

ANNA BOGHIGUIAN

PROMENADE DANS L'INCONSCIENT



CARRÉ D'ART
NÎMES

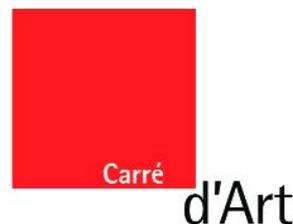
14 OCTOBER 2016
19 FEBRUARY 2017

ABRAHAM CRUZVILLEGAS

AUTOCONSTRICTION APPROXIMANTE
VIBRANTE RETROFLEXE



PRESS KIT



Musée d'art contemporain de Nîmes

ANNA BOGHIGUIAN ABRAHAM CRUZVILLEGAS

**Carré d'Art – Nîmes Museum of Contemporary Art
Exhibition from 14th October 2016 to 19th February 2017**

Curator: Jean-Marc Prevost

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PRESENTATION OF THE EXHIBITIONS

ANNA BOGHIGUIAN

PROMENADE DANS L'INCONSCIENT / A WALK THROUGH THE UNCONSCIOUS

Anna Boghiguian (born 1946) produces drawings and paintings with a special interest in poetry and literature. She has illustrated texts by Constantin Cavafy, André Pieyre de Mandiargues and Giuseppe Ungaretti for the publishers Fata Morgana. She is constantly travelling, creating wherever she happens to be, but always returning to her home city of Cairo.

Her artistic approach may be understood as an attempt to map the world. Travelling and being open to the world are ways of doing away with physical and psychological frontiers, and cultural, religious or political conditioning. In the seventies, she also composed from the noises of the city, which she then transcribed into the field of painting.

Her paintings are always very dense compositions with which she sometimes associates her own writings. Her narratives mix personal history and politics passing from past to present, deconstructing reality and moving towards the mythological. We are dealing with a world in movement undergoing continuous transformation.

Anna Boghiguian constructs an eminently personal space inhabited by her story but listening out to the world and to issues involved in its transformation.

At Carré d'Art, she will be developing a complex, poetical narrative based on the city's history and on our reality today. The show will combine paper characters presented like the puppets that we find in South-East Asia, along with large painted sails taken from feluccas sailing on the Nile, associated with sets of drawings. A large garden composed of Mediterranean plants will mark an end of sorts to the journey. Nature will be prominent both in the form of plants and through an evocation of the bees and the ecological disaster that their possible loss would be.

While the title alludes to the unconscious, rather than Freud's, it is to the Jungian notion of the collective unconscious: the idea that there are archetypal forms that are inherited, universal and impersonal. The walk through the unconscious would then be a journey into what might connect us to each other and, as evoked in the title of one of her latest projects, moving from the unconscious to consciousness to construct other possible realities together.

This is her debut solo exhibition at a European institution. Anna Boghiguian has had recent shows at the ZKM, Documenta 13, the Venice, Sharjah and Istanbul biennales, at the New Museum New York, Van Abbe Museum Eindhoven, CA2M Madrid.

A first monograph is to be published by Editions Walter Koenig with an essay by Catherine David.

ABRAHAM CRUZVILLEGAS

AUTOCONSTRICTION APPROXIMANTE VIBRANTE RÉTROFLEXE (APPROXIMATING VIBRANT RETROFLEX SELF-CONSTRICTION)

(with the participation of Viridiana Toledo Rivera & Andrés Garcia Nestitla)

Abraham Cruzvillegas's approach calls up history and self-construction within the economic, social and political contexts. He uses various production and reception strategies to create meaning. He breathes fresh life into objects in new contexts so as to alter the way we interpret them.

Central to his work is his reflection on interrelations and interconnections. He is interested in things that are discarded or recycled often in the context of Mexico City or recently in Paris for a project he conducted on the outskirts of Paris. He examines how stories are constructed or reconstructed on the basis of information, documents and eye-witness accounts.

Improvisation and assemblage are core practices in connection with the idea of economic survival, work and the ready-made. "My main subject is to produce knowledge and to understand how human activity produces forms." AC

He devised the *Autoconstruction* project based on the experience of his parents who built their home with found materials. The idea is the development of an architecture that makes reference to the natural process of necessity and opportunity. He is interested in alternative economic systems, parallel circuits developed on the fringes and alternatives to the consumer society. He connects two very distinct spheres while remaining perfectly aware of where he himself stands.

