, [www.centrepompidou.fr](http://www.centrepompidou.fr)

##### cabale

Après avoir investi l'espace autogéré Forde à Genève, Fabien Giraud présente à Rosascape un ensemble d'œuvres, un livre et une série de conférences (avec, entre autres, le philosophe Quentin Meillassoux) réunis sous l'intitulé *Du mort qui saisit le vif*. Une véritable épopée qui tente de faire le point sur la naissance et l'essence de la technique et la possibilité de "penser le monde sans nous". **du 28 novembre au 3 décembre** chez Rosascape, 3, square Maubeuge, Paris IX\*, [www.rosascape.com](http://www.rosascape.com)

##### virale

La jeune Sarah Tritz signe une nouvelle exposition décousue et proliférante comme on les aime au Centre d'arts plastiques de Saint-Fons, **à partir du 26 novembre** à Saint-Fons (69), [www.saint-fons.fr](http://www.saint-fons.fr)



*The Light That Moves Against the Wind (La lumière qui va contre le vent), 2011*

**P**etit rappel des épisodes précédents. On avait laissé Mark Geffriaud entre les murs de son atelier... redéployé. L'an dernier, il avait recouvert les cimaises de deux centres d'art qui l'exposaient de papier peint représentant les murs de son atelier, orné de pense-bêtes, de fragments de textes, d'images que l'artiste a sous les yeux quand il travaille. Ou pas. Son horizon mental constituait donc ainsi la toile de fond de l'expo. Manière de gommer la césure entre les coulisses et la scène, la production et la présentation au public, l'espace privé et l'espace public. Manière encore de s'affranchir des délais : la phase de création ne s'interrompt pas pendant la phase de présentation. Le chantier restait ouvert au public.

Et l'est encore, en ce moment chez gb agency, et on peut penser qu'il n'est pas près de s'achever. Car Mark Geffriaud a entrepris de construire sa maison, au cours des expos auxquelles il est invité, morceau par morceau, salle après salle, selon le budget de production qui lui est alloué pour le show. Première tranche de travaux : le balcon, qui permettra, une fois fini, d'entamer une série d'œuvres, de discussions, de gestes autour de ce lieu et de sa symbolique. La réalisation de ce projet, *Shelter*, reste ainsi prétexte

à travailler à plusieurs, à solliciter des coups de main, à ne pas rester cloîtré. Reste qu'il arrive à l'artiste de finir le boulot.

**C'est le cas de la deuxième œuvre montrée ici**, où il fit preuve de cette esthétique gracile, fascinée par les lueurs translucides, mais toujours à cheval sur des espaces. *La lumière qui va contre le vent* éclaire quatre objets en verre, remplis d'eau et posés sur une étagère. Vivement éclairés, ils projettent leur halo sur un mince écran où danse leur éclat divaguant. Nous, on va et on vient entre les deux faces de l'installation, la face A sculpturale et la face B, de l'autre côté, magique, illusionniste.

Un tour de passe-passe boucle l'expo. La galeriste a dans sa poche un objet dérobé par l'artiste à l'un de ses proches. Lequel n'a pas la moindre idée de ce qui lui a été ainsi confisqué. Le jour où il s'en rendra compte, l'objet lui sera restitué. L'artiste n'est plus maître de son temps mais personne d'autre n'en a tout à fait les clés non plus. Les faits rapportés se déroulent en temps réel.

**Judicaël Lavrador**

**All That Is Said Is True, All the Time, All the Time (...)** jusqu'au 21 décembre à la galerie gb agency, 18, rue des Quatre-Fils, Paris III\*, tél. 01 44 78 00 60, [www.gbagency.fr](http://www.gbagency.fr)

Ecole du Louvre

Palais du Louvre

## GERLACH EN KOOP

### Deux mêmes choses ne peuvent être pareilles, 2012

poubelle mise au rebut

Présentée par Ellen de Bruijne Projects, Amsterdam



**gerlach en koop** est un collectif actif depuis 1997, formé de deux artistes néerlandais. Afin de pouvoir réellement émerger en tant que collectif, ils ont décidé d'adopter un nom unique, qui s'écrit en minuscules : gerlach en koop. Ce nom suggère à la fois la perte d'identité et la dualité.

