

# YTO BARRADA

## FAUX GUIDE



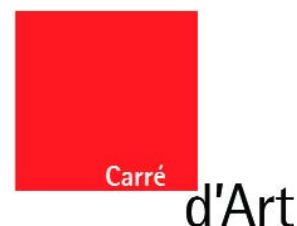
CARRÉ D'ART  
NÎMES  
DU 16 OCTOBRE 2015  
AU 13 MARS 2016



# LATOYA RUBY FRAZIER

PERFORMING SOCIAL LANDSCAPES

## PRESS KIT



Musée d'art contemporain de Nîmes

# YTO BARRADA LATOYA RUBY FRAZIER

**Carré d'Art – Nîmes Museum of Contemporary Art  
Exhibition from 16th October 2015 to 13th March 2016**

Curator: Jean-Marc Prevost

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Press officer : Delphine Verrières-Gaultier – Carré d'Art

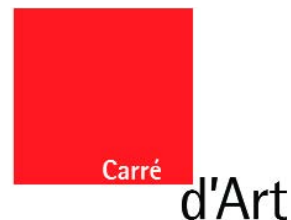
Tél : +33 (0)4 66 76 35 77 - Fax : +33 (0)4 66 76 35 85

E-mail : [communication@carreartmusee.com](mailto:communication@carreartmusee.com)



# Press release

Place de la Maison Carrée, 30000 Nîmes, France. Téléphone : 00 33 4 66 76 35 70. Fax : 00 33 4 66 76 35 85  
E-mail : [info@carreartmusee.com](mailto:info@carreartmusee.com). Web : [www.carreartmusee.com](http://www.carreartmusee.com)



**Exhibitions from 16 October 2015 until 13 March 2016**

Musée d'art contemporain de Nîmes

## **LATOYA RUBY FRAZIER**

LaToya Ruby Frazier (born 1982) takes as the subject of the photographs her home town of Braddock, Pennsylvania, or rather the people who live there. This is the working-class suburb of Pittsburgh, where there used to be a large steelworks. For a number of years she has been working on those close to her and taking them as witnesses to the economic slump. Her work belongs to a long tradition of committed photographers including Dorothea Lange, Walker Evans and Gordon Parks. She is interested in three generations of women. Her photos keep coming back to her grandmother, her mother and self-portraits. Going beyond the bounds of the documentary photograph, LaToya Ruby Frazier produces complex compositions with multiple centrings and *mises en abyme* and calling on the performative gesture. Her contribution to the Pier 54 project on the New York City Highline was a performance in which she brandishes flags on which are printed historic photographs linked to the pier. She will be replaying that series on denim flags (denim being originally "de Nîmes", from Nîmes), with reference to her 2011 series *Campaign for Braddock Hospital* in which she responded to a campaign for Levis jeans at Braddock.

She has exhibited mostly in the United States (MOMA, New Museum New York, the Whitney Biennale Museum or the Chicago Museum of Contemporary Art). This is her debut solo exhibition at an art institution in France.

## **YTO BARRADA**

Yto Barrada was born in Paris in 1971 and is currently living in New York and Tangiers. Her early projects in the late nineties were in connection with the city of Tangiers, in Morocco. In them she revealed the processes of globalization and individuals' hopes in possible emigration to Europe. The project on show at Nîmes carries on her exploration of the Moroccan identity and the question of origins and also arrangements for collecting and displaying at natural history, ethnography and archaeology museums. In it she thinks through the status of the archives and industry developed around archaeological digs. One series of photographs presents a set of children's toys from North Africa kept at the Musée du Quai Branly in Paris. Another set of works make direct reference to archaeological excavations going on across the Sahara, the discovery of fossils, as well as the booming market for fakes. The film *Faux Départ* is a journey through the landscapes of the Atlas mountains and a description of the work of the counterfeiters. It is at once a reflection on geological eras, the history of our planet and also the history of France. This whole set of items and pictures tells us individual stories but also the way in which we can recount history through the collecting of objects, the making of artefacts and their display in museum facilities that evolve over time.

Yto Barrada has exhibited at Witte de With (Rotterdam), Haus der Kunst (Munich), SFMOMA (San Francisco), Tate Modern (London), MoMA (New York), and the Venice Biennales of 2007 and 2011. In 2011, she was named Deutsche Bank Artist of the Year and was awarded the Abraaj Prize in 2015. She is the founder of the Cinémathèque in Tangiers.

Carré d'Art-Musée d'art contemporain open every day except Monday, from 10 am to 6 pm.

**Contact for this exhibition : Delphine Verrières-Gaultier - Carré d'Art**

Tel : +33 (0)4 66 76 35 70 - E-mail : [communication@carreartmusee.com](mailto:communication@carreartmusee.com) - Site web : [www.carreartmusee.com](http://www.carreartmusee.com)



# SELECTION OF TEXTS

## YTO BARRADA

Yto Barrada was born in Paris in 1971 and is currently living in New York and Tangiers.

Her earliest projects in the late nineties were in connection with the city of Tangiers, in Morocco. Tangiers is 13 km (8 mi) from Europe across the Straits of Gibraltar, the border between Africa and Europe. In them she revealed the processes of globalization and individuals' hopes in possible emigration to Europe.

She has also looked into the changes affecting the urban landscape. In the series *Iris Tingitana* (the Morocco iris or Tangiers Iris), she built up her research into this plant that grows on the outskirts of urban areas, in the intermediate spaces between the town and nature that are condemned to certain disappearance in the near future to industrial sprawl.

The project on show at Nîmes carries on her exploration of the Moroccan identity and the question of origins and also arrangements for collecting and displaying at natural history, ethnography and archaeology museums. In it she thinks through the status of the archives and industry developed around archaeological digs.

One series of photographs presents a set of North African children's toys kept at the Musée du Quai Branly in Paris. The items were collected by the French ethnographer Thérèse Rivière, who assembled drawings, toys and sounds as well. She was a student of Marcel Mauss (1872-1950), who devised a methodology for collecting.

A series of monochrome carpet recalls General Lyautey, France's administrator in Morocco, who was determined to avoid repeating the mistakes made in Algeria. He is one of the people who reinvented Morocco in the effigy of tradition and authenticity by setting up a nationwide "Heritage conservation" project and planning the reorganization of artisanal labour. He had set up *The Native Arts Department* headed by Prosper Ricard which was to create museums to revitalize arts and crafts.

