



RECORD  
OF THE INVISIBLE  
(CHRONIQUES DE  
L'INVISIBLE)

IGNASI ABALLÍ, ISMAÏL BAHRI, EVA BARTO,  
EDITH DEKYNDT, LOIS WEINBERGER

Curator: Guillaume Désanges

in collaboration with Coline Davenne

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AN EXHIBITION IN LE GRAND CAFÉ  
AND WORKS IN THE CITY  
FROM 10.10.2020 TO 14.02.2021

# RECORD OF THE INVISIBLE (CHRONIQUES DE L'INVISIBLE)

IGNASI ABALLÍ, ISMAÏL BAHRI,  
EVA BARTO, EDITH DEKYNDT,  
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Exhibition from 10 October 2020 to 14 February 2021

Closed since 30 October due to sanitary conditions.

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The final part of the *Généalogies fictives* [*Fictional Genealogies*] cycle, *Record of the Invisible* [*Chroniques de l'invisible*], is an exhibition playing upon the relationships between visibility and invisibility, proximity and distance, 'here' and 'elsewhere'. The project began with a proposal to five artists to imagine artistic interventions for public or private spaces in and around Saint-Nazaire, outside of Le Grand Café. These deliberately unpublicised gestures were left 'outside' and the exhibition at Le Grand Café retains just their traces or their deformed echoes. Together they make up an autonomous exhibition that is formally and sensually independent from the original protocol. The project works with the town's history and geography, like the two precedent stages in the cycle, but this time in a ghostly register of rumour, the clandestine and the figuration of an elsewhere. At the heart of this project is the poetic or symbolic translation of an absence, allowing the visitor's sensibility, imagination and beliefs to take over in understanding the message or apprehending the artwork that they are presented with.

This experiment is drawing upon several sources. The first is a critical reflection on art in the public space, which is too often considered as a simple extension of the museum, in other words a space that has to be conquered or annexed when the imposing artwork is triumphantly placed. We, on the other hand, are emphasising the opposite:

unassigned, sometimes invisible gestures that don't always leave a trace and remain minor and non-dominant towards the context in which they appear. Works to be seen at some point but not for sure, to be encountered by chance, works for animals or the elements as much as for conscious or unconscious witnesses. Art for the wind, the sea, the sun or the birds. These necessarily modest interventions now measure art's capacity to resist and survive, but also to make the world freely poetic without the pressure of a determined and determining spectator. It's a little lesson in humility for objects: clandestine works, abandoned and exiled in the real, are obliged to come to terms with their ecosystem. The second source at the origin of the project is an exhibition called *Nul si découvert* [*Void if removed*] that I organised in 2011<sup>1</sup>, based on the idea of impossible experience through a selection of works that come apart at the very moment they are being observed. The inspiration was the thinking of Susan Sontag, for whom the ultimate, most ambitious and most edifying art is a private art of erasure and retreat: an art of rumour where "unheard" melodies endure, whereas those that pipe to "the sensual ear" decay<sup>2</sup>. Inaccessibility is, then, an emotional and cognitive drive. The third and final source is an exhibition organised by the Japanese collective Chim Pom in 2015, that asked artists to intervene in the exclusion zone resulting from the nuclear catastrophe that scarred the

town of Fukushima. It was a matter of urgently installing works in an irradiated zone, therefore inaccessible to the public, and presenting just their traces or documentation in a touring exhibition. For me, this project represented a passionately exciting response, both poetic and political, to the incredible and potentially paralysing nature of a danger that was, precisely, invisible. *Don't Follow the Wind*, the very lovely title of the exhibition, was in itself both a warning and an invitation, a melancholic injunction to allow an elsewhere to exist without direct experience.

The strategy behind the exhibition *Record of the Invisible* [*Chroniques de l'invisible*] certainly brings about a particular experience for the public, but also for the artists and the curator. It is an exhibition that considers the works of art as witnesses to an absence of which the trace, mediating and interceding, finally turns out to be more important than the original object. That is everything that this two-pronged curatorial experiment is about: how to materialise a series of faraway gestures in an artistic way, that's to say through form rather than story. From the beginning of this project, it hasn't been about documenting but about 'making an exhibition'. To achieve this, the artists have created forms especially or brought in recomposed existing works as a kind of rebus. In every case, these uncertain, symbolic, poetic or metaphorical translations are expected to stand alone and escape from their substitute status to create a new form.

Following on from the precedent exhibition in the cycle<sup>3</sup> where the proposal was to 'short circuit' the curation, that is to say by presenting works and documents from local history, the basis of working on this exhibition is the town of Saint-Nazaire and its immediate surroundings. Indeed, the first part of the process involved asking the artists to choose locations for interventions by criss-crossing the town and its surroundings and being wide open to possible topographies: public or private space, in town, in the countryside, on the coast, in the sea, accessible or not. The method, in which the artists have actively participated, has therefore been that of a field study drawing on storytelling and local research. As the title of the exhibition suggests, it is a matter of primarily concentrating on the blind spots, the hidden corners, of local history and geography.

