

TREIGNAC PROJET
LEWITT & LERISSE

TREIGNAC PROJET
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France
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PRESS INFO

EXHIBITION: *LEWITT & LERISSE*
13 JULY - 15 SEPTEMBER 2019
Friday - Sunday 14h to 19h

EXHIBITION OPENING, SATURDAY 13 JULY 2019 18h

EXHIBITION LECTURE by JEROME FELIN
SATURDAY 10 AUGUST 2019 at 16h

FOR THE 'JOURNEES DU PATRIMOINE', PRESENTATION, "*UN ARTISTE REGARDE UN AUTRE ARTISTE*"
by FRANCIS LIMERAT SUNDAY 15 SEPTEMBER 2019
at 15h

WEEKLY MEETINGS WITH THE ARTIST CHRYSTÈLE LERISSE AND CURATOR SAM BASU EACH WEDNESDAY from 15h to 18h

The exhibition *LeWitt & Lerisse* presents important drawings by Sol LeWitt alongside the contemporary photographs of Chrystèle Lerisse, an artist based in the remote landscape of rural France. Against the backdrop of political change, movement and the insecurity of our historical moment, the exhibition explores the use of systems by the two artists alongside the affective force of their work. The comparability of the two artists, separated by more than just generations and continents, is centred around the artists' use of programs and series, which are considered as primary and take precedence over the objects and meanings they transmit. Beyond the mechanic simplicity of their programs, they code a deeply complex modelling of our historical world through its mood or 'vibe'.¹

Previous exhibitions include:

Xenogenesis:

Dian Bauer, Sophie Calle,
Octavia Butler

Monster of the Seven Lakes:

Sabrina Chou, Caroline Doolin, The Otolith Group and Laura Pöld, Moomin books by Tove Jansson and various intra-structural narratives. Commissaire associé Jussi Koitela.

ÊTRE CHOSE.

Alis/Filliol, Jennifer Allora & Guillermo Calzadilla, Bruno Botella, Miriam Cahn, Jason Dodge, David Douard, Diego Marcon, Guy Mees, David Musgrave, Antoine Nessi, Reto Pulfer, Samuel Richardot, Pamela Rosenkranz, Sterling Ruby, Michael E. Smith, Benjamin Swaim. Commissaire associé : Gyan Panchal.

Kisses Sweeter Than Wine:

Melanie Bonajo, Ciarán Ó Dochartaigh, Öyvind Fahlström, Philipp Kremer, Bea McMahon, The Performance Group, Megan Rooney. Commissaire associé Matt Packer

LeWitt's work is strongly influenced by the developments in information and communication theory of his time. He re-organised the relationship between the artist, the viewer and the artwork so that it could be understood as a process of communication and not simply the transmission of idea and meaning. Taking the idea of a social system as developed by Niklas Luhmann², systems should be understood as a set of simplifications of the overwhelming chaotic data of our environment so that the transmission of information is possible. This sets up an opposition between system and environment; systems intersect with subsystems and there are differentiations of systems. Systems self-produce through communication - "Communication always communicates that it communicates"³ - and evolve and change to detoxify themselves in case of malfunction. This recursive structure allows for the emergence of ambient meanings embedded in the space of possibility of the system.

With the work of Chrystèle Lерisse, the relation that the system has with its environment (defined as that which it can not communicate with) emerges with force. A system resists elements that attempt to enter it from outside, especially if these elements threaten the internal integrity of the system. The visibility and ability to produce meaning is defined by the system that generates those meanings, but with Lерisse's work, the new question of the border-space between an encroaching chaotic environment and a (destabilized) interiority is articulated. Lерisse points beyond the system to its possible transformation, its evolution and detoxification. Her series always promises more, their incomplete ghostly appearance code more than just environmental noise. The Border is between an inarticulate external space and the space of meaning; between environment and system. Hers is a lament, a cry not yet of words, already emerging from a new differentiation, a communication not yet comprehensible, but becoming.

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1. Peli Grietzer, *A Theory of Vibe*, Glass bead Journal, 2017
 2. Niklas Luhmann, *Theory of society Vol1*, Stanford UP, 2012
 3. Following Jonathan Flatley's proposal in his article, *Art Machine*, in Sol LeWitt: *Incomplete Open Squares*, Edited by Nicholas Baume, MIT Press, 2001

TREIGNAC PROJET

Created in 2009, Treignac Projet is an exhibition space and program of artists' residencies oriented towards collective projects, research and a critical approach to the Arts that examines the history and change implicated in the projet's rural situation within a globalized landscape. The site has two exhibition spaces of 200m² each.

