

FELICIA ATKINSON

WORKS 2013_2018



SHORT BIO (EN)

Félicia Atkinson is a visual artist, an experimental musician, a poet and the co-publisher of Shelter Press.

Born in 1981 in Paris she is graduated from Les Beaux Arts de Paris (2008, MFA with honors) and followed in 2003-04 the experimental pedagogical project BOCAL with choreographer Boris Charmatz.

Her works deals with topics of improvisation, deep listening, cut ups, duration, silence and noise, musique concrete, poetic spaces, deserts, forests, animism, abstraction, ambient and language.

She is currently a PHD researcher in musicology at Rennes 2 University, working on the topics of instruments and programs developed by artists and composer through an utopian desire.

She performed her music at Issue Project Room New York, Cafe Oto in London, GRM / 104 in Paris (Festival Presence Electronique), Fylklyggen in Stockholm (Festival Sound of Stockholm), Palais de Tokyo Paris, Emily Harvey Foundation in New York, Fondation Cartier pour l'Art Contemporain Paris, Reed University Portland, Cal Arts Valencia, Human Ressources Los Angeles, Ambient Church in Brooklyn...

She exhibited at Bozar in Brussels, Kunsthalle Charlottenborg in Copenhagen, Komplot in Brussels, Chert Gallery in Berlin, CAC La Galerie Noisy Le Sec, Overgaden in Copenhagen, CAC La Criée Centre d'Art in Rennes, Last Restort Gallery in Copenhagen, MUCA ROMA in Mexico City, City Limits in Oakland, Blindside Gallery in Melbourne...

She was awarded in 2013 by the Langui Prize for Painting / Young Belgium Art Prize and received fellowships from Institut Français, Villa Medicis Hors Les Murs, and FNAGP.

She did artist residencies at Rupert Vilnius, CAC La Galerie Noisy le Sec, Los Angeles Contemporary Archives, Bundanon Trust in Australia, RMIT in Melbourne, EMS Studio in Stockholm.

She released a dozen of records and books, mostly published by Shelter Press.

Her latest LP, Hand in Hand was number 14 of the year charts in The Wire Magazine whereas the previous opus, A readymade Ceremony was one of the « best experimental albums » by Pichfork and Spin Magazine.

SELECTED PORTFOLIO OF EXHIBITIONS



THE FLUFFY KNOT (a shy opera)

solo show

Krets Gallery, Malmo, Sweden

May 2018

« For A Fluffy Knot (a shy opera), the landscapes of the American Southwest figure prominently. In *Secrets* (2017), a 7-hour video shot in Arizona and New Mexico, footage of dramatic horizons, arid plateaus and desert vistas brimming with cacti are intercut with vertically scrolling text in French and English. Ambient in the gallery space is *Audio Book* (2017), a sound work of roughly the same duration and pacing, in which can be heard repetitive voicing and musical phrases recalling the work of American composer and pianist Terry Riley. Hanging in the gallery's center, *The Fluffy Knot (a shy opera)* (2018) is a fragile accretion of multicolored textiles knotted together with various materials including wool and silk. This site-specific installation – or, as it is referred to, the opera's "protagonist" – extends in places rather like an inverted saguaro, its lines paralleling the cascade of words in the video; elsewhere, it forms parabolas echoing the shapes of sand dunes, sine waves, arcs of objects in flight.

Such formal drifts are frequent in Atkinson's work, much of which is improvised on site. The conceptual entanglements that emerge from this process are as complex as they are inscrutable. Musical notation turns into desert flora, turns into the moon; geological processes are obscured beneath gestural marks; somewhere, coyote plays a trick. Indeed, the knot referred to in the title might actually be a topology of relations. And yet, for all its emphasis on formal correspondence and temporal change, one nevertheless gets the sense that this exhibition ultimately has less to do with tracing processes of becoming than it does with representing a sense of disorientation. The images of the landscape are often stunning. But in Atkinson's associative matrix, they are abstracted into an empty grid through which consciousness might expand. If there is something "fluffy" about Atkinson's show, it's this. Having lived in New Mexico for over twenty years, I can still marvel at the Bisti Badlands and stand in awe of White Sands National Monument.