Each artist has been able to take these bases and freely interpret the invitation to place some gesture beyond these walls, which could have been an object, an action, a removal or an observation. In fact, the artists responded in a very diverse way to a very open proposition, with each of them taking on a piece of the history or the geography of the town. **Ignasi Aballí** chose to focus on the history of the Saint-Nazaire Fine Art Museum, lost during the war, by replacing signs for it in the town as a phantom presence. **Edith Dekyndt**, for her part, looked into the history of Le Grand Café, at the point of its early 20<sup>th</sup> century romantic splendour: under the halls outside, facing the sea, a light follows the circumvolutions of an invisible couple dancing a waltz. **Eva Barto** considers the economic and industrial history of the town, and in particular the circulation of materials between naval industry, metallurgy and local artisans, by removing, sometimes by stealing, specific controlled and restricted materials. **Lois Weinberger** chose to speak directly to the birds that soar over the Trignac forges, building a shelter for them that gives a social life back to the abandoned industrial site, in a way that's both real and symbolic. **Ismail Bahri** proposed observing the region's exterior elements multiple times, and he provides samples of them in the exhibition space. All of these specific actions are enriched in the spaces of Le Grand Café by works that resonate with the questions that the exhibition poses.

In keeping with the spirit of the cycle, the genealogy first revealed by this project is therefore that of a territory. A site is always a complex geopolitical entity, impregnated and haunted by layers of interlocking realities, its apparently stable surface masking seething underground stories: natural and cultural, human and non-human, individual and collective. From an oak forest trapped in peat for 5000 years to the mysterious formation of a mangrove in the remains of a worldly metallurgy factory. From the philanthropic theories of 19<sup>th</sup> century factory owners to the global future of the Atlantic shipyards. From megalithic tombs built 6000 years ago to the estuary's last inhabited lighthouses. All we have of these facts, interlinked in the topography of the sites as well as in their spirit, are their echoes, the sparse snippets that have served as material for the artists. The subsequent genealogy also brought to light here

is of a blurred line between the real and fiction, between history and art, between the work outside and its story within. Incomplete genealogies, uncertain, always partially invented or fantasised. This is why the artists were not selected from among researchers or documentalists. They were chosen for their ability to reroute a given situation rather than faithfully report it. It should be clear that here we are choosing abstraction and poetry over information. It is also why all the factual sources in the exhibition have been brought together in no particular order in one room of stories, a kind of narrative antechamber to the exhibition, and deliberately disconnected from the artistic forms. It is a way to create a genealogy from one space to another, from a story to a form, from the oral to the visual, by consciously preserving a distance between the subject and the object of the exhibition. The most important part of this record of the invisible is played out in these spatial and temporal gaps, and it is exactly there that the passionately fictional character of these genealogies is to be found.

Guillaume Désanges

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### "GÉNÉALOGIES FICTIVES" ("FICTIONAL GENEALOGIES")

This exhibition is the third and last of the *Généalogies fictives* [Fictional Genealogies] cycle, developed by the independent curator Guillaume Désanges since the end of 2018, at the invitation of Sophie Legrand Jacques, director of the Grand Café.

The first two projects were: *Spolia / mountaintcutters* in 2018 and *Contre-vents (Solidarités ouvrières, étudiantes et paysannes dans l'Ouest de la France : une généalogie)* co-curated with François Piron in 2019.

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Ville de Trignac; Saint-Nazaire Agglomération Tourisme; Phares et Balises DIESM, subdivision de Saint-Nazaire; Maison de quartier de Kerlédé; Nantes Saint-Nazaire Port; École des Beaux-arts Nantes Saint-Nazaire; Parc naturel régional de Brière; Projet Neuf; Vip / Les Escalles; Le Théâtre scène nationale de Saint-Nazaire.

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Patrimoine, Programmation urbaine, Autorisation Droits des sols, Espace Public, Espaces verts, Domaine public, Circulation, Patrimoine sportif, Installations sportives, Culture, Médiathèque, Mission des Patrimoines, Archives Documentation, Population, Vie associative, Évènementiel, Commerce, Marchés et non sédentaires, Aménagements et projets urbains, Mobilité espace public et immobilier, Maîtrise d'ouvrage voiries communautaires, Topographie cartographie, Enfance éducation.

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Photo Manolo García

Born in 1958 in Barcelona, Spain, where he lives and works.

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

Since the end of the 1980s, Ignasi Aballí has developed his work around two apparently contradictory forms of practice. He began the first of them at the start of his artistic career: a preoccupation with exploring minimal activity, the minuscule gesture and the most imperceptible of modifications, which demonstrates an anti-formalism that he shares with other members of his generation. The second line that Ignasi Aballí has followed cultivates fiction as a material and as a means of localising his work. Here, he shares a good deal of common ground with all those who helped put film and video at the centre of the late 1980s art scene. Ignasi Aballí's work is also inspired by the contemporary excess of image and discourse, seemingly looking to negate the increase in quantity and discover intensity in content: 'do more with less'.

Employing a variety of practices encompassing painting, video, photography and installation, Ignasi Aballí's work addresses notions of absence, chance and the barely perceptible. His works become a support for what is absent, aiming to make visible what we don't see, the everyday things we don't pay attention to.

Ignasi Aballí was awarded the Joan Miró Prize in 2015. He has exhibited at the Venice, Gwangju (South Korea) and Sydney (Australia) Biennales, the MACBA (Barcelona), the Ikon Gallery (Birmingham, Great Britain), the ZKM in Karlsruhe (Germany) and the Museo Nacional de Arte Reina Sofía in Madrid in 2015.