Another set of works make direct reference to archaeological excavations going on across the Sahara, the discovery of fossils, as well as the booming market for fakes. The film *Faux Départ* is a journey through the landscapes of the Atlas mountains and a description of the work of the counterfeiters. To meet the demand from collectors and museums, dealers carry out "creative restorations" so as to recreate entire items.

We return to the idea of the assemblage in an altogether different way in the assemblages of plumbing elements that plumbers display on Tangiers Grand Socco square to advertise their skills, in the shape of makeshift tripods reusing pipes, taps or shower heads.

It is at once a reflection on geological eras, the history of our planet and also the past history of France.

This whole set of items and pictures tells us individual stories but also the way in which we can recount history through the collecting of objects, the making of artefacts and their display in museum facilities that evolve over time, and also to address the boundaries between reality and fiction.

Yto Barrada has exhibited at Witte de With (Rotterdam), Haus der Kunst (Munich), SFMOMA (San Francisco), Tate Modern (London), MoMA (New York), and the Venice Biennales of 2007 and 2011. In 2011, she was named Deutsche Bank Artist of the Year and was awarded the Abraaj Prize in 2015.

Yto Barrada is the founder of the Cinémathèque in Tangiers.

## **LATOYA RUBY FRAZIER**

### **CECILIA ALEMANI, EXTRACT FROM THE CATALOGUE**

Over a period of six months between the spring and summer of 2014, High Line Art – the public art program of Friends of the High Line – organized an art project at Pier 54, one of the many derelict piers that punctuate Manhattan's Westside waterfront along the Hudson River. Titled *Pier 54*, this project functioned both as a homage to, and a revisionist critique of, *Pier 18*, an exhibition organized in 1971 by Willoughby Sharp on the homonymous downtown pier. On a cold day in the winter of 1971, curator and art impresario Sharp invited 27 artists to gather at the dilapidated dock and to carry out live performances, spontaneous gestures, and improvisational actions that were staged for the camera and captured in a sequence of about 350 black and white photographs by well known photographers duo Harry Shunk and János Kender. Exhibited as a series of small scale photographs at the Museum of Modern Art in the summer of 1971, the works not only brought to attention a generation of conceptual and performance artists that was about to become legendary, as it included artists such as Vito Acconci, John Baldessari, Allen Ruppersberg, and Richard Serra, but also captured a haunting fragment of New York City history. The landscape of the piers all around Manhattan, in fact, was soon going to be erased under the pressure of new real estate developments and the need for a new public infrastructure network of highways and bridges.

About four decades after the original exhibition, *Pier 54* followed a similar script: 27 artists – this time all female, to counterbalance the original iteration which only included male artists – were invited to carry out actions and performances on the abandoned Pier 54, just off 14<sup>th</sup> Street in the Meatpacking District. Immortalized in a series of black and white photographs that were then exhibited in a gallery space in Chelsea in the fall of 2014, the artists part of *Pier 54* used the vacant pier as a giant open air studio where to create new works while rediscovering the rich art legacy of this neighborhood. (...)

LaToya Ruby Frazier's contribution to *Pier 54* was titled *A Human Right to Passage*, and consisted of a staged photo shoot captured in a series of ten black and white photographs. In the pictures the artist is seen on the pier, wearing a white outfit, waving large flags onto which black and white historical photographs have been printed. Taken from the archives of the Library of Congress, the pictures appropriated by Frazier depict various sites – both literal and metaphorical – of deportation and places where migrants were held or passed through: the images featured, for example, views of Ellis Island and of the USAT Buford, a cargo ship used alternatively to repatriate the US troops after the end of WWI and to deport suspected anarchists back to Russia in 1919, as well as images from Jerusalem and the Dead Sea Pillar of Salt, an image that evokes the fragility of human kind in looking back and learn from history. Moving on different spots along the dock and waving the flags, Frazier superimposed onto New York's skyline a series of older images which created unexpected connections and juxtapositions within the cityscape and its present and past. The artist intentionally stood at very precise locations, so that the historical photographs would overlap with specific locations within the horizon line: for instance, one of the flags depict a group of men being deported from Hoboken, New Jersey, which we see on the background of the new photograph shot at Pier 54.

Through her gestures, Frazier overlaid distant histories of migration and people's movements onto the surrounding landscape, from the vantage point of the pier, the history of which had itself intersected with many dramatic departures and arrivals, as when, in 1912, the survivors of the sinking of the Titanic were brought to land at Pier 54.

Placing herself at the crossroad between multiple histories, like a sentinel high up on the mast, in the crow's nest, Frazier signaled not only to boats passing by but also to the ghost ships that belonged to a past she both seemed to summon and exorcise with her gestures – a past that was in fact not so distant from the present.

Staged on Pier 54, itself almost reduced to a ghost of its own industrial and industrious past, *A Human Right to Passage* evoked different stories of people's displacements, weaving together a complex fabric of different temporalities and accounts that seem to defy a linear chronological history. The nautical references of the performance not only cast a romantic, nostalgic shadow onto the project: perhaps the vaguely militaristic associations raised by Frazier's use of flag signals also suggest a subtle, critical posture against the presumed heroism of her male predecessors of Pier 18.

But, as it often happens in Frazier's work, she seems less interested in the art world than she is committed to and engaged with the real world, in all its toughness and brutality. In the larger framework of Frazier's practice, *A Human Right to Passage* reveals the artist's preoccupation with the ghosts of histories and with the weight the past projects onto the present. Just as in Braddock Pennsylvania, the impoverished former industrial town to which Frazier has devoted much of her work, on Pier 54 history reveals itself in a cycle of planned obsolescence and dispossession. Sadly, *A Human Right to Passage*, pretty much like all of Frazier's best work, tells a story about how a place goes through its people, rather than about people going places.

