

PRESS KIT

SUPPORTS / SURFACES

les origines, 1966-1970

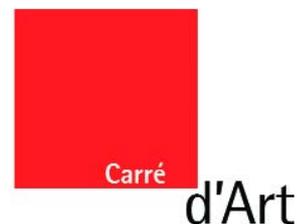
CARRÉ D'ART, NÎMES

13 OCTOBRE - 31 DÉCEMBRE 2017

CARREARTMUSEE.COM



PRESS KIT



Musée d'art contemporain de Nîmes

SUPPORTS/SURFACES LES ORIGINES, 1966-1970

**Carré d'Art – Nîmes Museum of Contemporary Art
Exhibition from 13 October to 31 December 2017**

Curator: Romain Mathieu

Contents

Presentation of the exhibition

Debates around the exhibition

List of exhibited works

Images

Practical informations

Upcoming Exhibition

HD images and press materials can be downloaded on the press access of our website:
<http://carreartmusee.com/fr/espace-presse/>

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

Tél : +33 (0)4 66 76 35 77 - E-mail : communication@carreartmusee.com



PRESENTATION OF THE EXHIBITION

In September 1970 an exhibition titled *Supports/Surfaces* opened at the Musée d'Art Moderne de la Ville de Paris. Chosen by the artists themselves, this now-famous title has come to designate a group whose practice significantly changed attitudes to art-making in France. These artists who exhibited together in the early 1970s were André-Pierre Arnal, Vincent Bioulès, Louis Cane, Marc Devade, Daniel Dezeuze, Noël Dolla, Toni Grand, Bernard Pagès, Jean-Pierre Pincemin, Patrick Saytour, André Valensi and Claude Viallat. They formed one of the last avant-garde movements, contemporaneous with Arte Povera in Italy and Land Art in America, among others. What was singular about these artists is that, with the exception of Pagès and Grand, they all called themselves painters, even though their works disconcerted viewers used to the standard form of canvas on stretcher.

The exhibition *Supports/Surfaces: Les origines 1966-1970* shows how their innovative approach took shape in the years leading up to their emergence as a group. To understand this short-lived yet important movement, it is necessary to explore those four years of research, confrontation and opposition that led to *Supports/Surfaces*. This was a time of extraordinary artistic effervescence in what was itself a moment of great social and political upheaval, climaxing in the events of May 68.

The history begins with the crisis besetting the easel painting, or indeed its actual dismantling, effected by artists who, shortly after graduating from the Beaux-Arts, broke free of the heritage of the School of Paris and looked to American abstraction, which was little known in France at the time (room 1). This challenging stance was shared by artists such as Pierre Buraglio, Jean-Michel Meurice, whose work remained close to that of *Supports/Surfaces*, or again François Rouan and Michel Parmentier, who developed in other directions. This "deconstruction" of the painting ran counter to the techniques the artists had learned. It bore directly on their own practice, as can be seen from the paintings they made during their formative years. A significant moment was the exhibition *Impact*, organised by Claude Viallat in Céret in 1966, which brought together Pierre Buraglio, Daniel Buren, Michel Parmentier and François Rouan. All these young artists shared the desire to break free of the conventions and closed space of painting and to locate their work in a "degree zero of painting." Nevertheless, for the artists who formed *Supports/Surfaces* this degree zero was not conceived as an endpoint or an iterated position, as it was by BMPT, but rather as a new direction for pictorial practice. In the Céret exhibition, Viallat turned the picture object round and displayed its back in what was his last canvas on a stretcher before, in the weeks that followed, he began working with a repeat imprint of a form on loose canvases. In the same year, Daniel Dezeuze, who at the time was living several thousand kilometres away in Canada, cut into the surface of his paintings, pulling out fragments of fabric.

In 1967–1968 (room 2), the artists honed their practices. The stretcher simply covered with a sheet of plastic by Daniel Dezeuze expressed the maximal reduction of painting to a material structure supporting the plane. The work is open to the wall, manifesting a surpassing of the closed space of the picture object. The use of imprinting or folding, or the process of steeping in colour used by Noël Dolla or André-Pierre Arnal, or indeed Viallat, combines the production of form and colour with the materiality of the support, and these processes, like the repetition of the motif, liberated the work from composition.