He will represent Spain at the 59<sup>th</sup> Venice Biennale in 2022.

## Recent solo shows

### **2020**

*Palabras vacías*, Galería Elba Benítez, Madrid, Spain

### **2019**

*Sin imagen*, Blue Project Foundation, Barcelona, Spain

### **2018**

*Reversible. Ignasi Aballí + Oriol Vilanova*, Galeria Estrany-de la Mota, Barcelona, Spain

*Presque invisible*, galerie Thomas Bernard-Cortex Athletico, Paris, France

*Translations*, galerie Meessen de Clercq, Brussels, Belgium

*Exhibition continues*, Gallery Kula, Split and Contemporary Art Museum, Zagreb, Croatia

### **2017**

*Cualquier título*, Galería Proyecto Paralelo, Ciudad de Mexico, Mexico

*Sin principio/sin final*, Museo de Arte de la Universidad Nacional de Colombia, Bogotá, Colombia

*Caso de estudio. Ignasi Aballí*, IVAM (Instituto Valenciano de Arte Moderno), Valencia, Spain

Ignasi Aballí is represented by the galleries Elba Benítez Madrid (Spain), Pedro Oliveira in Porto (Portugal), Thomas Bernard in Paris (France) and Meessen De Clercq in Brussels (Belgium).

[elbabenitez.com](http://elbabenitez.com)

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

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

[www.meessendeclercq.be](http://www.meessendeclercq.be)

Practising painting, video, photography and installation, Catalan artist Ignasi Aballí deals with often contradictory ideas, stretching between the material and the conceptual, the visible and the invisible. The artist makes a minimal art focused on absence: the composition of the air at a particular site, the reflections in his studio windows or of artworks on museum floors, the trace left by a painting, etc. Part of his work could be considered as attempts to measure absences. The dusty hands that bear the marks of transported objects, the air's elemental composition in statistics or the empty shelves sagging under the weight of absent books are, by default, figurations of the unseen. The absence of body is being designated here, a reference to the symbolic mechanisms of still life where amorphous objects are the traces of past activity.

In Saint-Nazaire, Ignasi Aballí has chosen to focus on the history of the museum that was lost during the war, replacing signs to it in the town as if to a phantom presence. Inside Le Grand Café, there are the traces of ghost works and spectators: dust, shadows or reflections that conjure up the spectral institution.

## At Le Grand Café:

### Ground floor small room

Ignasi Aballí, *Pell*, 1995  
Transparent acrylic gel, wooden frame, 25 x 25 cm

### Ground floor hall

Ignasi Aballí, *Musées*, 2020  
Installation *in situ*, steel and satin paint, adhesive lettering on the wall, 70 x 15 cm and 26 x 6, 5 cm  
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France

### Ground floor large room

Ignasi Aballí, *Persones*, 2020  
Installation *in situ*, footprints on the wall, dimensions variable according to the installation  
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France

Ignasi Aballí, *Colección pública*, 1994-2020  
Installation *in situ*, sunlight on cardboard, 7,74 x 3,75 m  
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France

Ignasi Aballí, *Reflexion*, 2002-2020  
Photograph glued on dibond and aluminium frame, 130 x 86,4 cm  
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France

Ignasi Aballí, *Le Musée absent*, 2020  
Installation *in situ*, glasses from the Saint-Nazaire Museum, dust, 110 x 86 x 32 cm  
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France

Ignasi Aballí, *Ventana*, 2020  
Installation *in situ*, acrylic gel, 5,40 m x 3,75 m  
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France

Ignasi Aballí, *Un paysage possible (Saint-Nazaire)*, 2020  
Installation *in situ*, adhesive vinyl on glass, 6,4 x 1,96 m  
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France

## Off-site :

### 24 words scattered throughout the agglomeration

*Musées*, 2020  
Installation *in situ*, steel and satin paint, variable dimensions  
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France



Ph. Adrien Chevrot  
© Jeu de Paume

Born in 1978 in Tunis (Tunisia), lives and works between Paris, France, and Tunis.

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

"Impermanence lies at the heart of the work of the Franco-Tunisian artist Ismaïl Bahri. Placing a sheet of wind-tossed paper in front of his camera lens, slowing down falling water drops by making them slide along a thread, observing the reflection of the city in a glass filled with ink held in his hand as he walks along: Ismaïl Bahri makes elementary and empirical gestures, and pays attention to "what is happening", and what effect these operations will have on him. The artist positions himself as an observer; he gropes around, and talks of "shortsightedness" in relation to his work. He then sets up what he calls a "capture device" for these gestures, usually using video, but also photography and sound, without any specialization. It is quite often outside of the frame of the image that meaning emerges, in the perceptible presence of the surrounding world, which is suddenly revealed."