The knots that it offers are confounding, but limited to a cognitive exercise. »



Félicia Atkinson, *The Fluffy Knot (a shy opera)*, 2018.



Milky Way, The Community, Paris

group show with Felicia Atkinson Giovanna Flores Elina Laitinen Cécile Noguès Adéla Souckova Sophia Taillet

The Greeks gave us Kronos (unoriginary) and sequential (originary) time.

Felicia Atkinson Giovanna Flores Elina Laitinen Cécile Noguès Adéla Souckova Sophia Taillet

We use them, unable to perceive them ... What comes before what originary comes after? To my surprise the answer is: a land of pure emptiness, of endless joys, happiness, peace and contentment, a place of youth, cheerful expectation and blissful fulfilment ... Is this shared by all? It can change the world from heaviness to lightness.

– Richard Tuttle

MILKY WAY approaches an expanded language of diverse materials that stimulate time-based processes, weaving factual events into fiction, mixing memories and imaginary, collective and personal. In its turn, each work proposes a deconstructive take on form and shape: the presence of time seems dominating, yet transpires as akin to another spatial dimension. Time as a meditative process is encoded onto the very surfaces of the works, and the meditation on different moods opens the possibility for multiple narratives and successive ways of underlying causes. Questions about control and non-linearity join established markers of time: to which extent the imaginary guides the physical process, what space is left for serendipity and intuition?



Félicia Atkinson, Milky Way, exhibition view, 2018



Félicia Atkinson, Milky Way, exhibition view, 2017



Félicia Atkinson, *Stick or Stone*, Blindsight Gallery, exhibition view, 2017

WITHDRAWALS AND PROLONGATIONS by Anabelle Lacroix

'I would prefer for this note not to be read or, if skimmed, that it be forgotten.' *

My first encounter with Félicia Atkinson's work was through a collection of images on the page. Immediately, for me, these images recalled Mallarme's poem; spatial, rhythmic, poetic, with surrounding silence (the emptiness of negative space).

An exhibition by Félicia Atkinson is a window through which the artist's texts, music, composition and visual essays come into and out of alignment for our eyes and ears. It is a modular event, produced from numerous smaller events in motion. It's an antiphony. Each part answers or echo another. A mise-en-phrase; audio-visual language staged and timed. But stretched.

'Stick or Stone,' the title of this exhibition, is named for a track on Atkinson's new album, *Hand in Hand* and presents new works developed along the continuum of the artist's practice, infused with research on Australian native plants, and reflecting her process of making, reading and recording at Bundanon and on the Australian East Coast.

Félicia comments, 'my studio is nomadic and swallows the landscape it crosses'. Hers is an artistic appetite marked by openness to more-than-human relations, between us and landscapes and plants, to the connections that exist beyond the ordinary binaries of stasis and movement, sound and silence, physical and psychological, terrestrial and cosmic, present and science-fictional time. Not A, nor B, Félicia's work is abstract, making spaces that remain porous and relational. She never provides a straight answer, instead inviting the audience to take a *dérive* or a drift in space and through the mind.



Félicia Atkinson, Stick or Stone, Blindsight Gallery, exhibition view, 2017



Félicia Atkinson, Stick or Stone, Blindsight Gallery, exhibition view and performance still, 2017



Spoken Word (Une Chanson parlée)

solo show

La Criée Centre d'Art Contemporain, Rennes, France

April 2017

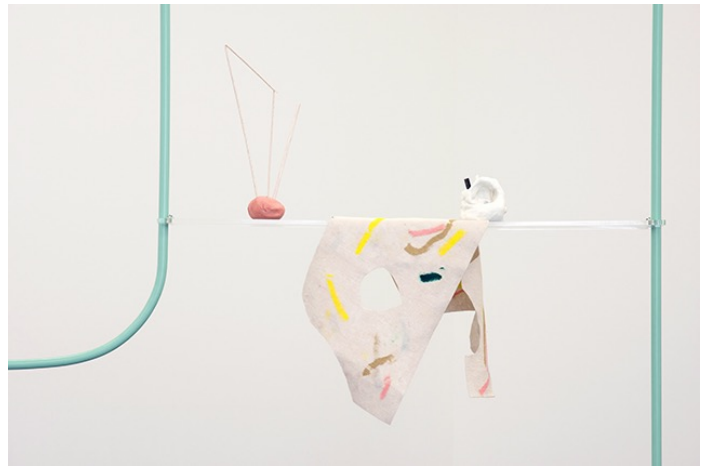
For Spoken Word (Une Chanson Parlée), i conceived all the pieces in the exhibition like the different parts of the same song, or the various elements of a single and wholesome ecosystem. The space is thought a an ensemble made of layers, each one, designed as a door opening to the perception of another dimension. A shelf frame a sound, a rope made of rags of silks from previous sculptures leads to a painting in the wall. The main space can be activated in a 2 hours performance with the dancer Elise Ladoué and myself. A sculpture can be hugged or host in one o its holes a living creature found randomly such as a local spider.