# CATALOGUE OF THE EXHIBITION LATOYA RUBY FRAZIER

Bilingual catalogue french/english  
Texts : Cecilia Alemani, Natalie Zelt & Cherise Smith

## ***LATOYA RUBY FRAZIER***

56 pages  
ca 30 documents  
Format 15 x 21.5 cm  
Soft-cover



# SELECTED BIOGRAPHY – YTO BARRADA

Born in 1971 in Paris

## EDUCATION

Université Sorbonne, Paris

International Center for Photography, New York

## SELECTED SOLO EXHIBITIONS

- 2015 *Faux Guide*, Pace, London  
Kunsthalle, Hamburg  
Kunsthalle, Kiel  
Serralves Foundation, Serralves Villa, Porto
- 2013 *An Album: Cinémathèque Tangier*, Walker Art Center, Minneapolis  
*La courte échelle*, Sfeir-Semler Gallery, Hamburg  
Studio Fotokino, Marseille
- 2012 *Mobilier Urbain*, The Pace Gallery, London
- 2011 *Riffs*, Deutsche Guggenheim, Berlin ; Wiels, Bruxelles ; The Renaissance Society, The University of Chicago ; Ikon Gallery, Birmingham; MACRO - Museum of Contemporary Art, Rome ; Fotomuseum, Winterthur
- 2010 Centre de la Photographie, Genève  
*Play*, Galerie Sfeir-Semler, Beyrouth  
*A Modest Proposal*, L'Appartement 22, Rabat
- 2009 Göteborgs Konsthall, Gothenburg
- 2007 *Iris Tingitana*, Galerie de Marseille, Marseille  
*Iris Tingitana*, Galerie Polaris, Paris
- 2006 *A Life Full of Holes: The Straight Project*, The Kitchen, New York  
Jeu de Paume – Site Sully
- 2005 *A Life Full of Holes: The Straight Project*, Mead Gallery, Warwick Arts Centre, University of Warwick, Coventry  
*A Life Full of Holes: The Straight Project*, Open Eye Gallery, Liverpool
- 2004 *A Life Full of Holes*, Witte de With Contemporary Art Centre, Rotterdam
- 2003 *Gran Turismo Royal*, Galerie Polaris, Paris
- 2001 *La tentation de l'ailleurs*, Galerie Delacroix, Institut Français, Tanger

## SELECTED GROUP EXHIBITIONS

- 2013 *Ici ailleurs*, La Belle de Mai, Marseille  
*Casablanca - Chandigarh*, Centre Canadien D'Architecture, Montréal  
Provincetown International Film Festival, Cape Code, USA  
13th Istanbul Biennial, Istanbul  
*The Spirit of Utopia*, Whitechapel Gallery, London  
*If You Were Here To Live Here*, Auckland Triennial, Auckland  
*Das Kind, die Stadt und die Kunst*, Schmela Haus, Düsseldorf  
*Cross-border, Contemporary Female Artists from the Arabian Mediterranean Region*, ZKM, Karlsruhe  
*Light from the Middle East*, Victoria & Albert Museum, London  
*Fruits de la Passion*, Centre Georges Pompidou, Paris
- 2012 Fiac Hors les Murs - Jardin des Plantes, Musée d'Histoire Naturelle, Paris  
*Conditions of a Moment*, Hordaland Art Center, Bergen  
*When Attitudes Became Form Become Attitudes*, CCA Wattis Institute for Contemporary Arts, San Francisco  
*Six Lines of Flight: Geographies in Contemporary Art*, San Francisco Museum of Modern Art  
*Survival Techniques: Narratives of Resistance*, Museum of Contemporary Photography, Chicago  
*Level 2 Gallery. I decided not to save the world*, Tate Modern, London  
*Bleibender Wert? Haltbarkeit und Verfall kritischer Publizistik. Kooperation "springerin"*, Kunsthau, Bregenz  
*Abstract Possible: The Stockholm Synergies*, Tensta Konsthall, Spanga, Suède  
Marrakech Biennial, Maroc  
Palais de Tokyo, Paris
- 2011 *The Future of a Promise*, 54th Biennale di Venezia  
*The World belongs to you*, Palazzo Grassi-Francoise Pinault Foundation, Venise  
10. Sharjah Biennial, Emirats Arabes Unis

- Illuminations*, 54th Biennale di Venezia  
*Until it makes sense*, Kadist Art Foundation, Paris  
*Mapping Subjectivity*, Museum of Modern Art, New York  
*Hauntings – Ghost Box Media*, Kunstverein Medienturm, Graz  
*The Global Contemporary. Kunstwelten nach 1989*, ZKM, Karlsruhe
- 2010 Nothingham Contemporary  
Studio Harlem, New York  
Riso, Museo d'arte contemporanea della sicilia  
*Zukunft der Tradition*, Tradition der Zukunft, Haus der Kunst, Munich
- 2009 *Disorientation II*, Abu Dhabi  
MAC/VAL Musée d'Art Contemporain Val-de-Marne  
International Center of Photography  
AIM Festival Marrakesh  
Harn Museum of Art Florida Project Europa  
Musée national d'art moderne/Centre Pompidou  
SFMoMA  
Fowler Museum at UCLA  
Modern Art Oxford  
Art Dubai, BIDOUN

COLLECTIONS (SELECTION)

- Solomon Guggenheim Museum, New York  
Tate Modern, London  
Pinault Collection, Venice  
Deutsch Bank Collection, Frankfurt a.M.  
Kunsthalle, Basel  
Musée National d'Art Moderne, Centre Georges Pompidou  
Foundation Walther  
Museum Moderner Kunst Stiftung Ludwig, Vienne  
Caisse des dépôts et consignations, Paris  
International Center of Photography  
Fonds National d'Art Contemporain, Paris  
Musée de la Photographie Charleroi

AWARD

- 2011 Künstler des Jahres 2011 / Artist of the Year 2011, Deutsche Bank



# SELECTED BIOGRAPHY – LATOYA RUBY FRAZIER

Born in 1982 in Braddock, Pennsylvania

## EDUCATION

- 2011 Whitney Museum of American Art Independent Study Program
- 2007 Master of Fine Arts, Art Photography, Syracuse University
- 2004 Bachelor of Fine Arts, Applied Media Arts, Edinboro University of Pennsylvania

