



EXHIBITIONS DURING THE RENCONTRES DE LA PHOTOGRAPHIE D'ARLES

BEATRIZ GONZALEZ

FAIRE FACE

JOSE ALEJANDRO RESTREPO

CARRÉ D'ART - NÎMES

4 JULY- 24 SEPTEMBER 2017

**GRAND ARLES
EXPRESS 2017**
LES RENCONTRES
DE LA PHOTOGRAPHIE

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

Free entrance. www.carreartmusee.com

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This exhibition is an event of the Rencontres d'Arles program, part of
Grand Arles Express.

A continuation of this exhibition
will be presented at the Rencontres d'Arles, in the Chapelle de Méjan:
La Vuelta: Contemporary Art and Photography in Colombia

Presentation of the Exhibition

The Carré d'Art Museum of Contemporary Art in Nîmes is partnering for the second time with the Rencontres d'Arles photography festival. This year they will be presenting Beatriz Gonzalez and José Alejandro Restrepo's project *Faire Face*.

This exhibit presents two Colombian artists – Beatriz Gonzalez and Jose Alejandro Restrepo – who use the medium of images from the press and television in order to create works resonant with the current political and social events in their country.

Beatriz Gonzalez is one of the founding figures of Colombian contemporary art. Since the 1960s, she has created paintings that are directly inspired by the media, creating a dialogue between popular culture and academic research. Her appropriation of media images is a strategy designed to shed light on formal, political and social situations.

A pioneer of video art in Colombia since the 1990s, José Alejandro Restrepo's art is based upon the study of the construction of historical accounts. He has a particular interest in the role images play in contemporary culture and history. Restrepo examines a variety of representations: artistic, religious, scientific, anthropological and media-based. He also uses a variety of media – video, performance art, photography and engraving – in order to establish a trans-historical, interdisciplinary approach to the visual culture created by different paradigms of power.

Exhibition Curator: Carolina Ponce de León
using the works of artists selected by Jean-Marc Prevost

BIOGRAPHIES

Beatriz González (born in Bucaramanga, Colombia, in 1938) is a key figure on the contemporary Colombian art scene. She uses the media of painting, art installation and drawing to comment on aspects of life in her country. She studied architecture at the Universidad Nacional de Colombia and studied Fine Arts at the Universidad de Los Andes in Bogota. She has received a Masters with Honors in the Visual Arts from the Universidad de Antioquia and a Lifetime Excellence Award from the Colombian Ministry of Culture. Her work has been shown throughout Columbia and abroad since 1964. As a researcher of art history, she has published books on 19th-century Colombian art, as well as on the history of political caricature in Colombia. She lives and works in Bogota.

José Alejandro Restrepo (born in Paris, France in 1959) initially studied medicine, then, in 1981, he switched to the study of art at the Universidad Nacional de Colombia and the École des Beaux Arts in Paris. He shows his work regularly in Europe, Latin America and the US. He has had a series of solo shows: *TransHistorias: Mito y Memoria en la Obra de José Alejandro Restrepo* (Biblioteca Luis Ángel Arango, Bogotá), *Anaconda*, *Aphone* (Geneva); and *Terebra* (Museo de la Universidad Nacional, Bogotá). His group shows include: *The Sense of Place* (Centro de Arte Reina Sofia, Madrid), Fundación la Caixa, Barcelona; The Daros-Latinamerica Collection, Zurich; 52nd Venice Biennale, and the 23rd São Paulo Biennale. He lives and works in Bogotá, Colombia.

PRACTICAL INFORMATION

Open from Tuesday through Sunday, from 10AM to 6PM

Carré d'Art–Museum of Contemporary Art
2nd floor
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Free Admission

Centre de Documentation en Art Contemporain, level -1

From Tuesday to Friday, from 2PM to 6PM; mornings by appointment

Saturday from 10AM to 1PM and 2PM to 6PM

Tel: 04 66 76 35 88

E-Mail: documentation@carreartmusee.com

Online Catalogue: <http://carreartmusee.centredoc.fr/opac/>

BEATRIZ GONZALEZ



Plumario Colombiano, 1981



Président indien, 26 avril 1988, 1988



Prédicateurs, 2000



Prédicateurs, 2000

JOSE ALEJANDRO RESTREPO



Le Chevalier de la foi, 2011



Faire face (24 paramilitaires démobilisés par seconde), 2013

ARLES 2017

LATINA!