Pour la FIAC 2012, ils ont présentés l'œuvre *Deux mêmes choses ne peuvent être pareilles*, une installation composée de deux poubelles existantes, faisant d'ordinaire partie du mobilier du jardin des Tuileries. L'une des deux poubelles est encastrée dans l'autre. Une intervention minimale.

Mettre au rebut une poubelle dans une autre instaure une hiérarchie entre elles, même si elles paraissent identiques. Dans la description qui suit le titre de la pièce (*Poubelle mise au rebut*), seule la poubelle qui est jetée à la poubelle est mentionnée, suggérant que l'autre poubelle fonctionne comme un support pour la première, une forme de socle. Celle du dessus peut ainsi être considérée comme un ready-made, objet manufacturé devenu œuvre d'art par la volonté des artistes, tandis que l'autre demeure une partie du mobilier urbain.

L'acte artistique, par la comparaison entre les deux objets, est ainsi révélé et à la fois mis en doute. En effet, la poubelle mise au rebut devient un déchet autant qu'une œuvre d'art, ce qui pourrait consister en une (auto)critique subtile de la création et de la mise en exposition des œuvres : une fois exposé, l'objet atteint le statut d'œuvre d'art, et devient un déchet dans le système de consommation traditionnel des objets.

La double identité «œuvre» et «déchet» de *Deux mêmes choses ne peuvent être pareilles* est d'autant

plus renforcée que les deux poubelles sont habillées d'un sac plastique. « C'est le regardeur qui fait l'œuvre » (Marcel Duchamp) : chacun est libre de décider de jeter ses déchets dans l'une ou l'autre des poubelles, c'est-à-dire de considérer cet assemblage de poubelles comme une double poubelle à fonction utilitaire, ou comme une œuvre d'art.

Les objets et les gestes de gerlach en koop sont élégants et poétiques, parfois mystérieux. Ils tentent de révéler le potentiel des objets à transmettre du sens. Notamment par le titre, qui est signifiant, tout en laissant une part d'interprétation.

En se focalisant sur l'ordinaire, et pas l'exceptionnel, gerlach en koop tente de montrer à quel point notre environnement quotidien peut être surprenant, voire incompréhensible.

### Toscane Angelier

Elève de l'École du Louvre

Depuis 2010, les étudiants de l'école du Louvre participent à une opération originale de médiation, en lien avec le plus large public. Cet exercice pédagogique de terrain, est également l'opportunité pour l'École de réaffirmer son implication dans l'étude



## Yassef

DU DOUTE, 2013  
 Nantes

Les vivants des *Révolu-*  
 ste Boursier-Mougenot  
 de convulser leurs rai-  
 llon français de la Bien-  
 ie que ressurgit ici une  
 ncienne et en quelque  
 », *L'Objet du doute* de  
 if, commande de la Nuit  
 : un faux arbre abattu,  
 i par des moteurs et qui  
 ubresaut, comme si,  
 il était encore vif. Il en-  
 ine la rue des Cascades  
 rondissement, en hom-  
 ricades de la Commune  
 est important de ralen-  
 que l'artiste. Ou de l'ac-  
 out cas, de lui donner  
 ialité. » L'accélérer, on  
 rovoque assurément le  
 ique plaqué sur du vi-  
 entir, le résultat en est  
 utôt l'effroi et, de l'un à  
 sage est souvent déli-  
 avail de Yassef vise sur-  
 cer les usages et les  
 : des portes fictionnelles  
 dien. Depuis 2003, elle  
 aterrain des *Scénarios*

Vallois, remontant du 19<sup>e</sup> au 18<sup>e</sup> siècle, est ainsi surtout un objet-fée, qui se présente en obstacle et barrage pour l'imaginaire, c'est-à-dire aussi en « retenue » qui ne demande qu'à déborder : pas étonnant qu'il bronche d'excitation.