## SELECTED SOLO EXHIBITIONS

- 2015 *A Family Affair*, USF University of South Florida, Tampa, FL  
Aperture, New York
- 2014 Visual Art Center, University of Texas, Austin, TX
- 2013 *Witness*, The Institute of Contemporary Art, Boston, MA  
*A Haunted Capital*, Anderson Gallery, VCU School of the Arts, Richmond, VA  
*Born by a River*, Seattle Art Museum, pour le / for the 2013 Gwendolyn Knight and Jacob Lawrence Prize, Seattle, WA  
*The Notion of Family* (2002 – present), Galerie Michel Rein, Paris  
*Witness*, Contemporary Art Museum Houston, TX  
*A Haunted Capital*, Brooklyn Museum, Brooklyn, NY
- 2012 Art Basel Miami Art Positions, Galerie Michel Rein, Miami, FL  
*INHERITANCE: Documentary Work on Braddock Pennsylvania (1974-2012)*, LaToya Ruby Frazier & Tony Buba, Indianapolis Museum of Contemporary Art, Indianapolis, IN  
*Campaign for Braddock Hospital*, Duke University, Durham, NC
- 2011 *Honoring Insight: The Impact of Kathe Kowalski*, Bruce Gallery, Edinboro University, Edinboro, PA  
*Notion of Family*, McGuffey Art Center, Look 3 Festival of the Photograph, Charlottesville, VA
- 2010 *Mother May I*, Museum of Contemporary Art Detroit, Detroit, MI  
*Momme Installation*, Saks Fifth Avenue, P.S.1 MoMA Greater New York  
*Documentary and Divergence*, Manchester Craftsmen Guild, Pittsburgh, PA
- 2009 *Notion of Family*, David Castillo Gallery, Miami, FL  
*Notion of Family*, Hagedorn Gallery, Atlanta, GA  
*LaToya Ruby Frazier & Sebrina Fassbender, Higher Pictures*, New York, NY

## SELECTED GROUP EXHIBITIONS

- 2015 *Edge of Chaos*, Casa Donati, 56th Biennale di Venezia  
*Biennale of the Americas: NOW!*, (cur. Lauren A Wright), Denver, CO  
*From The Ruins...*, (cur. Jane Harris), 601Artspace, New York
- 2014 *Back and Forth. Forms of Distancing*, Steirischer Herbst Festival, Graz, Autriche  
*Homeland [in] Security*, Dorsky Gallery, Long Island, NY  
*Busan Biennial: Inhabiting the world*, Busan, Corée du Sud  
*Black Eye*, (cur. Nicola Vassel), New York  
*She was a Film Star before she was my Mother*, Dorsky Gallery, Long Island, NY  
*IX Nicaraguan Visual Arts Biennial*, Managua, Nicaragua  
*PROTEST!*, Galleries of Contemporary Art, University of Colorado, Colorado Springs, CO
- 2013 *Empire State. New York Art Now*, (cur. Alex Gartenfeld & Norman Rosenthal), Palazzo delle Esposizioni, Roma  
*Empire State. New York Art Now*, Galerie Thaddaeus Ropac, Paris Pantin  
*Classless Society*, Tang Museum, Skidmore College, Saratoga Springs, NY  
*About Face: Contemporary Portraiture*, The Nelson-Atkins Museum, Kansas City, MO  
*AIMA / AGO Photography Prize Exhibition*, The Art Gallery of Ontario, Toronto, Canada  
*Look Again: Images of Daily Life, 17th - 21st Century*, The University of Vermont, Fleming Museum, VT  
*The Way of the Shovel: Art as Archaeology*, (cur. Dieter Roelstraete, Manilow Senior Curator), Museum of contemporary Art, Chicago, IL  
*Mom, am I Barbrian?*, 13th Istanbul Biennial (cur. Fulya Erdemci), Turquie  
*Du Bois in our Time*, University Museum of Contemporary Art, Fine Arts Center University of Massachusetts, Amherst, MA  
*Agoraphobia. A Prologue Exhibition of the 13th Istanbul Biennial*, (cur. Fulya Erdemci), TANAS, Berlin  
*Backstory: LaToya Ruby Frazier, Ron Jude and Guillaume Simoneau*, Museum of Contemporary Photography, Columbia College Chicago, IL  
*Homebodies*, Museum of contemporary Art, Chicago, IL  
*Quel Travail ?! Manières de faire, manières de voir*, Centre Photographique d'Ile-de-France, Pontault-Combault  
*Better Homes*, Sculpture Center, Long Island City, NY  
*The Kids Are Alright*, John Michael Kohler Arts Center, Sheboygan, WI ; Weatherspoon Art Museum, Greensboro, NC ; Addison Gallery of American Art, Andover, MA
- 2012 Daegu Photo Biennale, Daegu, Corée  
Whitney Museum of American Art: 2012 Biennial, New York  
*Americans in New York 2*, Galerie Michel Rein, Paris  
*Re-Telling*, Nature Art Gallery, Brooklyn, NY  
*Tête-à-tête*, Yancey Richardson, New York  
*Configured*, Benrison Contemporary, New York, NY

- 2011 *Solo Mujeres ESAS*, Mission Cultural Center for Latino Arts, San Francisco  
*Incheon Women Artists'*, Biennale 2011, Incheon, Corée  
 Pittsburgh Biennial, Gertrude's / LOT, Andy Warhol Museum, Pittsburgh, PA  
*15x15 The Anniversary Acquisitions Exhibition*, Spelman College, Atlanta, GA  
*Intimacies*, University of Illinois at Chicago, Gallery 400, Chicago, IL  
*After Destiny: The Contemporary American Landscape*, Flanders Gallery, Raleigh, NC  
*Commercial Break*, Garage Projects, Neville Wakefield, 54th Biennale di Venezia  
*Always The Young Strangers*, Higher Pictures, New York  
*Moveable Feast*, Museum of the City of New York, New York  
*Dust to Settle*, Cuchifritos Gallery, New York  
 VideoStudio: Changing Same, Studio Museum Harlem, New York  
*The Truth is Not in the Mirror: Photography and Constructed Identity*, Haggerty Museum of Art, Marquette University, Milwaukee, WI  
*The Pipe and the Flow*, Galeria Espacio Minimo, Madrid
- 2010 *Greater New York*, P.S.1 MoMA, Long Island City, NY  
*Playboy Redux: Contemporary Artists Interpret the Iconic Playboy Bunny*, The Andy Warhol Museum, Pittsburgh, PA  
*50 Artists Photograph The Future*, Higher Pictures, New York  
*True Fiction*, Philadelphia Photo Art Center Gallery, Philadelphia, PA  
*Inspired*, Steven Kasher Gallery, New York  
*Lush Life*, Collette Blanchard Gallery, New York  
*Piece De Resistance*, Larissa Goldston Gallery, New York

#### SCREENINGS, FILM FESTIVALS & PERFORMANCES

- 2013 *DETOX (Braddock U.P.M.C.)*, Center For Documentary Studies, Duke University, Durham, NC
- 2012 *Demystifying the Myth of the "Urban Pioneer"*, (performance), Whitney Museum of American Art, New York  
*Who Gets To Go Forth?* (film collaboratif avec with Tony Buba, Damian Catera and Sharon Zukin), Whitney Museum of American Art, New York  
*LaToya Ruby Frazier Makes Moving Pictures*, New York Close Up, Art21, New York
- 2011 *Commercial Break*, Neville Wakefield, 54th Biennale di Venezia  
*The 30th Three Rivers Film Festival*, Pittsburgh, PA  
*LaToya Ruby Frazier Takes On Levi's*, New York Close Up, (performance), Art21, New York  
*LUMEN, International video art and projection festival in Staten Island*, Staten Island, NY  
 VideoStudio: Changing Same, Studio Museum Harlem, New York
- 2010 *Civil Disobedience*, White Box, New York