Based in the ruins of the former hospice and yarn factory of Treignac, Treignac Projet is an artist & curator-run initiative driven by Sam Basu (Treignac, Artist), Liz Murray (Treignac, Artist), Jussi Koitela (Helsinki), Sabrina Tarasoff (Los Angeles).

Treignac projet is organized around informal, temporary & long-term groups that produce the parallel program of exhibitions, based on the subjects and concerns of participants. It takes the form of a pseudo-institute but its institutional materials are flexible and made available through a matrix of shared generosity, hosting and careful commitment.

The relationship with artists and curators continues over several seasons to build deeper connections to ideas, methods, works and individuals. This allows us to underline those aspects of curatorial and artistic practice that are not available to us if we stay with the idea of the exhibiting institution, inherited from 19thC, as the only validating form of artistic encounter.



Florian Rothmyer,
O Chair O Flesh.
 Fabienne Audeoud, Fleur van Dodewaard, Christian Jankowski, Bea McMahon, Kaspar Oppen Samuelsen, Ria Pacquée, Xavier Ribas, Florian Roithmayr, John Russell, Allan Sekula, Morten Torgersrud, Francis Upritchard, Anne de Vries.
 2013



New International School NIS. Working group

ÊTRE CHOSE.
 Alis/Filliol, Jennifer Allora & Guillermo Calzadilla, Bruno Botella, Miriam Cahn, Jason Dodge, David Douard, Diego Marcon, Guy Mees, David Musgrave, Antoine Nessi, Reto Pulfer, Samuel Richardot, Pamela Rosenkranz, Sterling Ruby, Michael E. Smith, Benjamin Swaim.
 Commissaire associé : Gyan Panchal
 2015





Xenogenesis

Dian Bauer, Sophie Calle,
Octavia butler
2017

Laura Pöld,
Monster of the Seven Lakes:
Sabrina Chou, Caroline
Doolin, The Otolith Group
and Laura Pöld, Moomin books
by Tove Jansson and various
intra-structural narratives.
Commissaire associé Jussi Koitela
2017

The Cheapest University
2016



Ciaran O'Dochartaigh, Type
Sleazy Sound Normal.

Kisses Sweeter Than Wine:
Melanie Bonajo, Ciarán Ó
Dochartaigh, Öyvind Fahlström,
Philipp Kremer, Bea McMahon,
The Performance Group, Megan
Rooney. Commissaire associé
Matt Packer
2016



Malin Arnell & Mario
Fjell, Group-working.
***Entangling Matter and
Meaning :Interference:***
Malin Arnell & Mario Fjell,
Jaana Laakkonen et Rachel
Schenberg. Commissaire associé
Jussi Koitela
2017



Falke Pisano, Structure for
repetition
Mammoth:
André Breton (from an
anecdote), Matt Bryans, Hans-
Peter Feldmann, Jess Flood-
Paddock , Katja Novitskova,
Nanna Nordström, Alan Phelan,
Falke Pisano, Pádraig Spillane.
Commissaire associé Matt Packer
2014

CHRYSTÈLE LERISSE

Chrystèle Lerisse, born, Mans, 1960, began photography in 1975 doing her apprenticeship with Kervella (prix Niepce 1980) and from 1985 she established her practice in film-based black & white photography. After producing a series, the negatives are destroyed.

Chrystèle Lerisse invites a more demanding gaze that is always situated in the immediate space between visible substance and the thing photographed. Light provides the grammar of this critical photography. Both by the format that imposes questions on the significance of classic framing, and by her treatment of black & white film, she obliges the viewer to go beyond all conformist or normalised ideas of the relation between the gaze and the reality of what is photographed.

Publishing has an equally important pole of Chrystèle Lerisse's practice; the book plays an important

part in her creative ecology and has been interlinked with her artwork since 1985.

Her photographs have been exhibited in galleries, museums and centres of art in France, the United States, Asia and Europe. Her work has been shown art fairs: Paris Photo, Art Paris Art Fair, Aipad New York, Art Bâle, Art Brussels, Salon de Montrouge.



Série Aurélie Nemours I,
2009
novembre 2009
5 exemples
Réf. : 13/19/09



Série Aurélie Nemours I,
2009

novembre 2009

5 exemples

Réf. : 10/22/09



Série Aurélie Nemours II
sans titre 4,

2009

novembre 2009

5 exemples

Réf. : 4/19/09



Série Aurélie Nemours II
sans titre 6,
2009
novembre 2009
5 exemples
Réf. : 12/19/09