In 2012 he moved on from the construction process to the *Autodestruction* process with the idea that to build a new society you first need to destroy the old one. That same year in Mexico City, he made an installation from scrap materials salvaged from his own house. The idea is to create space to make room for fresh perspectives, new wants, to leave room for the imagination. In other installations, we find elements taken from his earlier installations, the idea being this recycling of forms and ideas.

The Carré d'Art show features new works produced in connection with the context, based on collecting materials in the city of Nîmes, and will include the participation of a pair of Mexican traditional dancers, who will interact with the sculptures so as to produce various sounds.

Music, performance and dance are crucial to his work, which is above all always a work in progress in which the production process remains central. *Autoconstruction* makes direct reference to the body, the body's inner voice, singing but also dancing. This exhibition is to be the first in a new series bearing this title.

Born in 1968 and living in Mexico City, he has featured in numerous international biennales and was the guest artist invited to produce a work for Tate Modern's *Turbine Hall* in 2015. He has had recent solo exhibitions at the Walker Art Center Minneapolis, Haus der Kunst Munich, and the Jumex Museum in Mexico City.

ANNA BOGHIGUIAN EXHIBITION CATALOGUE

Bilingual French/English catalogue
Essays by Catherine David and Jean-Marc Prevost

Published jointly with Walther König

Supported by the Sfeir-Semler Gallery Hamburg/Beirut

ANNA BOGHIGUIAN

160 pages

c. 120 iconographical documents printed in colour

Format 19 x 24 cm

Softcover book

SELECTED BIOGRAPHY

ANNA BOGHIGUIAN

Born in 1946 in Cairo

STUDIES

1969 BA, Economics and political science, American University, Cairo
1973 BFA, Visual arts and music, Concordia University, Montréal

SOLO EXHIBITIONS (SELECTION)

2015 *Cities by the Rivers*, SBC Gallery of Contemporary Art, Montréal
2014 *I heard of myths but I understood I have to free myself from it but how, when, and where*, Sfeir-Semler Gallery, Beyrouth
2013 *ZYX-XYZ AN AUTOBIOGRAPHY - ODD TIMES IN LIFE*, Sfeir-Semler Gallery, Hamburg
Unstructured Diary for an Autobiography, Daadgalerie, Berlin
2011 *A Poet on the Edges of History*, Galerie Giti Nourbaksch, Berlin
2010 *A Journey to Cavafy's Alexandria*, Benaki Museum, Athens
2009 *Hand in Hand*, Rodeo Gallery, Istanbul
2001 Safar Khan Gallery, Cairo
1997 *Poemata Constantin Cavafy Handpainted books*, Cavafy House, Alexandria
1996 *Drawings and painting on Constantin Cavafy*, Espace Karim Francis, Cairo
1992 *From wax images to Indian tales*, Mashrabiya Gallery, Cairo
1991 *Paradise lost*, Dare-Dare, Montréal

GROUP EXHIBITIONS (SELECTION)

2016 *THE UNFAITHFUL REPLICA*, Centro de Arte Dos de Mayo, Madrid
2015 *Positions #2*, Van Abbe Museum, Eindhoven
How to (...) things that don't exist – an exhibition developed out of the 31st São Paulo Biennial, undaçatilde; de Serralves, Porto
Biennale di Venezia, Armenian Pavillion
Biennale of Istanbul
Gallery 3010, Sfeir-Semler Gallery, Beyrouth
2014 *Anna Boghiguian – Taysir Batniji*, Sfeir-Semler Gallery, Beyrouth
Here and Elsewhere, New Museum, New York
Tagore's Post Office, ngbk neue gesellschaft für bildende kunst, Berlin
Biennale of Sao Paulo
1st Internationale Biennial of Contemporary Art, Cartagena
2013 *Anna Boghiguian*, INIVA, London
Cross-border. Künstlerinnen der Gegenwart aus dem arabischen Mittelmeerraum, ZKM Museum für Neue Kunst, Karlsruhe
2012 DOCUMENTA (13), Kassel
2011 Biennale de Sharjah
2009 Biennale of Istanbul
2008 *In the Middle of the Middle* – commissariat de Catherine David, Sfeir-Semler Gallery, Beyrouth
2007 Biennale de Thessaloniki avec Catherine David
2003-04 *Contemporary Arab Representation*, Rotterdam; Barcelona; Umea, Sweden; Grenade
2000 *Rare books library – a collection of artist books*, American University, Cairo
1997 *Cavafy*, Gallery Athanor, Marseille
1995 Christopher Cutts Gallery, Toronto
1994 Festival des Allumées, Nantes

SELECTED BIOGRAPHY ABRAHAM CRUZVILLEGAS

Born in 1968 in Mexico

Abraham Cruzvillegas is an active member of the Intergalactic Taoist Tai Chi Society. For the past few years, Cruzvillegas has created a body of research under the title *autoconstrucción* or "self-construction", which involves some simultaneous "autodestrucción", "reconstrucción" and "autoconfusión".