#### COLLECTIONS (SELECTION)

Art Gallery of Ontario, Toronto, Canada  
 Brooklyn Museum of Art, Brooklyn, NY, USA  
 Carnegie Museums, Pittsburgh, PA, USA  
 CNAP, Paris La Defense  
 Fogg Art Museum, Harvard University Art Museum, Cambridge, MA, USA  
 FMAC, Paris  
 FRAC Aquitaine, Bordeaux  
 Museum of Art, Milwaukee, WI, USA  
 JP Morgan Chase Collection, New York, NY, USA  
 Kadist Foundation, Paris  
 Library of Congress, Washington, DC  
 Marc & Josée Gensollen, Marseille  
 Museum of Modern Art (MoMA), New York, NY, USA  
 Museum of Contemporary Art Chicago (MCA), Chicago, IL, USA  
 Museum of Contemporary Photography (MOCP), Columbia College, Chicago, IL, USA  
 Nasher Museum at Duke University, Durham NC, USA  
 Nelson-Atkins Museum, Kansas City, MO, USA  
 Pomeranz Collection, Vienna, Autriche  
 Samuel Dorsky Museum of Art, SUNY New Paltz, NY, USA  
 Seattle Art Museum (SAM), Seattle, WA, USA  
 Spelman College Museum of Fine Art, Atlanta GA, USA  
 University Museum of Contemporary Art, Fine Arts Center, University of Massachusetts, Amherst, MA, USA  
 Whitney Museum of American Art, New York, NY, USA  
 Worcester Museum of Art, Worcester MA, USA  
 Zabłudowicz Foundation, London, UK

# LIST OF WORKS – YTO BARRADA

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- *Untitled (North African Toys Series © Musée du quai Branly, Paris; Mission Dakar-Djibouti, c. 1930s)*, 2014-2015, archival pigment print, 60 x 60 cm
- *Untitled (North African Toys Series, Escalier du rat [The rat's staircase]; © Musée du quai Branly, Paris; Mission Therese Riviere, c. 1930s)*, 2014-2015, tryptic, archival pigment print, 60 x 60 cm each
- *Untitled (North African Toys Series, dolls, © Musée du quai Branly, Mission Dakar-Djibouti, Mission, Mission Charles le Coeur Paris, Mission Therese Riviere; c. 1930s)*, 2014-2015, 16 archival pigment prints, 60 x 60 cm each
- *Geological Time Scale (assembled group of primarily monochrome Beni Mguild, Marmoucha, and Ait Sgougou pile rugs from Western Central, Middle Atlas, Morocco)*, mid XX century, variable dimensions
- *Untitled (Moule d'une main de Moha M'Ghri)*, 2015, 1 x 20 x 25 cm
- *Untitled (Maréchal Lyautey Quotes Series: C'est dans le recueillement du travail ordonné, discipliné et dirigé que s'élabore l'action féconde)*, 2015, collage, c-prints mounted on card, box, 102 x 81,5 x 3 cm
- *Untitled (Maréchal Lyautey Quotes Series: L'obstination est la vertu principale de tous les batisseurs)*, 2015, collage, c-prints mounted on card, box diptyque, 102 x 81,5 x 3 cm each
- *Untitled (Maréchal Lyautey Quotes Series: Je me suis heurté tous les jours a l'administration, décidément il y a surtout une chose admirablement organisée: l'obstruction)*, 2015, collage, c-prints mounted on card, box diptyque, 102 x 81,5 x 3 cm each
- *Untitled (Maréchal Lyautey Quotes Series: L'esprit d'équipe triomphe de toutes les difficultés)*, 2015, collage, c-prints mounted on card, box, 102 x 81,5 x 3 cm
- *Untitled (Tectonic Plate Series, educational prototype)*, 2001, wood, 110 x 80 x 10 cm
- *Untitled (fake mountain from train set collection)*, n.d., 25 x 36 x 16 cm
- *Untitled (blue mountains and cell phone)*, 2013, glazed terra-cotta, 10 x 15 x 35 cm
- *Untitled (red mountains and cell phone)*, 2013, glazed terra-cotta, 20 x 30 x 39 cm
- *Carcharodontosaurus Toy*, 2015, wood, 43 x 52 x 23 cm
- *Untitled (mobile of Tazoudasaurus Naimi bone fragments from the Late Early Jurassic Period, Morocco)*, 2015, plaster, wire, variable dimensions
- *Plumber Assemblage*, 2015, mixed media, 150 x 230 x 125 cm
- *Plumber Assemblage*, 2015, mixed media, 148 x 165 x 90 cm
- *Plumber Assemblage*, 2015, mixed media, 136 x 100 x 60 cm
- *Untitled (Moroccan dinosaur footprint)*, 2015, plaster, 10 x 47 x 30 cm
- *Untitled (Natural History Museum, never opened, Azilal, Morocco)*, 2013-2015, chromogenic print, 80 x 80 cm
- *Untitled (The Tuscon Gem and Mineral Show Series, parking lot, Arizona)*, 2014-2015, chromogenic print, 80 x 80 cm
- *Untitled (The Tuscon Gem and Mineral Show Series, dino bones, Arizona)*, 2014-2015, chromogenic print, 80 x 80 cm
- *Untitled (The Tuscon Gem and Mineral Show Series, dinosaurs and vacuum cleaner, Arizona)*, 2014-2015, chromogenic print, 80 x 80 cm
- *Untitled (stones shaped by erosion, found in El Abid Rivière [The Slave River], Azilal, Morocco & a Tissint Martian Meteorite)*, 2015, 5 x 18 x 21 cm
- *Untitled (interior wall hanging, six fake doors, 'hayti')*, n.d., applique and embroidery
- *Untitled (Dinosaur Woodblock Prints)*, 2013, woodblock print, 90,8 x 50,8 cm
- *Untitled (painted Orthoceras Coca-Cola bottle)*, 2015, 21 x 6 x 6 cm
- *Untitled (collection of fossil preparator's tools)*, 2015, mixed media, 38 x 55 x 122 cm
- *Untitled (Archaeological Museum, Rabat, Morocco Series)*, 2013-2015, triptyque, chromogenic print, 30 x 30 cm each
- *Untitled*, 2013-2015, chromogenic print, 60 x 60 cm
- *Untitled (The Tuscon Gem and Mineral Show Series, specimen stands, Arizona)*, 2014-2015, chromogenic print, 80 x 80 cm
- *Untitled (Archaeological Museum, Rabat, Morocco Series)*, 2013-2015, triptyque, chromogenic print, 30 x 30 cm each
- *Untitled (Fossil Preparator's Workshop)*, 2012-2015, chromogenic print, 50 x 50 cm
- *Untitled (Painted Sign Series, Rock Shop)*, 2013-2015, triptyque, chromogenic print, 30 x 30 cm each
- *Untitled (Painted Sign Series, Rock Shop)*, 2013-2015, chromogenic print, 30 x 30 cm
- *Untitled (Tangier Studio Series: colour sampler, shape sampler, tectonic plate sampler, origami iris)*, 2012-2015, chromogenic print, 20 x 20 cm
- *Untitled (Tangier Studio Series: Lyautey unit blocks prototype, Carcharodontosaurus toy)*, 2012-2015, chromogenic print, 20 x 20 cm
- *Untitled (painted educational boards found in Natural History Museum, never opened, Azilal, Morocco)*, 2013-2015, chromogenic print, 70 x 70 cm