Behind a painted curtain, a second room hides a seven-hour long silent film and it's companion, a seven-hour audio piece recorded and shot in national parks in New Mexico, Arizona, California and Nevada.

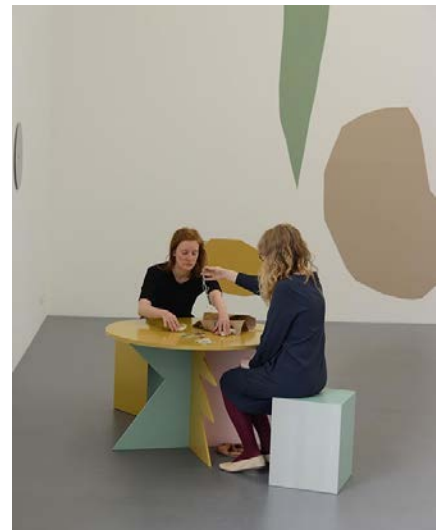
I used the vocabulary of sound such as duration, delays, repetitions, samples, waves, loops to create sculptures, paintings and drawings that were each conversing with the other as the members of the same and heterogenous community, while trying to give stillness, horizontality, granular feelings to the sounds and images. Most of the colors and materials in the exhibition were inspired by my regular trips to the Mojave desert and the high desert of New Mexico. I visited in New Mexico the houses of Agnes Martin and Georgia O'keefe and was interested in the domestic components of one artist's interior in dialogue with a very dry and wild landscape such as the desert. It reminded me the metaphor of the white cube. How to « domesticate » the white cube, and turn it to a an open playground without make it either obedient or over-intentional? How can i build a potential space, as would put the psychoanalyst Donald Winnicot between play and reality? How can I play with solitude?



Félicia Atkinson, Spoken Word (Une chanson parlée), 2017



Félicia Atkinson, Spoken Word (Une chanson parlée), 2017



Near to the Wild Heart
Duo Show with Beryl Bevilacqua
City Limits, Oakland, USA
February 2017

The pieces I showed for *Near To The Wild Heart* were made on the road, in hotels and yards between Phoenix, Arizona and Oakland, California while I was on tour and are made the same way i compose music: instinctive, yet sparse, made of bits and rags, they are close to language and memory in a sense that it's its different components that make a whole sentence.

The materials are light, easy to roll for the sculptures, where the images are postcard-size and printed on aluminium.

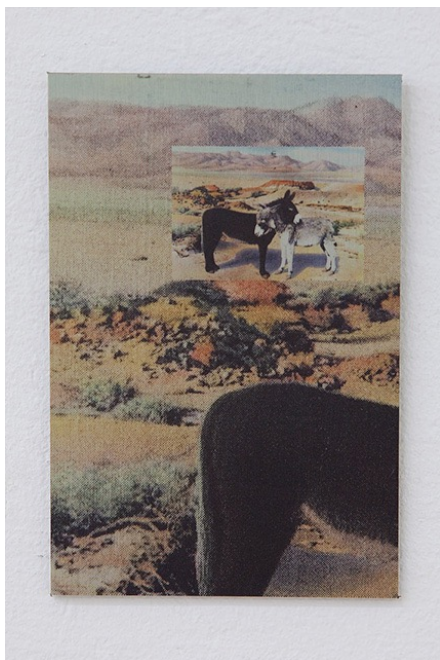
They play with silence and space, as well as emotions and fantasies of a lansdscape i am passing through by car but almost never encounter for real. It's a feeling from the passenger's seat.