François Piron

## Recent solo shows

### **2019**

*Invisible Concern*, Le Forum, Hermès Fondation, Tokyo, Japan

*Kusunoki*, Nijo-Jô, Hyoto, Japan

### **2018**

*Des gestes à peine dépose dans un paysage agité*, La Verrière, Brussels, Belgium (curator Guillaume Désanges)

*Instrumentos*, Centre Cultural Porto Seguro, São Paulo, Brazil

### **2017**

*Instrumentos*, Jeu de Paume, Paris, France

*What Remains*, Selma Feriani Gallery, Tunis, Tunisia

## Recent collective shows

### **2020**

*Le Tour du jour en 80 mondes*, CAPC - Musée d'art contemporain, Bordeaux, France

*Le Plan libre*, Galerie Jocelyn Wolff, Romainville, France

*Was Machen Sie Um Znei ? Ich Schlafe*, GAK Bremen, Germany

*Petrichor*, CIAP Kusntverein, Ghent, Belgium

*Le Cabaret du néant*, Château de Rentilly, France

*Méditerranéer*, Friche La Belle de Mai, Marseille, France

*Oblique stratégies*, Galerie Martine Aboucaya, Paris, France

### **2019**

*De l'amitié*, Galerie Marcelle Alix, Paris, France

*Touche !*, Beirut Art Center, Beirut, Lebanon

*Persona Grata*, Mac Val, Vitry-sur-Seine, France

*Ce sont les îles qui se déplacent*, Passerelle, Brest, France

*What a Dot Become*, Akinci Galleru, Amsterdam, The Netherlands

*Parallel Crossings*, STUK, Leuven, Belgium

The Franco-Tunisian artist Ismaïl Bahri develops work from situations and slight gestures with an inexorable logic that ultimately finds, at the very heart of matter, the means to produce a kind of magic or grace. Pages of magazines are crumpled and uncrumpled until the ink is completely transferred from the paper onto the hands, gradually erasing the printed image (*Revers*, 2016). A transparent pearl of water on a wrist is filmed in close up, its barely perceptible trembling revealing the pulsation of arteries through the skin (*Ligne*, 2011). Any number of gestures that bring an intense attention to bear on details, incidents and minute variations in reality to produce unexpected events. In both the work as a whole and the detail of the pieces, Ismaïl Bahri's practice is an operation of hollowing out, of insistence, and of the progressive revelation of motifs out of the elementary conditions of experience. Like the principle of developing a photograph, formal resolution happens over time.

For *Record of the Invisible [Chroniques de l'invisible]*, Ismaïl Bahri gives us a specific observation of Saint-Nazaire's organic and (pre)historic territory. With *Prélèvement I* and *Prélèvement II*, he extracts a geological sample from the landscape and literally decants it inside Le Grand Café. This deep black material extracted from the mouth of the River Brivet and imprisoned in a slab or in columns of plexiglass, will be transformed during the exhibition, while the void that it left in the landscape is slowly absorbed. His film, that resembles a photograph, was shot inside one of the region's megalithic monuments and attempts to give movement, a minute vibration, to an unchanging mass.

## At Le Grand Café:

### Ground floor small room

Ismaïl Bahri, *Écumes*, 2009  
Series of drawings, white ink on paper, 24 x 18 cm

### Ground floor large room

Ismaïl Bahri, *Prélèvement I*, 2020  
Installation *in situ*, Plexiglas, Brivet vase, wooden formwork, 3 x 2 m  
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France

### 1<sup>st</sup> floor

Ismaïl Bahri, *03 minutes et 44 secondes (Dissignac)*, 2020  
16 mm film, scanned, 2 min 58 s  
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France

Ismaïl Bahri, *Revers I*, 2016-2020  
Crumpled paper, 16 x 20 cm

Ismaïl Bahri, *Revers II*, 2016-2020  
Crumpled paper, 17 x 21, 5 cm

Ismaïl Bahri, *Prélèvement II*, 2020  
Installation *in situ*, set of six columns, plexiglass, Brivet vase, diameter 15 cm, height 3, 50 m  
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France

# EVA BARTO

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Born in 1987 in Nantes, lives and works in Paris, France.  
[www.evabarto.net](http://www.evabarto.net)

Eva Barto calls into question the implications of property by destabilising the status of the author as well as the economy of art production and distribution. She forms ambiguous environments, circumstances for negotiations that are apparently stripped of any particularities and where it is difficult to grasp what should be taken into account or left to one side. She devises objects that borrow from the real, copies or modifications that assume a value of imposture. The power now lies with gamblers, falsifiers and guilty plagiarists.

## Recent and upcoming shows

### 2021

Curator Eric Golo Stone, KunstlerHaus Stuttgart, Germany

Curator Milan Ther, Kunstverein Nuremberg, Germany  
Residence Étant Donnés, 2021, Sculpture Center, New York, USA

### 2019

*Le Fil d'alerte*, Prix 2019, Fondation Pernod Ricard, Paris, France

Kunstverein Freiburg, Germany

*A Fatal Attraction*, Gallery Barbara Weiss Berlin, Germany  
*La Dépense*, curator Xavier Antin, Crèvecoeur, Marseille, France

*Subsets*, Gallery Christian Andersen, Copenhagen, Denmark

### 2017

*Turn the Tide*, Dyson Gallery, Royal College of Arts, London, Great Britain

*Anywhere out of the Book*, Aarhus Kunsthall, Denmark

*Mechanisms*, Wattis Art Center, San Francisco, USA

*Rien ne nous appartient, offrir*, Fondation Pernod Ricard, Paris, France

### 2016

*To Set Property on Fire*, Villa Arson, Nice, France

*The Infinite Debt, Level One*, Gb agency, Paris, France

*Museum on/off*, Centre Georges Pompidou, Paris, France

*Incorporated !*, Biennale de Rennes, France

*After Gerolama...*, with Yann Serandour, Van gelder gallery, Amsterdam, The Netherlands

*Habits and customs of (...)*, Kadist Art Foundation, Paris, France

*Silver cover*, an invitation by Jagna Ciuchta, Passages, Troyes, France

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For Gallien Déjean, 'Eva Barto's strategies resist description. Instigators of a crisis in representation, the works she produces are instruments of blockage short-circuiting the flows of production, distribution and exchange that aliment the systems of accumulation of capital'. They take the form of ambiguous gestures, more or less readable, playing upon situations of artistic, economic, and political negotiation. The objects that she devises are frequently borrowings or thefts that she modifies so as to give them a value of imposture.