- *Untitled (painted educational board found in Natural History Museum, never opened, Azilal, Morocco)*, 2013-2015, chromogenic print, 80 x 80 cm
- *Untitled (felt circus flooring, Tangiers)*, 2013-2015, chromogenic print, 50 x 50 cm
- *Untitled (Dinosaur Road Series; Bin el Ouidane Dam, Middle Atlas, Morocco)*, 2013-2015, diptyque, chromogenic print, 80 x 80 cm each
- *Untitled (Dinosaur Road Series; High Atlas, Middle Atlas, Morocco)*, 2013-2015, chromogenic print, 80 x 80 cm
- *Untitled (Dinosaur Road Series, Graffiti; Imi-n-Ifri, High Atlas, Morocco)*, 2013-2015, chromogenic print, 80 x 80 cm
- *Untitled (Dinosaur Road Series, dinosaur footprints; Iouaridene, High Atlas, Morocco)*, 2013-2015, chromogenic print, 80 x 80 cm
- *Lying Stone Hearts (Fake Fossil Series, two scorpions and trilobite)*, 2015, stone dust, plaster, car repair resin, shoe wax, black manganese dioxide from household batteries, red paint, stone slab, 9 x 10 x 15 cm
- *Untitled (Crinoid [Sea Lillies])*, late Paleozoic era, fossilized stone, 4 x 20 x 25 cm
- *Moulds for Lying Stone Hearts (Fake Fossil Series, two scorpions and trilobite)*, 2015, stone dust, plaster, car repair resin, shoe wax, black manganese dioxide from household batteries, red paint, stone slab, 1 x 72 x 72 cm
- *Untitled (Berringer's Lying Stones Series)*, © Natural History Museum, London, 2014-2015, chromogenic print, photo by kind permission of the trustees of the Natural History Museum, London, 30 x 30 cm
- *Untitled (Berringer's Lying Stones Series)*, © Natural History Museum, London, 2014-2015, chromogenic print, photo by kind permission of the trustees of the Natural History Museum, London, 30 x 30 cm
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- *Untitled (Berringer's Lying Stones Series)*, © Natural History Museum, London, 2014-2015, chromogenic print, photo by kind permission of the trustees of the Natural History Museum, London, 30 x 30 cm
- *Ornament repertoire of all the Moroccan terra cotta tilework pieces (Zellige)*, CB, 2013, collage on paper, 59,1 x 42,1 cm
- *Ornament repertoire of all the Moroccan terra cotta tilework pieces (Zellige)*, BC, 2013, collage on paper, 59,1 x 42,1 cm
- *Ornament repertoire of all the Moroccan terra cotta tilework pieces (Zellige)*, CC, 2013, collage on paper, 59,1 x 42,1 cm
- *Untitled (Album de dessins indigènes)*, © Musée du quai Branly, Paris; Mission Therese Riviere, c. 1930s), 2014-2015, 16 chromogenic prints, 40 x 40 cm each
- *Untitled (Album de dessins indigènes)*, © Musée du quai Branly, Paris; Mission Therese Riviere, c. 1930s), 2014-2015, chromogenic print, 40 x 40 cm
- *Faux Guide*, 2015, offset print, 29,7 x 42 cm
- *The Tightrope Walker*, 2015, super-8mm film transferred to digital, colour, silent, 1 min. 29 sec. © Yto Barrada 2015, Courtesy Pace Gallery, London; Sfeir-Semler Gallery, Hamburg, Beirut; & Galerie Polaris, Paris
- *Faux départ (False start)*, 2015, 16mm, digital video, colour, sound, 22 min. 43 sec. Camera: Javier Ruiz Gomez; Production: Simo Mohamed; Sound Engineer: Ruy Garcia; Editor: Kate Abernathy; © Yto Barrada 2015. Commissioned by The Abraaj Group Art Prize 2015. Courtesy Pace Gallery, London

# LIST OF WORKS

## LATOYA RUBY FRAZIER

### SERIE CAMPAIGN FOR BRADDOCK HOSPITAL

FLOOR PIECES, inkjet print on paper Hahnemühle, photo : 107,3 x 160,3 cm. Courtesy Galerie Michel Rein, Paris

- *Edgar Thomson Plant and The Bottom*, 2013
- *The Bunn Family Home On Ninth Street*, 2013
- *The Bunn Family Home Between Talbot Avenue and Washington Avenue*, 2013
- *Eighth and Washington Avenue, Specialty Steel Production Inc. Braddock Plant and My childhood home 805 Washington Avenue*, 2013
- *Washington Avenue and Monongahela River*, 2013
- *Former Braddock Hospital Site*, 2013

### SERIE THE NOTION OF FAMILY, GREY AREA SERIES

- *Campaign for Braddock Hospital (Save Our Community Hospital)*, 2011, portfolio 12 photographs, photolithographies and silkscreen, 43 x 35,5 cm (each). FMAC, Paris
- *UPMC Braddock Hospital (Between Fourth and Fifth Street)*, 2011, gelatin-silver print, mounted on board, 122 x 152 cm. Courtesy Galerie Michel Rein, Paris
- *UPMC Braddock Hospital and Braddock Avenue (Passerby 1)*, 2011, gelatin-silver print, mounted on board, 122 x 152 cm. Courtesy Galerie Michel Rein, Paris