In 2015, he was commissioned for a site-specific commission at Tate Turbine Hall, for this, his sculpture 'Empty Lot' was in exhibition until April 3rd, 2016.

His most important exhibitions include: *Autodestrucción8-Sinbyeong*, Art Sonje Center, Seoul, Korea (2015); *Autodestrucción7: Deshaciendo el nudo*, MALL, Lima, Peru (2015); Gdańska Galeria Miejska, Poland (2014); *Abraham Cruzvillegas: The Autoconstrucción Suites*, Walker Art Center, Minneapolis, United States (2013 moving to Haus der Kunst, München, Germany; Museo Jumex and Museo Amparo, Puebla, Mexico (2014); *Self Builder's Groove*, daad, Berlin, Germany (2011); *Autoconstrucción, the Film*, The New Museum, New York, United States (2011); *Autoconstrucción: The Soundtrack*, cca, Glasgow, UK (2008), among others.

His work has been included on biennials such as: Nicaragua Biennial (2016), Sharjah Biennial 12, Sharjah, United Arab Emirates (2015); dOCUMENTA 13, Kassel, Germany (2012); 12th Istanbul Biennial, Istanbul, Turkey (2011); 6th Biennial Media City Seoul, Seoul, South Korea (2010); 10th Biennial de Havana, Havana, Cuba (2009); The 50th Venice Biennale, Venice, Italy (2003), among others.

ANNA BOGHIGUIAN



Untitled, 1981-86



Ani, 2013



Cotton-Suez Canal, Camel, 2011



Beehives, 2014



The Salt Traders, 2015

ABRAHAM CRUZVILLEGAS



Autodestrucción 3 : Mots et choses, 2013



Overzealous self portrait comparing sexual behavior in chimpanzee and bonobo, reading 'Petrolio' by Pier Paolo Pasolini and listening to Outkast 'The Whole World', 2014



Vue de l'exposition Autodestruccion 6, Gdanska City Gallery 2, Gdansk, 2015



Vue de l'exposition Autodestrucción 8: Sinbyeong, Artsonje Center, Séoul, Corée du Sud, 2015



Vue d'exposition, Agustina Ferreyra Gallery, San Juan Puerto Rico, 2016

PRACTICAL INFORMATION

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

Carré d'Art – Musée d'art contemporain
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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

A DIFFERENT WAY TO MOVE. MINIMALISMES. NEW YORK 1960-1979

Exhibition from 7 April to 17 September 2017

Suggesting a subversive history of Minimal Art, this project sheds light on common focuses and intersecting perspectives in a mixture of visual art, dance and music in the sixties and seventies in the USA. Through a sequence of museographical moments, the exhibition looks at the origins and development of what the critic Michael Fried infamously condemned as the disappearance of sculpture, traditionally seen as an autonomous object to be looked at, for the benefit of open-ended situations, including the viewer.

In addition to works from the collections of the Musée National d'Art Moderne/Centre Georges Pompidou there will be works borrowed from the Centre National de la Danse, the Whitney Museum and other public collections.

Artists on show:

Vito ACCONCI, Carl ANDRE, Dan FLAVIN, Donald JUDD, Sol LEWITT, Babette MANGOLTE, Robert MORRIS, Bruce NAUMAN, Richard SERRA...

Trisha BROWN, Lucinda CHILDS, Simone FORTI, Yvonne RAINER

Alvin LUCIER

Performances, concerts and choreography revivals will be held at Carré d'Art in conjunction with local area institutions.

Curated by: Marcella Lista

An exhibition marking the 40th anniversary of the Centre Pompidou

Centre 40
Pompidou



Peter Moore, Photo *Huddle* of Simone Forti, 1969
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Courtesy Paula Cooper Gallery, New York.