For this exhibition, the artist turns to the economic and industrial history of the town, and in particular the circulation of materials between shipyard, metalworks and local artisans, by spiriting away some of those characteristics of the Saint-Nazaire region whose availability and use are controlled: the Morta bog-wood that is shaped in Brière, the globalised steel of the shipyards. She also changed the lock on the door to the administration offices of Le Grand Café.

## **At Le Grand Café:**

### **Ground floor small room**

Eva Barto, *La Fabrique du système*, 2019  
Magic wallet deconstruction, tied up to the gallery wall.

Prototype from *Lost Feet Hall, a Judicial Apparatus*  
2018, 11 x 16 cm

Collection Axel Dibie Saint John de Crèvecoeur

## **Stairs**

Eva Barto, Recording under the mantle of the visit of the shipyards of Saint-Nazaire, private property  
Video, 2 min 30 s

## **1<sup>st</sup> floor**

Eva Barto, *Excès de prudence*, 2020

Replica of a coercive security system integrated into Le Grand Café's office door

Production Le Grand Café – contemporary art centre, Saint-Nazaire, France

Eva Barto, *Le Voleur de bois*, 2020

Seized folding knife, morta wood handle stolen from the jointly owned territories of the Brière estate

Production Le Grand Café – contemporary art centre, Saint-Nazaire, France



Born in Belgium in 1960, lives and works in Brussels, Belgium and Berlin, Germany

[www.edithdekyndt.be](http://www.edithdekyndt.be)

Edith Dekyndt is an internationally renowned Belgian artist who has exhibited in a number of major institutions, and her works can be found in several public collections.

Her pieces take many forms: projections, installations, or performances. They are more than meditations on representation; they evoke the invisible energies at work in the matter that makes up the world.

Edith Dekyndt takes everyday objects as a starting point, following her intuitions to capture the moments of life that her rudimentary and delicate experiments bring to light.

Her empirical approach to art uses gestures or actions on materials to embrace uncertainty. By relinquishing control in an orchestrated manner almost imperceptible forms appear, and processes such as fermentation, reduction, capillarity or accumulation allow the artist to make the intrinsic underlying processes tangible and visible.

Her works indirectly prompt the visitor to reflect on the domination of the environment by humankind, and the interdependent relationships that regulate everything that inhabits the planet. In this sense Edith Dekyndt's work could be said to be the result of a form of ecology, that is to say 'the observation of an environment'.

### Recent solo shows

#### **2020**

*The Black, The White, The Blue*, Le Grand Café - centre d'art contemporain, Saint-Nazaire, France

#### **2019**

*The White, The Blue*, Finkenwerder Art Prize, Kunsthaus Hamburg, Hamburg, Germany ; Konrad Fischer Galerie, Berlin, Germany

*They Shoot Horses*, Hamburger Kunsthalle, Hamburg, Germany

*The Lariat*, VNH Gallery, Paris, France

#### **2018**

*The Ninth Wave*, Beaufort, Monument du roi Albert 1<sup>er</sup>, Nieuwpoort, Belgium

Art Basel Unlimited, Basel, Switzerland

#### **2017**

*They Shoot Horses (Part II)*, Konrad Fischer Galerie, Berlin, Germany

*They Shoot Horses (Part I)*, Belgium Art Prize, Bozar, Brussels, Belgium

*Blind Objects*, Carl Freedman Gallery, London, Great-Britain

Edith Dekyndt is represented by Konrad Fischer gallery in Düsseldorf and Berlin, Greta Meert gallery in Brussels and Carl Freedman gallery in London.

[www.konradfischergalerie.de](http://www.konradfischergalerie.de)

[galeriegretameert.com](http://galeriegretameert.com)

[carlfreedman.com](http://carlfreedman.com)

## EDITH DEKYNDT

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Edith Dekyndt's practice is built upon the observation and experience of everyday situations or environments, whose poetic, narrative or magical potential she reveals. She often works *in situ*, endeavouring to unveil the spirit of spaces by using materials to reveal humidity, heat, light, and playing on the effects of simple gestures that pull on emotional and sensual levers.

At Le Grand Café, Edith Dekyndt has addressed the history of the site, formerly a café and now an art centre. This is also a story of transatlantic crossings, when the foxtrot was danced in the ballrooms of ocean liners as it was in the ballroom of Le Grand Café. The past resonates through the brightness of a spotlight replaying a couple's dance movements. This ghostly presence is duplicated beneath the Halle Sud, a place that turns towards the horizon, swept by winds and spray, with a panoramic view onto the departing liners.