### SERIE THE NOTION OF FAMILY

Gelatin-silver print, mounted on board. Courtesy Galerie Michel Rein, Paris (except some of them)

- *John Frazier, LaToya Ruby Frazier and Andrew Carnegie*, 2010, 122 x 152 cm
- *1980s Welcome to Historic Braddock Signage and a Light Bulb*, 2009, 50,8 x 61 cm
- *United States Steel Mon Valley Works E.T. Plant*, 2013, 122 x 152 cm
- *Mom and Me In The Phase*, 2007, 50,8 x 61 cm
- *Grandma Ruby Holding Her Babies*, 2002, 50,8 x 61 cm
- *Grandma Ruby's Recliner*, 2009, 61 x 50,8 cm
- *Gramps On His Bed*, 2003, 50,8 x 61 cm
- *HomeBody Series*, 2010, 4 tirages, 50,8 x 61 cm each
  - Wrapped In Gramps' Blanket (227 Holland Avenue)*
  - In Grandma Ruby's Velour Bottoms (227 Holland Avenue)*
  - In Gramps' Pajamas (227 Holland Avenue)*
  - Covered in Gramps' Blanket (227 Holland Avenue)*
- *Self Portrait Lying On A Pile of Rubble*, 2007, 50,8 x 61 cm
- *The Bottom (Talbot Towers, Allegheny County Housing Projects)*, 2009, 50,8 x 61 cm
- *Mom's Friend Mr. Yerby*, 2005, 50,8 x 61 cm
- *Mom and Her Boyfriend Mr. Art*, 2005, 50,8 x 61 cm
- *Mom Holding Mr. Art*, 2005, 61 x 50,8 cm
- *Mom and Her Cat Ziggy On American Redcross*, 2005, 50,8 x 61 cm
- *Me and Mom's Boyfriend Mr. Art*, 2005, 50,8 x 61 cm
- *Homes On Halket Avenue*, 2009, 40,6 x 50,8 cm
- *Mom's American Cheeseburger*, 2005, 40,6 x 50,8 cm
- *Mom Relaxing My Hair*, 2005, 40,6 x 50,8 cm
- *Grandma Ruby's Installation*, 2002, 50,8 x 61 cm
- *Self Portrait (Lupus Attack)*, 2005, 50,8 x 40,6 cm
- *Grandma Ruby and Me*, 2005, 50,8 x 61 cm
- *Huxtables, Mom and Me*, 2008, 50,8 x 61 cm
- *Mom Making an Image Of Me*, 2008, 50,8 x 61 cm
- *The World Is Yours*, 2009, 40,6 x 50,8 cm

- *1908 Eighth Street Market On Talbot Avenue*, 2007, 50,8 x 61 cm
- *Baggage In Grandma Ruby's Livingroom (227 Holland Avenue)*, 2009, 50,8 x 61 cm
- *Grandma Ruby Wiping Gramps*, 2003, 50,8 x 61 cm
- *Mom and Me*, 2005, 50,8 x 122 cm.
- *Grandma Ruby's Carpet Debris*, 2009, 40,6 x 50,8 cm
- *Grandma Ruby and U.P.M.C. Braddock Hospital On Braddock Avenue*, 2007, 40,6 x 50,8 cm. CNAP, Paris
- *Momme Portrait Series (Shadow)*, 2008, 40,6 x 50,8 cm. CNAP, Paris
- *Rally to protest U.P.M.C. East Opening Day July 2nd 2012*, 2012, 61 x 71 cm
- *U.P.M.C. Braddock Hospital and Holland Avenue parking lot*, 2011, 122 x 152 cm
- *U.P.M.C. Professional Building Doctors' Offices*, 2011, 122 x 152 cm
- *Landscape of the Body (Epilepsy Test)*, 2011, 60,1 x 101,6 cm
- *Fifth Street Tavern and UPMC Braddock Hospital On Braddock Avenue*, 2011, 122 x 152 cm
- *Grandma Ruby On Her Bed*, 2007, 50,8 x 61 cm
- *Grandma Ruby, Mom and Me*, 2009, 50,8 x 61 cm
- *A Light Switch (227 Holland Avenue)*, 2009, 61 x 50,8 cm
- *Mom After Surgery*, 2009, 61 x 50,8 cm
- *Momme Silhouettes*, 2010, 9 tirages, 50,8 x 40,6 cm chaque
- *Grandma Ruby's Stove Top*, 2009, 50,8 x 61 cm
  
- *Pier 54, A Human Right to Passage*, 2014, 8 photographies printed on denim. Courtesy de l'artiste
- *Who gets To Go Forth (demystifying the myth of the urban pioneer)*, board, paint, vinyl, ca. 365,7 x 365,7 cm. Courtesy Galerie Michel Rein, Paris
- *Pier 54, A Human Right to Passage*, 2014, 9 black and white prints, 30 x 45 cm. Photo by Liz Ligon. Copyright 2014 LaToya Ruby Frazier, Liz Ligon, and Friends of the High Line. Commissioned and produced by Friends of the High Line. Courtesy Galerie Michel Rein, Paris
  
- *Detox*, 2011, video DVD, 23 min. Courtesy Galerie Michel Rein, Paris
- *Frazier Takes On Levi's*, video DVD. Courtesy Art21
- *Self portrait USS*, 2010, video DVD, 23 min. Courtesy Galerie Michel Rein, Paris

