

&
FOREST

A

(

PETRIFIES

)

is a fiction, a poem, an exhibition by Félicia Atkinson, initiated by Corinn Gerber of Passenger Books and presented by 8-11 and 820Plaza.

It manifests as two chapters (2 & 3) based on time, delay, improvisation, decay, narration, and live activities. The first chapter was on view in January at Rinomina in Paris, France.

A novel is in the process of being written by the artist since two years: The novel is called *Une forêt se pétrifie*. It is written in French on a laptop and later transferred into a manuscript on an analogue typewriter.

This novel takes place at several locations, the main being The Petrified Forest in Arizona, where one day, trees turned into minerals. The text mentions a conflict between two groups.

One group of people believes that archives are unnecessary today, and that we should return to oral cultural transmission and learn everything by heart, whereas another group believes in the necessity of archiving anything.

What is an archive? Can a thing change its status from an active potential to being a document? What is a fossil?

On the journey of this unpublished novel from the archival box and computer file in which it is hiding to the exhibition space, we only have access to its own palimpsests and delays that its authors decide to play with and share: a few words, a few sounds, a few images, a few objects.

At 8-11 in Toronto, the exhibition & A FOREST will only last one evening. The sculptures won't have the time to dry, a performance will blur its apprehension. Time will be the main actor of the plot.

At 820Plaza in Montreal, (PETRIFIES) will last a few weeks. Things will decay. Sound will appear at 17.17 o'clock and disappear at 18.18.

Everything can be destroyed or kept by the hosts; this decision will be at their discretion without the need of notifying the artist. 820 Plaza and 8-11 are allowed to swap objects if they want to, as long as it remains a secret.

& A FOREST

8-11, 233 Spadina, Toronto, <http://8eleven.org/>, Saturday, May 7: 4-9PM, Performance at 7PM

(PETRIFIES)

820 Plaza, 6820 rue Marconi, Montreal, <http://www.820plaza.com/>

Wednesday, May 11: Exhibition 4-9PM, Performance at 7PM

Exhibition of sound piece continues on Saturdays and Sundays from 17.17 to 18.18h until June 5. Co-presented by PME-Art, <http://www.pme-art.ca/>

& A FOREST (PETRIFIES) is supported by the General Consulate of France in Quebec and Toronto.

Une forêt se pétrifie (A forest petrifies) is an ongoing project, which was opening its first act at Rinomina in Paris in January of this year. It will continue to Galerie de l'Université de Bretagne Occidentale in Brest in October 2016.

The sound piece involved loops a reading by the artist of a manuscript of a novel in progress. A novel entitled “Une forêt se pétrifie” that she is currently writing and reading, registered on an iPhone and later transferred to magnetic tape. The novel is divided into several parts. Each of the tapes plays a part—or a chapter—of this novel. In Paris, this was the first chapter as registered during a residency in Brasil hosted by conceptual artist Tunga. The sounds of a bird and a helicopter can be heard amongst other surrounding sounds. The Montreal iteration of *Une forêt...* includes the parts read in Paris and Toronto, in Brest the Montreal chapter will be added to this, and so on. In this way, the novel's narrative is shaped by the places in which it takes place. The recordings play back Felicia's voice reading alongside the various sounds of what surrounds her in these very moments. Amplified and specialised in the room, the installation recomposes this novel Atkinson is writing.

This novel has an ambiguous function, it is in a sense an orphan, it is not a part of the literary world (it is unfinished and unpublished, this might be even a “bad” novel) and neither is it a sculpture. It's this latent status, this limbo state that Felicia Atkinson proposes, as a palimpsest to share. The reader or visitor does not have access to the manuscript. In *The Petrified Forest* in Arizona, plants have become minerals. Some say it's bad luck to steal them. Many people who had stolen fragments of *The Petrified Forest* have returned them to the park after experiencing strange or disturbing adventures. In the exhibition space, the viewer is invited to share those snippets of a metaphorical petrified forest: excerpts read from a magnetic tape, a drawing, a sealed box containing a secret story, the very image of a possible flower in the desert, standing alone on the wall. The elements of the installation are partly repetitive in each location, while the materials used reflect each concrete context – for instance, the ribbons used in the installation at 820Plaza stem from the “Fashion District” on St. Denis street, the apples from Jean-Talon market, the metal sheets supporting the drawings are elements of 820Plaza's spatial infrastructure. The black ink used at 8-11 was found in Toronto's Chinatown, which is the neighborhood that 8-11 finds itself in. Temporality comes thus into play, suggested by time, by sound, a similar experience to that of a concert, of a performance and other “readymade ceremonies” that Atkinsons tends to cherish and share.