### **At Le Grand Café:**

#### **Ground floor small room**

Edith Dekyndt, *Dead Sea Drawings*, 2010  
Video HD projection, 4 min 40 s  
Courtesy the artist and Greta Meert gallery, Brussels, Belgium

#### **1<sup>st</sup> floor**

Edith Dekyndt, *Easy Come, Easy Go*, 2020  
Installation *in situ*, sound system, lyre and computer,  
3 min 9 s en boucle  
Production Le Grand Café – contemporary art centre,  
Saint-Nazaire, France

Edith Dekyndt, *The Deodant*, 2015  
Cotton canvas stretched on frame, CaCl<sub>2</sub>, copper,  
24 x 30 cm  
Courtesy the artist and Greta Meert gallery, Brussels, Belgium

#### **Off-site:**

**Halle Sud, Petit Maroc, Saint-Nazaire**  
*Easy Come, Easy Go*, 2020  
Installation *in situ*, sound system, lyre and computer,  
3 min 9 s en boucle  
Production Le Grand Café – contemporary art centre,  
Saint-Nazaire, France



Photo Paris Tsitsos

Austrian artist, 1947-2020

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

Born in 1947 into a family of peasants in the Austrian Tyrol, throughout his life Lois Weinberger developed a unique and poetic body of work. He presented his works in important exhibitions at the São Paulo (1991) and Venice (2009) Biennials and also at documenta 10 and 14 in Kassel, Germany.

An artist of fieldwork, a researcher, Lois Weinberger 'very early understood the questions of ecology and migration'. Starting in the 1970s, he created works from civilisation's waste material. His interest in spontaneous vegetation led him to make 'weeds' the centre of his later meditations: nomadic, adaptable, able to germinate and grow in often difficult conditions, the plants were a metaphor for present-day migrations. Artist, peasant, biologist, Lois Weinberger considered that the way society treated plants was 'its mirror image'. Before his death in April 2020, he had demonstrated a real interest in devising an artistic action within the *Record of the Invisible [Chroniques de l'invisible]* project.

## Recent shows

### **2020**

*Restons Unis Sous le soleil exactement* (Salle Principale), Galerie Perrotin, Paris, France  
*Narcisse ou la floraison des mondes*, FRAC Nouvelle Aquitaine Meca, Bordeaux, France  
*La mesure du monde*, MRAC, Sérignan, France  
*Pine's Eye*, Talbot Rice Gallery, Édimbourg, GB  
*Eine Schwalbe macht noch keinen Sommer*, Kunsthaus Dresden, Germany  
*Poesie des Gärtners – Der Garten als Metapher und Wirkungsfeld*, Parrotta Contemporary Art Cologne, Germany  
*Michikusa – Walking with the Ruderals*, Contemporary Art Center, Art Tower Mito, Japan  
*Fragile Schöpfung*, Dommuseum Vienna, Austria

### **2019**

Musée Tinguely, Basel, Switzerland  
Watari-Um Contemporary Art Museum, Tokyo, Japan  
"about: documenta", Neue Galerie Kassel, Germany  
*De Collectie (1) – Highlights for a Future*, S.M.A.K., Ghent, Belgium  
*Natur als Argument*, Villa Dessauer, Kunstverein Bambergue, Germany  
*Piacé le Radieux, Bézard – Le Corbusier*, Piacé, France  
*Hors les murs*, Garage MU, Paris, France  
*Matters of Concern*, Fondation d'Entreprise Hermès, Brussels, Belgium

### **2018**

*L'envers du paysage*, FRAC Franche-Comté, Besançon, France  
*Wild Cube*, FRAC Franche-Comté, Besançon (permanent)  
Salle Principale, Paris, France

### **2017**

documenta 14, Athènes + Kassel  
*Learning from documenta*, Cultuurcentrum Strombeek, Ghent, Belgium  
*Lois Weinberger conjunctions with Heath Bunting and Ladislav Zajac*, nGbk, Berlin, Germany  
*Der Canaletto Blick*, Laubreise, Erste Bank Campus Vienna, Austria (permanent)  
*Jardin Infini*, Centre Pompidou Metz, Metz, Paris, France

Lois Weinberger is represented by Salle Principale gallery in Paris.

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

## LOIS WEINBERGER

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Austrian artist Lois Weinberger developed a unique, poetic and pioneering body of work around questions of ecology and the destruction of nature by civilisation. Artist working in-the-field and researcher, by turns peasant and biologist, from the 1970s he created works from the waste material of civilisation. Later on, his interest in spontaneous vegetation led him to make weeds the centre of his meditations, as a metaphor for present-day migrations. He always sought to reveal the other side of landscape through his practice, particularly when there is friction between nature and culture.

When invited to be part of the *Record of the Invisible [Chroniques de l'invisible]* project, the artist chose to suggest an adaptation of his work *Skyscraper for Birds* (1976). His proposition directly addresses the birds that soar over the Forges of Trignac by installing a two-metre-high cabin on the summit of the industrial ruins. The structure is an assemblage of several nesting boxes in different colours, taking on the airs of an apartment block, and setting up a juxtaposition of the laws of nature with ideas of urban development and migration. In building this shelter he attempts, in a way that is both concrete and symbolic, to bring social life back to an abandoned industrial site.