These approaches were also constructed within a confrontation with Nouveau Réalisme (room 3). The stamps with which Louis Cane, declared himself a painter ("artiste peintre") contrast with Arman's. With Pop Art dominating the art scene and Andy Warhol's silkscreen multiples appearing to offer a way beyond painting, the artists of Supports/Surfaces, several of whom lived in Nice, the city of Klein, Arman and Martial Raysse, but also Ben, effected a kind of reversal that inscribed the object in the pictorial field, as in the work of Daniel Dezeuze, Noël Dolla, Patrick Saytour, or in the sculptural field with Bernard Pagès. In complete contrast to Warhol's wallpaper, the repeated form deployed by Claude Viallat was not used for uniform, industrial production but became the matrix of a pictorial process that called into question the uniqueness of each of the works in the relation between form, colour and support.

The first connections between the artists were also made in the South of France: these were the open-air exhibitions that brought together Daniel Dezeuze, Bernard Pagès, Patrick Saytour and Claude Viallat in the little village of Coaraze outside Nice (room 4). After having broken free of the picture object, the artists experimented with new ways of presenting works liberated from the usual artistic conventions. During the summer of 1970 they laid out their works in the village streets and on the beaches, so that they became part of the landscape and challenged the traditional opposition between nature and culture. Returning to conventional exhibition venues, their art fully occupied and became part of the space.

The fifth room will show how painting occupied space, often away from the wall. In its opposition to Nouveau Réalisme, and with its outdoor exhibitions in a rural setting, Supports/Surfaces challenged fascination with industry that characterised the post-war boom years.

The group represents a movement in the opposite direction, following an interest in basic transformative actions, in materials and objects shaped by use, and, finally, pursuing a footloose practice of painting that cannot fail to strike a chord in today's world (room 6).

Bringing together major works from the period, some never shown since they were first made, this exhibition rehearses the great questions explored in the artists' different works: the crisis of the picture object, the confrontation with the Nouveaux Réalistes and a certain idea of the death of painting, outdoor exhibitions, the deployment of artworks in space, and the importance of the object and its manipulation. It also features a substantial set of documentary items, comprising posters and tracts from the period and writings by the artists actively involved in the formation of the group. It aims to offer a new vision of the Supports/Surface movement by focusing on these years during which its artists set out with real relish to reinvent their practice.

DEBATES AROUND THE EXHIBITION

THURSDAY 14 DECEMBER

Round table at ESBAN with artists from different generations on the heritage of Supports/Surfaces and round table with Daniel Dezeuze, Bernard Pagès, Patrick Saytour and Claude Viallat to discuss the first outdoor group shows.

FRIDAY 15 DECEMBER
10 AM TO NOON AND 2 TO 7 PM

This day of debate and discussion will be attended by art historians and academics who will reconsider the origins and aesthetic, theoretical and political issues explored by the Supports/Surfaces movement, while placing it in the French and international context of the late 1960s.

Contributors: Eric de Chasse, Karim Ghaddab, Larisa Dryansky, Barbara Satre, Pierre Wat and Roman Mathieu, curator of the exhibition.

Details pending

Lecture theatre, Carré d'Art. Level -1. Admission free (first come, first served)

The proceedings of this discussion will be published

LIST OF EXHIBITED WORKS

ARMAN

- *Allure d'objets*, 1958, imprints of objects on paper mounted on canvas, 214 x 150 cm. Purchased by the state in 1987; attributed to the City of Nîmes en 2008. Carré d'art-Musée.

ANDRÉ-PIERRE ARNAL

- *Sans titre*, 1966, monotype, 65 x 50 cm. Collection of the artist.
- *Sans titre*, 1966, monotype, 65 x 50 cm. Collection of the artist.
- *Bord de mer*, 1967, sea wave, 180 x 150 cm. Collection of the artist.
- *Sans titre*, 1968, creasing, 180 x 160 cm. Collection of the artist.
- *Sans titre*, 1969, crumpling, 200 x 200 cm. Collection of the artist.
- *Sans titre*, 1970, folding, 220 x 220 cm. Collection of the artist.