Félicia Atkinson, Near to the Wild Heart, 2017



Félicia Atkinson, Near to the Wild Heart, 2017



& A forest
solo show
8/11, Toronto, Canada
May 2016

& A forest is the first of an exhibition in two parts.

Made to last only day, the time of installation is almost equivalent of the time of showing, like a musical performance.

I was inspired by the Petrified Forest in Arizona where trees were turned into stones in a very slow process.

Here it's quite the opposite. Lasting only four hours, the apples doesn't have the time to rot, the clay to dry, the black ink evaporate, the dice to be rolled, the sound to be completely listened to. Everything is evasive and platonic. It's almost a crystallization, as Stendhal would say.



Félicia Atkinson, & A forest, 2016
exhibition view



(petrifies)
solo show
820 Plaza, Montreal, Canada
May 2016

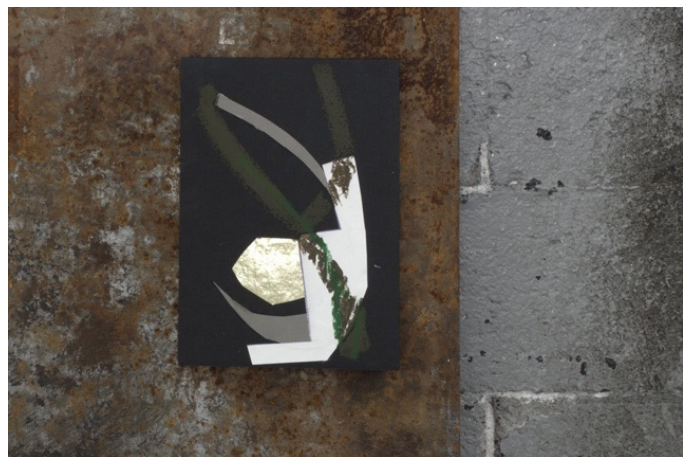
This is the second part of & A forest (Petrifies).

The exhibition starts with a sound performance that will charge the space with energy, in a polyphony with apples and fresh clay, building a kind of memento mori. Things are in suspension, they are meant to fall and be forgotten, in the meantime, let's make noise, knots and love.
A readymade ceremony. in a former garage



Félicia Atkinson, (petrifies), installation view.





Sustain (Musique Possible)

solo show

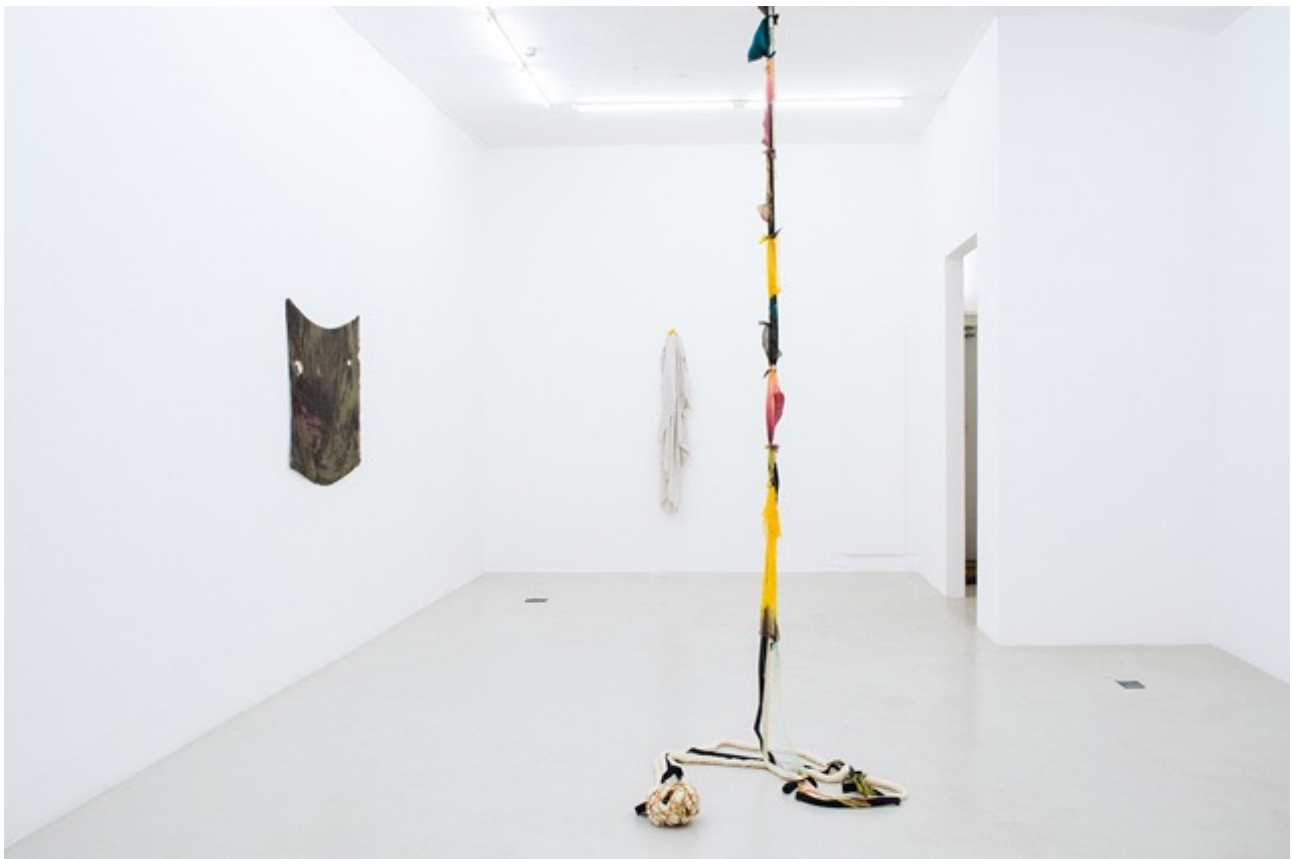
Last Resort Galery, Copenhagen, Danemark