Latin America as a land of photography,
with Colombia as its focus.

As part of the 2017 France-Colombia Year. With support from Nespresso.

URBAN IMPULSES

ESPACE VAN GOGH

LATIN AMERICAN PHOTOGRAPHY, 1960-2016

The project Urban Impulses: Latin-American photography is a visual essay about a city which finds sense in its own movement. The exhibition covers half a century of Latin American photography, and several hundred images chosen from the Leticia and Stanislas Poniatowski collection. The perspective here looks to reconstruct the imaginaries of the cities on this continent in works carried out by the very photographers involved in the creation of the conflicted Latin American identity. The present exhibition displays the contradictions of a hybrid continent, between the pre-hispanic and post-colonial world, and the market society which inevitably takes hold of the processes which consolidate cities. We see here the transition from rural to urban, or better still, that way in which the rural and the popular coexist in the dreamed metropolis. These Urban Impulses project into the future. Chaos is at work in them as an emancipatory force, and on this path, nothing can wall it in, Latin America cannot be made a minority.

Alexis Fabry and María Wills

Exhibition curators: Alexis Fabry and María Wills.

Exhibition organized as part of the 2017 France-Colombia Year.

With support from Nespresso.

Publication: *Pulsions urbaines: photographie latino-américaine 1960-2016*, Toluca éditions, 2017.

PAZ ERRÁZURIZ

ATELIER DE LA MÉCANIQUE

Born in 1944, in Santiago, Chile. Lives and works in Santiago, Chile.

A POETICS OF THE HUMAN

Paz Errázuriz began her career as an autodidact under Pinochet's dictatorship in the 1970s. Co-founder of the Independent Photographer's Association (AFI), she used black and white portraits to denounce the dictator, as well as the social dictates which condemned individuals and groups to a marginalisation that rendered them invisible. From the beginning, her work, which is in the social documentary genre, expressed a creative energy, and an insatiable curiosity for the human race. Her works broke many of the taboos of the society deprived of liberty that Chile was before the restoration of democracy. In her militant photography, Paz Errázuriz shows Chile's troubled past, and exhaustively explores her country, making visible what society failed to see. Both chronological and thematic, the exhibition brings together around 150 prints from the 1970s to today.

Exhibition curator: Juan Vicente Aliaga.

Exhibition organized by the Fundación MAPFRE, in collaboration with the Jeu de Paume and the Rencontres d'Arles.

With support from Nespresso.

The Rencontres d'Arles and the Jeu de Paume join forces to present the exhibition Paz Errázuriz organised by the Fundación MAPFRE. Initially planned for the Château de Tours - Jeu de Paume but now relocated following the installation in the Château's private collection of a donation by the State, the exhibition has found a natural home in this sequence dedicated to Latin America.

Publication: *Paz Errázuriz, Aperture/ Fundación MAPFRE*, 2016.

LA VUELTA

CHAPELLE SAINT-MARTIN DU MEJAN

Andrea Acosta (1981), Liliana Angulo (1974), Jaime Ávila (1968), Alberto Baraya (1968), Karen Paulina Biswell (1983), Johanna Calle (1965), María Fernanda Cardoso (1963), Carolina Caycedo (1978), Nicolás Consuegra (1976), Wilson Díaz (1963), Juan Manuel Echavarría (1947), Clemencia Echeverri (1950), Juan Pablo Echeverri (1978), María Elvira Escallón (1954), Santiago Forero (1979), Beatriz González (1938), Juan Fernando Herrán (1963), Paulo Licona (1977), Rosario López (1970), Oscar Muñoz (1951), Diego Muñoz (1981) & Mauricio Hurtado (1971), Juan Obando (1980), Andres Felipe Orjuela (1985), Juan Peláez (1982), José Alejandro Restrepo (1959), Miguel Ángel Rojas (1946), Ana María Rueda (1954), Edwin Sánchez (1976)

28 COLOMBIAN PHOTOGRAPHERS AND ARTISTS

La Vuelta highlights work by 28 artists, spanning several generations. From traditional genres of photography to experimental and research-based practices, the selected projects explore the varied and changing cultural, social and political landscape of identities, values, and beliefs, questioning issues of class, identity, economic survival and the sixty-year history of armed conflict that has merged with and fueled the illegal drug trade.