Within Le Grand Café, historical works by the artist (animal excrement, the steel *Wild Cube* intended to host wild grasses, a gilded nest and a photograph of a bird caught in ice) are used to construct an iconographic evocation of a gesture at the height (literally) of the animal.

### At Le Grand Café:

#### Ground floor small room

Lois Weinberger, *Cloudburst*, 1979  
Original photograph, typewriter, 60 x 49, 5 cm  
Courtesy Salle Principale, Paris, France

#### Ground floor large room

Lois Weinberger, *Cherry Garden, Studio Area*, 2012  
Animal droppings, framed with museum glass,  
55 x 45 cm  
Courtesy Salle Principale, Paris, France

Lois Weinberger, *Beautiful, Studio Area*, 2012  
Animal droppings, framed with museum glass,  
55 x 45 cm  
Courtesy Salle Principale, Paris, France

Lois Weinberger, *Sans titre*, 2019  
Bird's nest, gold leaf, glass display case,  
nest: diameter 14 cm  
Courtesy Salle Principale, Paris, France

Lois Weinberger, *No Trace of an Action is Visible*, 1982  
Photography, Éd. 1/3, 42 x 30 cm  
Courtesy Salle Principale, Paris, France

Lois Weinberger, *Frozen Starling*, 1996  
Photography, Éd. 1/3 e.a., 61, 5 x 45, 5 cm  
Courtesy Salle Principale, Paris, France

Lois Weinberger, *Wild Cube Destroyed*, 2009  
Ribbed steel, 50 x 50 x 50 cm, unique piece  
Courtesy Salle Principale, Paris, France

### Off-site:

The Forges of Trignac, Trignac  
*Skyscraper for Birds*, 1976-2020  
Wood, paint, 180 x 40 cm  
Production Le Grand Café – contemporary art centre,  
Saint-Nazaire, France

## GUILLAUME DÉSANGES

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Courtesy Isabelle Arthuis

Guillaume Désanges is curator and art critic, founder of Work Method, a Paris based agency for curatorial projects.

He coordinated the artistic projects of Laboratoires d'Aubervilliers between 2001 and 2007.

He was guest curator at Le Plateau FRAC Ile-de-France between 2009 and 2011 where he curated the program "Concrete Erudition". Since 2013, he is running the curatorial program of La Verrière, Fondation d'entreprise Hermès in Brussels.

Last projects: *Ma'aminim / Les Croyants*, Musée d'art et d'histoire, Saint-Denis, France & Tranzitdisplay, Prague, Rep. Czech, 2015; *Poésie Balistique* cycle, La Verrière, Fondation d'entreprise Hermès, Brussels, 2016-2019; *L'Esprit français. Contre-cultures, 1969-*

*1989, La maison rouge* - Fondation Antoine de Galbert, Paris, with François Piron, 2017; *L'ennemi de mon ennemi*, Palais de Tokyo, Paris, 2018; *Spolia / mountaintcutters*, Le Grand Café - centre d'art contemporain, Saint-Nazaire, 2018; *Contre-vents (Solidarités ouvrières, étudiantes et paysannes dans l'Ouest de la France : une généalogie)*, Le Grand Café - centre d'art contemporain, Saint-Nazaire, 2019, with François Piron; Ismaïl Bahri, *Invisible Concern*, Le Forum, Tokyo, 2019; *Matters of Concern / Matières à panser* cycle, La Verrière, Fondation d'entreprise Hermès, Brussels, 2019-2020.

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

## COLINE DAVENNE

Since 2017, Coline Davenne has been working with Guillaume Désanges within Work Method. A graduate of the École du Louvre, Coline Davenne was Studio Manager for Enrique Ramírez for two years, then worked in the Contemporary and Prospective Creation department of the Centre Pompidou, notably as assistant to the curator Christine Macel for the 57<sup>th</sup> Venice Biennale in 2017, *Viva Arte Viva*.

She regularly contributes to books (*Le Musée Rural*, 2016; *Los Durmientes*, 2018; *Préliminaires. Collection des études et maquettes du Centre national des arts plastiques*, 2020) and to publications for institutions, exhibitions or magazines (*Centre National des Arts Plastiques*, *Centre Pompidou*, *Jeune Création*, *Bon Temps* magazine, *Salon de Montrouge*).

# THE TERRITORIES OF "RECORD OF THE INVISIBLE"

Le Grand Café has published a map of the exhibition area. It is available free of charge, in the art centre, our partners and in various Nazairian venues.

A light, abridged version is also available in pdf format on the Grand Café website : [http://www.grandcafe-saintnazaire.fr/files/documents/grandcafe\\_chroniquesinvisible\\_carte3\\_bd.pdf](http://www.grandcafe-saintnazaire.fr/files/documents/grandcafe_chroniquesinvisible_carte3_bd.pdf)



## AVAILABLE IMAGES

These images are available in high-definition on request. Thank you for respecting and mentioning the caption and photo credit when reproducing them.