Félicia Atkinson (born 1981 in Paris) graduated with Honors from l'Ecole Nationale Supérieure des Beaux-Arts de Paris and studied Anthropology and Contemporary Dance (BOCAL project with Boris Charmatz in 2003). She lived in Brussels between 2008 and 2013 where she received the Langui Prize for Painting/Young Belgian Art Prize 2013. Since 2013, she lives in France again where she she since received two awards: Villa Medici Hors-Les Murs (2009) and FNAGP (2014). She exhibited at Komplot (Brussels), Bozar (Brussels), MUCA ROMA (Mexico D.F), Overgaden (Copenhagen), Lieu Commun/Printemps de Septembre (Toulouse), Rinomina (Paris), Land and Sea (Oakland), Chert Gallery (Berlin), Joseph Tang Gallery (Paris) among others. During Spring and Summer of 2016, she will exhibit at Last Resort Gallery and Konsthall Charlottenborg in Copenhagen, at Et Al. etc in San Francisco, at Bonelli Gallery in Milano, and at Hectoliter in Brussels.

As a musician and sound artist, Atkinson performed at Palais de Tokyo in Paris, Cinema Tonala in Mexico D.F, Maison de France in Rio de Janeiro, Wiels in Brussels, MOCA in Los Angeles, Rewire Festival in The Hague, Borderline Festival in Athens, among others. She published more than 15 records with various labels (Aguirre, Umor-rex, NNA Tapes, Shelter Press and more), and a series of books with the imprint she co-founded, Shelter Press.

List of Works, Supplied Images

- 01 & A FOREST at 8-11 (Toronto). Installation view.
- 02 & A FOREST at 8-11 (Toronto). Installation view (Detail).
- 03 & A FOREST at 8-11 (Toronto). View from the Outside.
- 04 *THE BIG BALL*. Clay ball. Various dimensions, made on site. 2016.
- 05 *ET UNE FORET*. Various objects and a manuscript displayed on white pedestal. Various dimensions. 2016.
- 06 *ET UNE FORET*. Various objects and a manuscript displayed on white pedestal. Various dimensions. 2016.
- 07 *DIGITALE / FORET*. Sound piece with two speakers. 2016.
- 08 *THE ARCHER IS LOOKING AT THE ARCHIVE 3*. Paper cuts, oil stick on white cardboard. 21x29,7cm. 2016.
- 09 *THE ARCHER IS LOOKING AT THE ARCHIVE 4*. Paper cuts, oil stick on white cardboard. 21x29,7cm. 2016.
- 10 & A FOREST at 8-11 (Toronto). Installation view (Detail).
- 11 *A DARK GAME*. Black ink, vase and domino. 2016.
- 12 *A DARK GAME*. Black ink, vase and domino (Detail). 2016.
- 13 *RED APPLES FALLS*. 1 intact apple up a wall, two bitten apples on the floor. 2016.
- 14 (PETRIFIES) at 820Plaza (Montreal). Installation view.
- 15 (PETRIFIES) at 820Plaza (Montreal). Installation view.
- 16 (PETRIFIES) at 820Plaza (Montreal). Installation view.
- 17 (PETRIFIES) at 820Plaza (Montreal). Installation view (Detail).
- 18 *DIANES OF DESIRES 1*. Digital print on aluminum. 2016.
- 19 (PETRIFIES) at 820Plaza (Montreal). Installation view (Detail).
- 20 *Dark as Ink*. Various Vases and Black Ink. 2016.
- 21 *AND A FOREST PETRIFIESFIESFIES* (Detail). Fabric and apples. 2016.
- 22 Installation view (Detail): *THE ARCHER IS LOOKING FOR THE ARCHIVE 1 and 2*. Paper, ink, oil stick, various materials on found metal structure. 2016.
- 23 *THE ARCHER IS LOOKING FOR THE ARCHIVE 1*. Paper, ink, oil stick, various materials on found metal structure. 2016.

- 24 Installation view (Detail). Left: *Artist's Ceramic*. 2016. Right: *UNE FORET SE PETRIFIE, CASSETTE 1*. Sound recording on cassette tape, cassette player. 2016.
- 25 (PETRIFIES) Sound Performance. May 11, 2016, 7PM.

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