The exhibition is structured around four axes: history/memory, place/territory, nature/culture, and identity/representation, grouped in four sections. *Subjective memories* speak to the experience of the sixty-year armed conflict that has perpetuated a culture of political violence in Colombia. *Urban cartographies* explores the dialogue between artists and urban space from the exploration of place and memory to that of the social and economic landscapes of the Latin American city today. *New cultures of nature* investigate the nature and culture divide, through the lens of historical inquiry and scientific research. Finally, *New cultures of the image* examines

the social construction of identity and cultural representation through artist's critical response to the ways in which the media and social media impact cultural perceptions of race, sexuality, and gender.

The exhibition title, *La Vuelta*, is borrowed from an artwork by Juan Fernando Herrán. In the context of this work, *vuelta* (Colombian slang) refers to an illegal mission: to steal, kill, deliver drugs or weapons. In cycling and other sports, *vuelta* is a race in stages around a country, and so the exhibition is presented as a tour of a country through the lens of its artistic production. Finally, *vuelta* suggests a come-back, as in this moment when Colombia enters a new era after reaching a peace agreement with the leading insurgent group, FARC. Thus, *vuelta* conjures tension and expectation as well as possibility—a word rich with meaning and relevant for all that is at stake.

Carolina Ponce de León

Exhibition curators: Carolina Ponce de León and Sam Stourdzé.

Exhibition organized as part of the 2017 France-Colombia Year.

With support from Nespresso.

and with support from Paris II Panthéon-Assas University.

THE COW AND THE ORCHID

NEW SPACE

CROISIÈRE

GENERIC COLOMBIAN PHOTOGRAPHY

More than a decade has passed since I started to collect photos from Colombia. Sometimes they have come in ones or twos at other moments as veritable waterfalls. Their diversity in subject, region and date has been a revelation. They have helped me understand a little of this incredible country although in reality my comprehension is still minimal. Colombia like photography is never quite what it seems. There is always comedy which is sometimes also tragedy. *La Vaca y la Orquídea* weaves together different strands of vernacular vision to create a layered collage that draws on the diversity of the environment. From the Caribbean and Pacific coasts through the Andes to the fertile plains, from the Amazon Jungle to the heaving cities unknown, images have been sourced and can now be seen here. I have used two national icons to articulate the vision for the exhibition, the cow and the orchid.

Timothy Prus

Exhibition curator: Timothy Prus, with the Archives of Modern Conflict collection.

Exhibition organized as part of the 2017 France-Colombia Year.

With support from Nespresso.

2017 FRANCE-COLOMBIA YEAR IN ARLES

The 'Latina!' sequence is organised with the support of Nespresso, as part of the 2017 France-Colombia Year.

The France-Columbia Year is organised with the support of a committee of sponsors including Accor Hotels, Airbus, Axa Colpatria, Oberthur, L'Oréal, Groupe Renault, Sanofi, Veolia, BNP Paribas, Grupo Éxito, Schneider Electric, Vinci et Poma.

LATIN SECTION!

is also:

- a Colombian night;
- the Chiringuito, the new laid back and festive restaurant of the Paris Popup, with a menu inspired by latin products, open during the whole summer in Croisière;
- and three exhibitions in the associated programme: *Zigoneschi* at the Actes Sud bookshop, *Territor(ies)* at the Galerie Aréna, and Beatriz Gonzalez and Alejandro Restrepo, *Facing Up*, at the Carré d'Art in Nîmes.