VINCENT BLOULÈS

- *Nature morte*, 1958, 100 x 81 cm. Collection of the artist
- *Issanka*, 1969, acrylic on canvas, 222.5 x 192.5 x 2.5 cm. Musée d'Art Moderne et Contemporain de Saint-Etienne Métropole.
- *125 carrelets*, 1970, tinted wood, 200 x 3 x 3 cm. Musée Fabre, Montpellier Méditerranée Métropole.
- *De la série des "Marronniers", Variation II B*, March-April 1967, oil and glycerophthalic paint on canvas, 146 x 114 cm. Private collection.
- *Tryptique constitué de trois toiles de 162 x 130*, 1970, acrylic on canvas, 162 x 130 cm each. Collection of the artist.

PIERRE BURAGLIO

- *Intérieur de l'atelier Brianchon*, 1962, oil paint on canvas, 130 x 80 x 2 cm. Collection of the artist.
- *Agrafage II*, 1966, stapled short ends of canvas, 190 x 215 cm. FNAC 32338. Centre national des arts plastiques.

LOUIS CANE

- *Le Port de Villefranche à l'oeil*, oil on canvas, 50 x 65 cm. Collection of the artist.
- *Croix*, 1966, ink and stamp on canvas, 180 x 172 cm. Collection of the artist.
- *Louis Cane artiste peintre et timbre 27.5 x 21*, 1966, ink on canvas, 145 x 136 cm. Collection of the artist.
- *Louis Cane artiste peintre*, 1967, ink and stamps on canvas, 310 x 240 cm. Collection of the artist.
- *Timbre sur toile*, 1967, ink, 237 x 164 cm. Collection of the artist.
- *Toile découpée*, 1974, oil on canvas, 272 x 174 cm. Collection of the artist.
- *Toile découpée*, 1976, oil on canvas, 174 x 240 cm. Collection of the artist.

MARC DEVADE

- *Sans titre*, 1964, watercolour and pencil on paper, 50 x 65 cm. Courtesy Ceysson & Bénétière.
- *Sans titre*, 1967, acrylic on canvas, 200 x 100 cm. Courtesy Ceysson & Bénétière.
- *Sans titre*, 1967, acrylic on canvas, 200 x 100 cm. Courtesy Ceysson & Bénétière.
- *Sans titre*, 1968, oil on loose canvas, 132 x 125 cm. Courtesy Ceysson & Bénétière.

DANIEL DEZEUZE

- *L'Atelier à Salinas (Espagne)*, 1963, oil on canvas, 131 x 81 cm. Collection of the artist.
- *Châssis avec film de plastique transparent*, 1967, wood and plastic, 162 x 130 cm. Courtesy Ceysson & Bénétière.
- *Grande ganivelle, wood and metal*, 1967, wood and metal, 710 x 115 cm. Courtesy Ceysson & Bénétière.
- *Toronto*, 1967, fabric on Masonite, spray, 122 x 122 cm. Collection of the artist.
- *Grand châssis*, 1967-1972, wood, walnut stain, 400 x 200 cm. Collection of the artist.
- *Extensible passé au bitume et à l'acide*, 1968, wood, 124.5 x 54 x 0.5 cm. Private collection, on permanent loan at Carré d'art-Musée.
- *Sept tressages de jonc*, 1971, rushes 40 cm to 100 cm long, max width 30 cm. Collection of the artist.
- *Plaquettes de wood refendues pyrogravées et peintes*, 1971-72, 6 x 6 cm each. Collection of the artist.
- *Echelle de wood souple*, 1977, 950 x 30 cm. Collection of the artist.

NOËL DOLLA

- *Catalogue de papier peint*, 1967-2017, linoprint on paper, 60 x 40 x 20 cm. Collection of the artist.
- *Structure étendoir n°1*, 1967, wood, rope and dyed fabric, 116 x 80 cm. Collection Ben & Annie Vautier.
- *Tissu teint*, 1967, dyed fabric, 247 x 82 cm. Courtesy Ceysson & Bénétière.