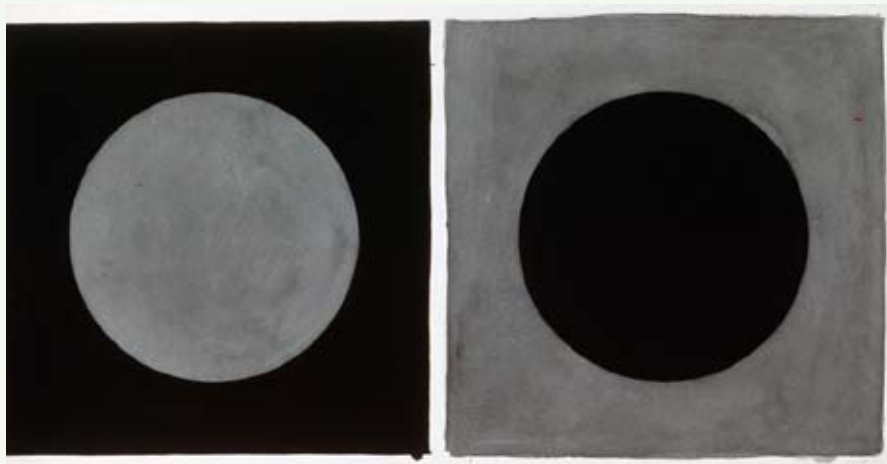
Sans titre 9, 2011
janvier 2011
exemples
Réf. : st 9 serie lumen

SOL LEWITT

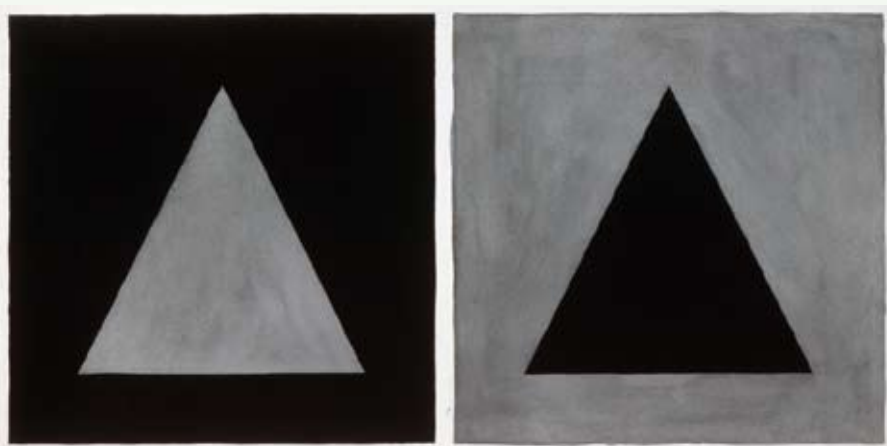
Born 9 septembre 1928, Hartford, Connecticut USA
Died 8 avril 2007, New York, USA.

After having studied at Syracuse University, New York state school of art and at the Cartoonists and Illustrators School, he travelled to Europe where he familiarised himself with the Old Masters before serving in the army during the Korean war. Later he worked as a graphic artist in the architectural office of Ming Pei which allowed him to develop his artistic practice, notably his geometric precision.

His collaboration with architects modified his appreciation of the Arts and made him realise that artists, as architects, sometimes need the help of others. In 1960, he started work as a receptionist at Museum of Modern Art (MoMA), where he met artists Robert Rauschenberg, Dan Flavin et Robert Mangold, as well as the art critic, Lucy R. Lippard. From then, inspired and connected to the development of minimal art in America, he separated from that movement to work on his more conceptual approach. Since then he has been an influential figure in exploring the relation between idea, artist and viewer.



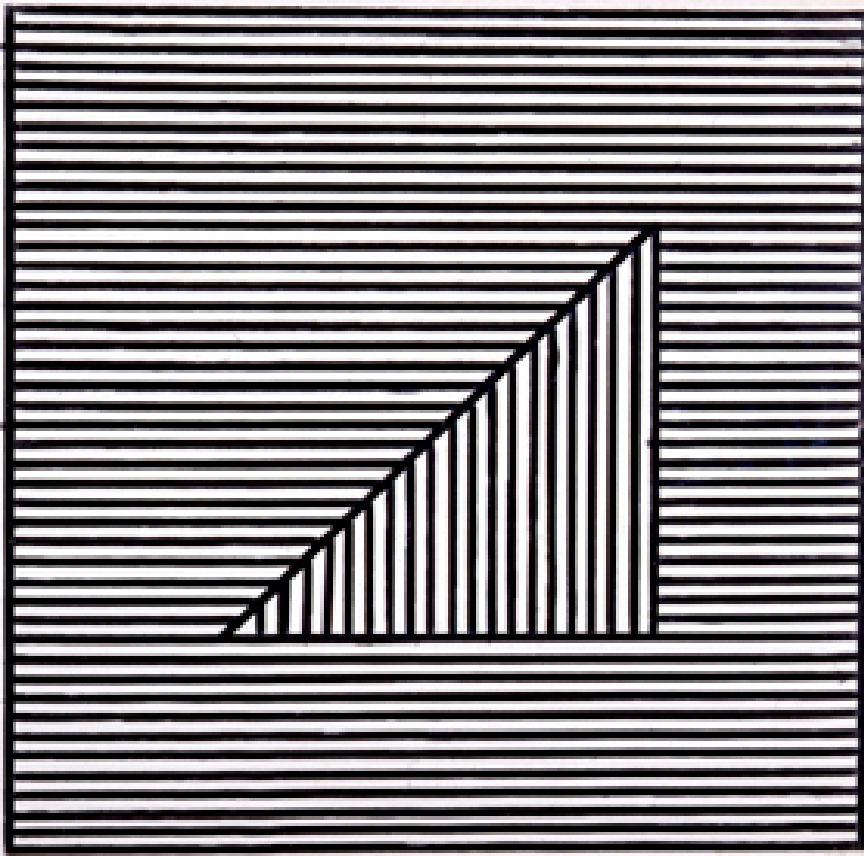
Sol LEWITT Sans titre
1982
Inv. : 198605
Frac Limousin