April 2016

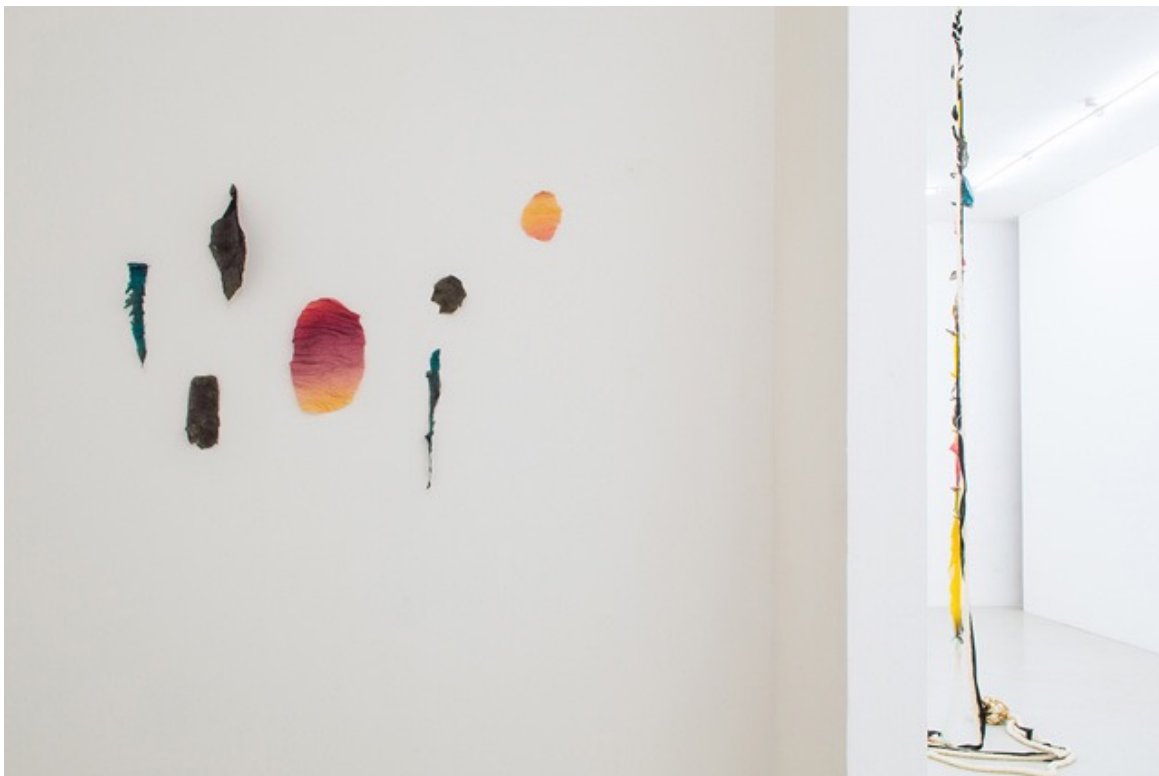
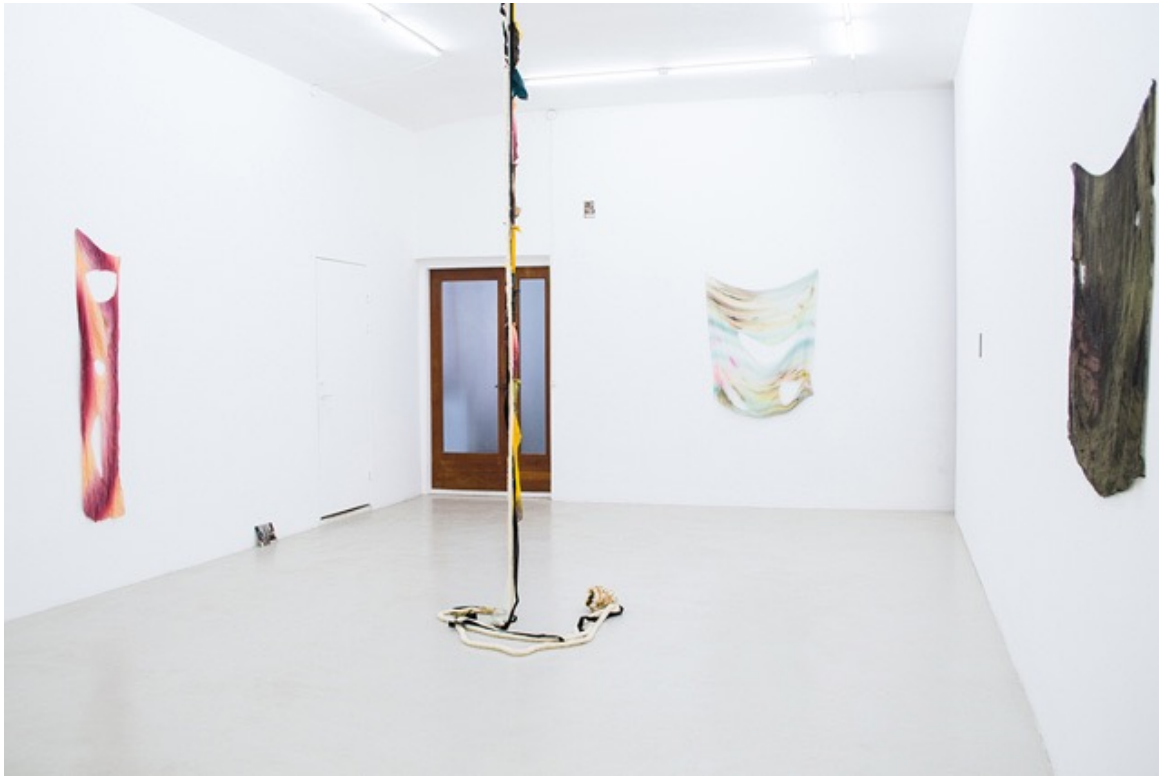
Sustain (Musique Possible) shows an ensemble of light sculptures made of silk, prints on aluminium and sound piece of 15mns that the visitor can hear through the wall.

Sensation Fix, a psychedelic italian band from the 70's said once that music is like painting in the air, while David Toop, in *Ocean of Sound*, defined Brian Eno's ambient music as a music made of ether.

This sparse polyphony takes those two arguments as its own alibi. Knots, holes, suspensions shows silences, samples, lacks of memory, a desire of absence or mystery, a vquiet vibration of colour, whereas the memory cards, tdisplayed on the floors and the corners of the room, stands as what they are, small prints on aluminum the size of a postcard, yet trying to frame an dream impossible to record, something, like water, that slips through the fingers.