- *Etendoir avec mouchoir cousu*, 1967-1968, dimensions variable. Collection of the artist.
- *Tarlatane aux points*, 1971, acrylic on tarlatan, 2000 x 20 cm. Collection of the artist.
- *Poutre aux bouchons* 1971, 2011, wood and corks, 400 x 10 x 10 cm. Courtesy Ceysson & Bénétière.
- *Les chevrons à la corde* 1967, 2013, wood and rope, 400 x 400 x 43 cm. Courtesy Ceysson & Bénétière.

TONI GRAND

- *Sans titre*, 1970-1971, series of 4 drawings, paint, cut-outs, collages on Ingres paper, 65 x 50 cm each. Fonds national d'art contemporain, transferred to the Musée des Beaux-Arts de Nantes in 2007.
- *Sans titre*, wood, 100 x 40 cm. Collection Bernard Pagès.
- *Sans titre*, 1970, three elements, dry wood cut, twisted, squeezed, glued, split, 250 cm each. Gift of the artist to the Musée des Beaux Arts de Nantes.
- *Sans titre*, 1970, paint, collages, cut-outs on Ingres paper, 31.5 x 47,9 cm. Les Abattoirs, Musée-FRAC Occitanie, Toulouse.
- *Sans titre*, 1970, paint, collages, cut-outs on Ingres paper, 31,4 x 47,9 cm. Les Abattoirs, Musée-FRAC Occitanie, Toulouse.

CHRISTIAN JACCARD

- *Cordelettes empreinte polychrome*, 1970, ink on canvas, 100 x 81 cm. Collection of the artist.
- *Rafia empreinte polychrome*, 1970, ink on canvas, 130 x 97 cm. Collection of the artist.

JEAN-MICHEL MEURICE

- *Peinture sur pellicule*, 1960, acrylic on 35mm film, 5 x 35 x 35 cm. Courtesy of the artist.
- *Cité Malesherbes*, 1964, aluminium film and acrylic gouache on canvas, 77 x 60 cm. Private collection.
- *Malesherbes 2*, 1964, acrylic gouache, brush and spray on cardboard, 75 x 105 cm. Courtesy of the artist
- *Bayadere 3*, 1970, acrylic on canvas, 180 x 142 cm. Private collection.

BERNARD PAGÈS

- *Paille et ipn*, 1969, arrangement, straw and red ipn beam, dimensions variable. Courtesy of the artist.
- *Arrangement Wood and metal*, dimensions variable. Courtesy of the artist.
- *Maquette d'un projet pour une plage*, 1968, wood and mesh. Courtesy of the artist.
- *Fils de fer*, 1971, 23 elements, metal and wood, 124.5 x 173 cm. Collection Lepage-Dallier.
- *Peinture*, 1965, oil on canvas. Courtesy of the artist.
- *Prototype de Colonne*, 1966, cut plaster, tow and iron oxide pigment, 215 x 32 x 34 cm. Courtesy of the artist.
- *Arrangement siphon et bois*, 1968, enamelled siphon, dyed eucalyptus wood, 38 x 42 x 42 cm. Courtesy Ceysson & Bénétière.
- *Arrangement bûches et boisseau*, 1968, trunks of various trees, bushel and terracotta, 38 x 50 x 60 cm. Courtesy Ceysson & Bénétière.
- *Arrangement canalisation et bois, raccord de canalisation en fonte et bois d'Eucalyptus*, 1968, 37 x 50 x 40 cm. Private collection.
- *Briques et voliges*, 1968, arrangement, bricks and wooden planks, 196 x 77 x 50 cm. Courtesy of the artist.
- *Branchage au grillage*, 1968, bundle of wood and mesh, 155 x 55 cm diameter. Courtesy of the artist.
- *Wood and tuyau*, 1969, arrangement, olive wood and hosepipe, 150 x 100 cm. Courtesy of the artist.
- *Arrangement buches et briques (en vrac)*, 1969, 200 x 200 cm. Courtesy of the artist.
- *Empreintes de grillage*, 1971, mixed media, 138 x 144 cm. Courtesy Ceysson & Bénétière.

MICHEL PARMENTIER

- *Sans titre*, 1965-1966, orange, oil paint on canvas, 235 x 215 cm. Galerie Jean Fournier, Paris.