Sol LEWITT Sans titre
1982
Inv. : 198604
Frac Limousin



Sol LEWITT Sculpture sérielle
1966
painted wood
50 x 62 cm
acquisition 1988 | à Ghislain
Mollet-Vieville n° inv. 988.1.1
Collection FRAC Poitou-
Charentes
photo : Richard Porteau



Sol LEWITT Geometric figure
1980

ink on paper

70 x 70 cm chaque

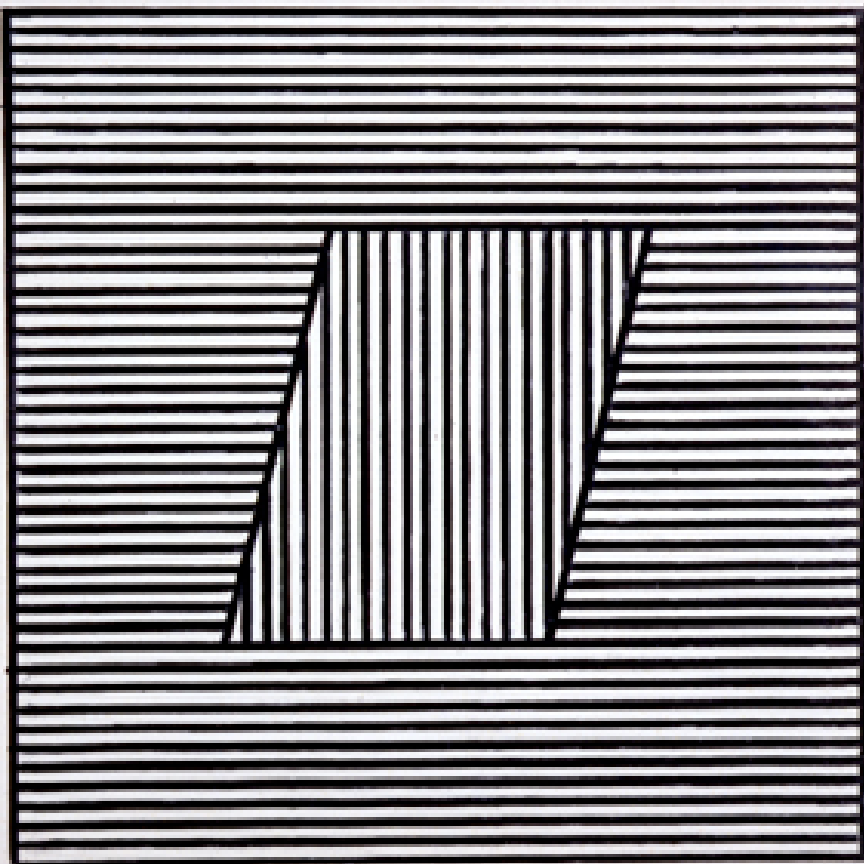
acquisition 1985 | à la Galerie

Yvon Lambert, Paris

n° inv. 985.9.1 à 2

Collection FRAC Poitou-
Charentes

photo : Richard Porteau



Sol LEWITT Geometric figure
1980

ink on paper

70 x 70 cm chaque

acquisition 1985 | à la Galerie

Yvon Lambert, Paris

n° inv. 985.9.1 à 2

Collection FRAC Poitou-
Charentes

photo : Richard Porteau

In collaboration with les collections du FRAC-Artothèque Nouvelle-Aquitaine Limousin,
FRAC Poitou-Charentes,
Le Centre des Livres d'Artistes CDLA, Artzo

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