Félicia Atkinson, Sustain (Musique Possible), 2016, exhibition view



A house, A dance, A poem
performance and exhibition
Kunsthalle Charlottenborg, Copenhagen, Denmark

Le Plateau Frac Ile de France, Paris, France
A House A Dance A Poem is a score, a performance, a film, a song, a book and a possible exhibition by Félicia Atkinson with the collaboration of the dancer Elise Ladoué.

It was performed in April 2016 at Le Plateau Frac Ile de France (Version 1) and at Kunsthall Charlottenborg (Version 2).

A House A Dance A Poem is a feminist hymn composed as a pyramidal structure, referring in the same time to the A-frame houses, the yoga position of the triangle, the first letter of the roman alphabet and the feminine sex.

A House A Dance A Poem is an formalist ode to the letter A, whereas it is interpreted and improvised as a house, an object, a musical key, a movement or a noun.

"A" as a starting point for drawing a line in architecture, design, crafts, arts.

The film and the score can be activated by a performance by Elise Ladoué and Félicia Atkinson and/or an installation of sculptures of Atkinson.

Almost static, the colors of the film seem to be awkwardly televisual, the A-frame house swallows its characters and and is swallowed itself by the letter A.



Félicia Atkinson with Ellise Ladoué , A house, A dance, A poem, 2016



Cyan Whisper
Land and Sea, Oakland, USA
February 2015

Cyan Whisper is one day exhibition and concert where the sculptures and paintings stand as a possible stage for my sound performance.



The Last Frontier
Solo show
Olsi 10, Basel, Switzerland
2013

*In the desert, as a woman, reading Henry Miller and watching True Detective
In Big Sur, as a woman, reading Jack Kerouac and watching The Simpsons.
What's left?*



The Last Frontier, exhibition view, 2013



Through The Quiet Axis, All the Roads are circular
group show
Young Belgium Art Prize 2013
BOZAR, Brussels, Belgium

For the Young Belgium Art Prize, i decided to take La Retonde Bertouille, as my kind of Bastille, or less dramatically, to make it my own studio.

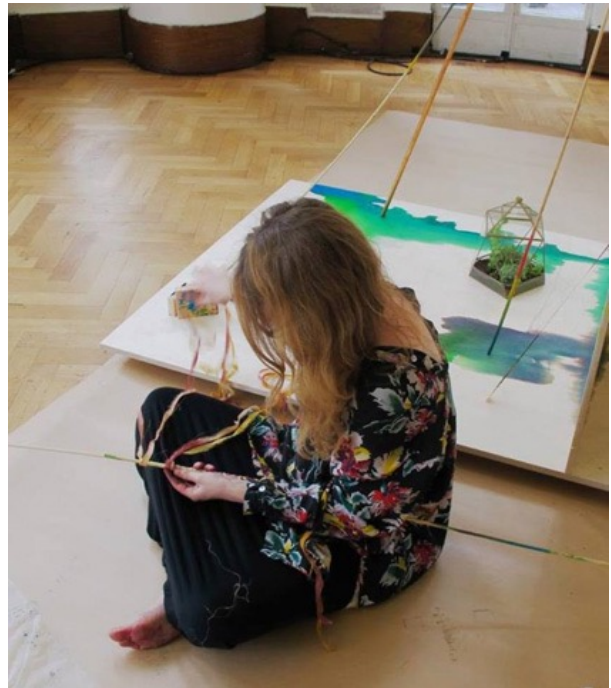
For two weeks i build a circular environment, between a stage and ballroom where objets, sculptures and paintings travels from one station to another, like a clock, a cycle or serial music composition. The spectator can see behind the surfaces, there is no inside or outside. Positions and roles shifts, a sculptures turns into an image, a painting into a object. Nothing stays the same yet keeping a rolling place in the cycle of things and emotions.



Félicia Atkinson, *Through The Quiet Axis, All the Roads are circular*, 2013, installation view.



Félicia Atkinson, Through The Quiet Axis, All the Roads are circular, 2013, installation view.



L'Attraction Minérale
duo show with Ryan Foerster
Lieux Communs, Toulouse, Festival Printemps de Septembre, France
2013



Félicia Atkinson, L'Attraction Minérale, installation view, 2013