Ignasi Aballí, *Un paysage possible (Saint-Nazaire)*, 2020  
In situ installation, adhesive vinyl on glass, 6,4 x 1,96 m  
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France  
Photo Marc Damage



Ignasi Aballí, *Musées*, 2020  
24 words scattered throughout the agglomeration and one in the art centre  
Installation in situ, steel and satin paint, variable dimensions  
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France  
Photo Marc Damage

## AVAILABLE IMAGES

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Eva Barto, *Excès de prudence*, 2020  
 Replica of a coercive security system integrated into  
 Le Grand Café's office door  
 Production Le Grand Café – contemporary art  
 centre, Saint-Nazaire, France  
 Photo Marc Damage



Exhibition view *Record of the Invisible [Chroniques de l'invisible]*, Le Grand Café –  
 contemporary art centre, 2020  
 With works by Ismaïl Bahri, *Prélèvement I*, 2020 (production Le Grand Café), Ignasi  
 Aballi, *Colección pública*, 1994-2020 (production Le Grand Café) and Lois Weinberger  
 from 1982 to 2019  
 Photo Marc Damage



Exhibition view *Record of the Invisible [Chroniques de l'invisible]*, Le  
 Grand Café – contemporary art centre, 2020  
 With works by Ismaïl Bahri: *Revers I* and *Revers II*, 2016-2020,  
*Prélèvement II*, 2020 (production Le Grand Café), *03 minutes et 44  
 secondes (Dissignac)*, 2020 (production Le Grand Café)  
 Photo Marc Damage



Exhibition view *Record of the Invisible [Chroniques de l'invisible]*, Le  
 Grand Café – contemporary art centre, 2020  
 With works by Edith Dekyndt: *Easy Come, Easy Go*, 2020 (production  
 Le Grand Café) and *The Deodant*, 2015 ; and a work by Ismaïl Bahri,  
*Prélèvement II*, 2020 (production Le Grand Café)  
 Photo Marc Damage

## AVAILABLE IMAGES

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Halle Sud, Petit Maroc, Saint-Nazaire, France  
Edith Dekyndt, *Easy Come, Easy Go*, 2020  
In situ installation, sound system, lyre and computer, 3 min 9 s in a loop  
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France  
Photos Marc Damage



The Forges of Trignac, Trignac, France  
Lois Weinberger, *Skyscraper for Birds*, 1976-2020  
Wood, paint, 180 x 40 cm  
Production Le Grand Café – contemporary art centre, Saint-Nazaire, France  
Photo Marc Damage

## EXHIBITION EVENTS

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### LITERARY STROLL

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Saturday 13 February

Excursion to the territories of the exhibition *Record of the Invisible* with the writer Alexis Gloaguen.

<https://alexisgloaguen.weebly.com/>

Reservation required

### MEETING WITH GUILLAUME DÉSANGES

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Sunday 24 January at 3.30 pm

Visit of the exhibition with Guillaume Désanges, curator.

Reservation required. Duration about 1h30.

### STORY VISITS

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Saturday 24 October, 16 January, 6 February (to be confirmed) at 4.30 pm

A moment embodied and poetic by a moderator around the stories, sources and rumours that run through the exhibition.

Without reservation. Duration about 1h30.

### GUIDED TOURS

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Saturday 17 October, 9, 23 and 30 January, at 4.30 pm

Visit of the exhibition with a moderator from our team.

Without reservation. Duration about 1h.

### FRENCH SIGN LANGUAGE VISIT

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Thursday 28 January at 6.30 pm

Guided tour with simultaneous translation into French sign language

Reservation required. Duration about 1h.

### INFORMATION AND RESERVATIONS:

These appointments are free of charge.

A reception protocol is adapted to the current sanitary context, with a limited number of people.

[publicsgrandcafe@mairie-saintnazaire.fr](mailto:publicsgrandcafe@mairie-saintnazaire.fr)

Phone +33 2 51 76 67 01



Alexis Gloaguen

# PRACTICAL INFORMATION

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## CENTRE D'ART CONTEMPORAIN

Place des Quatre z'Horloges - 44600 Saint-Nazaire - France

+33 2 44 73 44 00

[grand\\_cafe@mairie-saintnazaire.fr](mailto:grand_cafe@mairie-saintnazaire.fr)

[www.grandcafe-saintnazaire.fr/en](http://www.grandcafe-saintnazaire.fr/en)

### Opening days and times

From Tuesday to Sunday 2pm to 7pm

Closed on 25 December and 1 January

Free entrance

### Venur

By bus

Stop Quatre z'horloges : line U2

Stop Rue de la Paix : line Hélyce

By train

From Paris-Montparnasse (TGV): 2h40

From Nantes (TGV ou TER): 30 to 50 minutes

By car

From Nantes by the expressway: 45 minutes

From Rennes: 1h30

From Vannes: 1h

Parking nearby

### Press contact

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#iganisaballi #evabarto @ismail\_\_bahri #edithdekyndt # #loisweinberger

#legrandcafesaintnazaire #exposition #artcontemporain #dcaresseau

Le Grand Café - contemporary art centre of the City of Saint-Nazaire, is supported by the French Ministry of Culture (DRAC Pays de la Loire), the Regional Council of Pays de la Loire and the Departmental Council of Loire-Atlantique.

Le Grand Café is certified "Centre d'art contemporain d'intérêt national" by the French Ministry of Culture.

It is a member of d.c.a / Association française de développement des centres d'art contemporain (French Association for the Development of Contemporary Art Centres) and the Pôle arts Visuels Pays de la Loire (Pays de la Loire Visual Arts Centre).

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