Éric Loret

Céleste Boursier-Mougenot's living pine trees in his piece *Révolutions* at the French Pavilion at the Venice Biennale haven't even stopped extending their roots downward, and now we have an older artwork that seems to do just the opposite. Virginie Yassef's *Objet du doute*, commissioned for the 2013 Nuit Blanche all-night art fest, is an imitation (resin) fallen tree trunk with little motors that make it jerk as if, even dead, it were still alive. Its first installation blocked Rue des Cascades in the twentieth arrondissement in a tribute to the Paris Commune. "It's important to slow life down," explains the artist. "Or to speed it up. At any rate, to make it different." Acceleration can be counted on to provoke laughter, as we know from the Bergson definition of comedy: "Something mechani-

Virginie Yassef. « L'objet du doute, 2013. Polystyrène, résine, peinture acrylique, moteur. 182 x 460 cm. (Court. galerie GP & N Vallois, Ph. N. Brasseur). "Object of doubt." Polystyrene, resin, acrylic paint, motor.

and narratives to open doors to new possibilities in daily life. Starting with her series of photos of urban moments, she has been making ground "Phantom Scapes." Her photos of urban moments make up an open narrative network. *Objet du doute* is a sculpture taken from the Belleville district, the Bufon garden by way of the Vallois gallery, in a gesture stretching backwards to the eighteenth century. It is a fairy object presenting an obstacle to the imagination, or, in other words, a constraint that begs to be mounted. It's not surprising that it quivers with excitement.

Translation, L.

# Practical informations

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## exhibition title

*While I was also listening to David, Eleanor, Mariana, Jean, Mark, Genk, David, Daphne, Pierre, Shima, Simon, Zin, Christian et Virginie*

—

## the artists

David Antin, Eleanor Antin, Mariana Castillo Deball, Jean Dupuy, Mark Geffriaud, gerlach en koop, David Horvitz, Pierre Paulin, Daphne Oram, Shimabuku, Simon Starling, Zin Taylor, Christian Xatrec and Virginie Yassef

—

## the curators

Sophie Kaplan, director of La Criée, Felicia Atkinson, Julien Bismuth and Yann Sérandour

—

## production

La Criée centre for contemporary art

—

## exhibition

from the 16th of December 2017 to the 18th of February 2018

## opening

Friday the 14th of December 2017 at 6:30 pm

—

## opening time

Tuesday to Friday from 12 noon to 7 pm.  
Saturdays, Sundays from 2 pm to 7 pm.  
Closed on December 24th, 25th and 31st and on January 1st, 2018.

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## project

*Alors que j'écoutais moi aussi [...]*  
*While I was listening [...]*,  
from January 2017 to February 2018

## the artists associated to the project

Felicia Atkinson, Julien Bismuth and Yann Sérandour

—

## Green Flash

*Christian Xatrec, point de vue , 61' (16 décembre 2017 - 15h)*

Saturday December 16th, 3:00 pm

## Green Flash

*Ensemble HANATSU Miroir live*

Samuel Andreyev

Malika Kishino

Chikage Imai

Kenji Sakai

Will Guthrie

Saturday January 20th from 2:00 pm to 6:00 pm  
in partnership with *Autres Mesures* festival

## Crosspiece visit

Storytelling visit of the exhibition by François Debas  
Sunday February 4th, 3:00 pm

## Green Flash

*Alors que j'écoutais moi aussi la Bibliothèque Kandinski* with Jean-Baptiste André, Félicia Atkinson, Yann Sérandour, etc.

Wednesday December 6th 2017, 7:00 pm -

bibliothèque Kandinsky, Centre Pompidou, Paris

Tuesday February 6th 2018, 7:00 pm -

La Criée centre d'art contemporain

LA CRIÉE  
CENTRE D'ART  
CONTEMPORAIN  
RENNES - F

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