JEAN-PIERRE PINCEMIN

- *Sans titre*, 1969-1970, acrylic on canvas cut out, assembled and glued, 196 x 255 cm. Private collection.
- *Sans titre*, 1967-1968, imprint of sheet metal on canvas, 130 x 60 cm. Collection Bernard Pagès.
- *Sans titre*, 1968, dye on loose canvas cut out, assembled and glued, 337 x 147 cm. Courtesy of the artist.
- *Sans titre*, 1968-1969, synthetic paint, felt on coloured loose canvas, 206 x 190.5 cm. Gift of the Société des Amis du Musée national d'art moderne en 1987. Centre Pompidou, Paris. Musée national d'art moderne-Centre de création industrielle.

FRANÇOIS ROUAN

- *Tressage*, 1965, glued paper, 192 x 130 cm. Private collection, permanent loan at the Carré d'art-Musée.

PATRICK SAYTOUR

- *Cartographie*, 1966, 36 x 50 cm. Collection of the artist.

- *Dépliage*, 1966, corrugated cardboard and acrylic, 300 x 120 cm. Collection of the artist.
- *Brulage*, 1967, burned oilcloth, 100 x 135 cm. Collection of the artist.
- *Pliage blanc et rouge*, 1967, fabric and acrylic paint, 220 x 390 cm. Collection of the artist.
- *Pliage*, 1968, oilcloth, 110 x 130 cm. Collection of the artist.
- *Sans titre*, 1968-1992, polyptych, set of four diptychs, paint, oil, glue, tights, wood, fabric, 175 x 600 cm. Carré d'Art-Musée.
- *Progression bleu blanc rouge*, 1969, fabric and acrylic paint, 90 x 1000 cm. Collection of the artist.
- *Sans titre*, 1970, wooden battens, fabric, length 400 cm. Collection of the artist.
- *Sans titre*, 1970, wooden battens, fabric, 200 x 3 x 3 cm. Courtesy Ceysson & Bénétière.
- *Tension*, 1970, wood and rope, 200 x 200 cm. Collection of the artist.
- *Tension*, 1970, wood and mesh, 150 x 1000 cm. Collection of the artist.

ANDRÉ VALENSI

- Film by André Valensi on the exhibition in Coaraze en 1969. MNAM, Kandinsky.
- *Tissages*, 1969, rope, 1740 x 46 cm. Collection FRAC Limousin, Limoges.
- *93 formes peintes*, 1969, painted corrugated cardboard and red and yellow acrylic, 45 x 95 cm each. Musée d'Art Moderne et Contemporain de Saint-Etienne Métropole.
- *Objet d'analyse (chanvre)*, 1969, wire tie on ecru fabric, height: 200 cm. Musée d'Art Moderne et Contemporain de Saint-Etienne Métropole.
- *Objet d'analyse*, 1969, chaîne de chaîne and packing rope painted yellow, orange and blue formed by 88 flat knots, cotton, height: 1800 cm. Musée d'Art Moderne et Contemporain de Saint-Etienne Métropole.
- *Objet d'analyse*, 1970, weave, cotton, ribbon, rapine and string, height: 130 cm. Musée d'Art Moderne et Contemporain de Saint-Etienne Métropole.
- *Objet d'analyse*, 1970, 21 ties, string and hemp, height: 100 cm. Musée d'Art Moderne et Contemporain de Saint-Etienne Métropole.
- *Objet d'analyse*, 1971, triple weave, cotton, height: 110 cm. Musée d'Art Moderne et Contemporain de Saint-Etienne Métropole.