# YTO BARRADA



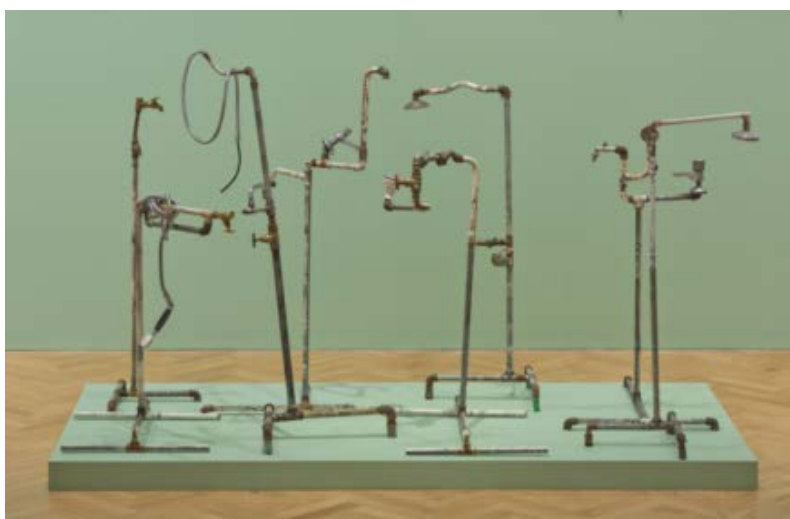
*Carcharodontosaurus Toy, 2015*



*Untitled (Album de dessins indigènes), © Musée du quai Branly, Paris; Mission Therese Riviere, c. 1930s), détail, 2014-2015,*



*Geological Time Scale, ca. 1950*



*Plumber Assemblage, 2015*



*Sans titre (North african toys), 2014*



*Sans titre (North african toys), 2014*



*Untitled (painted educational boards found in Natural History Museum, never opened, Azilal, Morocco), détail, 2013-2015*

# LATOYA RUBY FRAZIER



*THE NOTION OF FAMILY*  
*Mom and Me In The Phase, 2007*



*THE NOTION OF FAMILY*  
*Momme Portrait Series (Shadow), 2008*



*THE NOTION OF FAMILY*  
*Momme Silhouettes, 2010*



*Corporate Exploitation and Economic Inequality, 2011*



*THE NOTION OF FAMILY*  
*Landscape of the Body (Epilepsy Test), 2011*



*Pier 54, A Human Right to Passage, 2014*



## PRACTICAL INFORMATION

Open from Tuesday to Sunday inclusive - From 10 a.m. to 6 p.m.

Carré d'Art – Musée d'art contemporain  
Place de la Maison Carrée – 30000 Nîmes – France

Tél : 00 33 4 66 76 35 70 – Fax : 00 33 4 66 76 35 85  
E-mail : [info@carreartmusee.com](mailto:info@carreartmusee.com)  
Site web : [www.carreartmusee.com](http://www.carreartmusee.com)

### Admission rates

**Individuals :** Full price : € 5  
**Groups :** Reduced rate : € 3.70 (groups of 20 and over)

### Free Admission

People aged under 26 ; Students of art, art history, architecture; Teachers of first and second levels of Education Nationale ; Artists; Museum staff; Journalists  
First Sunday of the month

### Guided tours

Leaving from the Museum reception, ground floor + 2

**Individuals** (Included in the admission charge )  
- Saturdays, Sundays and public holidays at 4.30 p.m.  
- During the school holidays, Tuesday to Friday at 4.30 p.m.  
- First Sunday of the month at 3 and 4.30 p.m.  
- Last Sunday of the exhibition at 3 p.m.

**Groups** (single rate for the guided tour service : 30 €)  
Possibility of subscriptions for school  
by appointment only with the Museum culture department  
Contact Sophie Gauthier (+33 (0)4 66 76 35 79)

### Arts workshops

For children aged 6 to 12, by appointment

**For individuals :** Wednesdays and during the holidays by enrolment  
Price : € 5

**For Groups** (single rate for the workshop service + visits: 30 €)  
Possibility of subscriptions for school  
Tuesday to Friday by appointment with the culture department

### Collective family workshop

Free open access for all ages from 2 to 4 pm  
Reception at Carré d'Art on the first floor, no prior booking required

# UPCOMING EXHIBITION

## UGO RONDINONE. BECOMING SOIL

15 April-18 September 2016

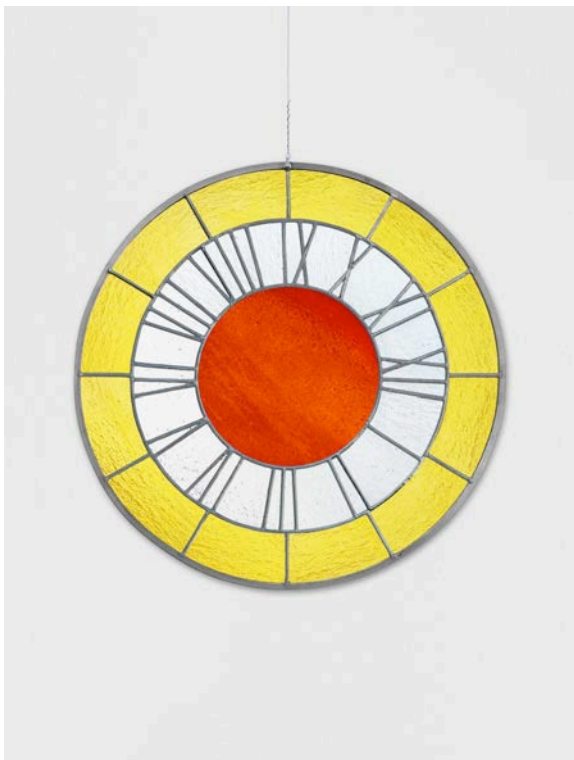
From April 2016 Ugo Rondinone is going to be turning the Carré d'Art exhibition space into a vast landscape bringing together recent works and the large Indian ink paintings of starry nights and landscapes. Here we find birds (the primitive), horses (the primal) and fish (the primordial), done by hand in the space of a day, then cast in bronze.

These figures are all references in the history of art and more generally in our visual culture. Birds recall not just Aristophanes but Hitchcock as well. The horse refers back to the long history of monumental sculpture, and the fish to the origin of Christian iconography.

In his shows Ugo Rondinone creates for the viewer a very special relationship with time and space. The exhibition becomes a stage scene, at once mental and sensible, in which time stands still. The tone of the black and white set might come as a surprise to anyone familiar with his taste for colour, but colour does reappear in one moment of the show.

The exhibition title *Becoming Soil* refers back to the world of nature and also to the power of poetic imagination.

Ugo Rondinone was present in France as a Palais de Tokyo exhibition curator for *The Third Mind* in 2007 and the forthcoming *I Love John Giorno* and also presented *Sunrise East* in the Tuileries gardens as part of the Festival d'Automne in 2009. The Carré d'Art show will be his first major project in France following exhibitions at the Rockbund Art Museum in Shanghai and the Art Institute of Chicago.



*yellow white orange clock*, 2013  
stained-glass window, wire, diam. 50 cm



*the aurora*, 2013  
bronze, h : 22,8 cm