CLAUDE VIALLAT

- *Hommage à Cézanne, l'Eternel féminin*, 1965, dye and glycerophthalic paint on stretcher, 90 x 115 cm. Collection of the artist.
- *N° 024*, 1966, colorants on canvas, recto verso, 200 x 240 cm. Collection Henriette Viallat.
- *N° 040*, 1966, acrylic on canvas, 141 x 200 cm. Collection Henriette Viallat.
- *Hommage à Matisse*, 1966, print on roll, 121 x 120 cm. Collection of the artist.
- *Sans titre*, 1966, gelatine and colorant on canvas, 187 x 182 cm. Musée d'Art moderne-EPCC, Céret.
- *N° 014*, 1967, colorant on wooden towel holder, recto verso, 95 x 80 cm. Collection of the artist.
- *N° 024*, 1967, colorant on canvas, 287 x 146 cm. Collection C. Viallat / B. Ceysson.
- *Sans titre*, 1967, gelatine and silkscreen on canvas metis, 235 x 197 cm. Collection Agathe Bioulès.
- *N° 008*, 1968, colorants on canvas, 615 x 205 cm. Collection of the artist.
- *N° 25*, 1968, methylene blue on canvas, imprint modified by rain, 272 x 181 cm. Private collection, France.
- *N°034*, 1969, acrylic on plastic on stretcher, 39 x 27 cm. Collection of the artist.
- *Noeuds et épissures*, 1969-1970, 37 objects divided into 9 subsets. Donated by M. Daniel Cordier in 1983. Centre Pompidou, Paris. Musée national d'art moderne-Centre de création industrielle. On permanent loan at Les Abattoirs, Toulouse.
- *Noeuds, travaux et épissures*, 1969-70, ink on cross-ruled paper, 26,7 x 20,6 cm. Achat en 1987. Centre Pompidou, Paris. Musée national d'art moderne-Centre de création industrielle.
- *Noeuds, travaux et épissures*, 1969-70, ink on paper, 27 x 21 cm. Achat en 1987. Centre Pompidou, Paris. Musée national d'art moderne-Centre de création industrielle.
- *Noeuds, travaux et épissures*, 1969-71, ink on cross-ruled Bristol board, 20,9 x 26,9 cm. Achat en 1987. Centre Pompidou, Paris. Musée national d'art moderne-Centre de création industrielle.
- *N° 039*, 1970, cord imprint on canvas, 140 x 552 cm. Collection of the artist.
- *N° 040*, 1970, acrylic on canvas, 620 x 230 cm. Collection of the artist.
- *N° 056*, 1970, acrylic on canvas, 217 x 594 cm. Collection of the artist.
- *N° 073*, 1970, colorant on knotted canvas, 170 x 155 cm. Collection of the artist.
- *N° C017*, 1970, rope, length: 1460 cm. Collection of the artist.
- *N° F006*, 1970, yellow net, blue knots, 130 x 370 cm. Collection of the artist.
- *Noeuds et enroulements*, 1970-71, ink, fragments of Bristol board folded and glued on cross-ruled Bristol board, 26,9 x 20,8 cm. Purchased in 1987. Centre Pompidou, Paris. Musée national d'art moderne-Centre de création industrielle.
- *Noeuds, travaux et épissures*, 1970-71, ink on cross-ruled Bristol board, 26,9 x 21 cm. Achat en 1987. Centre Pompidou, Paris. Musée national d'art moderne-Centre de création industrielle.

- *Noeuds, travaux et épissures*, c. 1970-71, ink on cross-ruled Bristol board, 26,9 x 21 cm. Achat en 1987. Centre Pompidou, Paris. Musée national d'art moderne-Centre de création industrielle.
- *N° 020*, 1971, colorant on canvas, 276 x 215 cm. Collection of the artist.
- *N° F003*, 1971, net, 810 x 135 cm. Collection of the artist.
- *N° F004*, 1971, net, 220 x 200 cm. Collection of the artist.
- *Noeuds, travaux et épissures*, 1971, string stitched and laced on cross-ruled Bristol board, 29,6 x 20,9 cm. Achat en 1987. Centre Pompidou, Paris. Musée national d'art moderne-Centre de création industrielle.
- *Noeuds, travaux et épissures*, 1971, colour & black-and-white photographs glued on double thickness of cross-ruled Bristol board, 21 x 29,7 cm. Achat en 1987. Centre Pompidou, Paris. Musée national d'art moderne-Centre de création industrielle.
- *Noeuds, travaux et épissures*, 1971, ink and colour & black-and-white photographs held in notches made in cross-ruled Bristol board, 21 x 29,7 cm. Achat en 1987. Centre Pompidou, Paris. Musée national d'art moderne-Centre de création industrielle.
- *Noeuds, travaux et épissures*, 1971, ink and colour & black-and-white photographs glued on Bristol board, 21 x 29,7 cm. Achat en 1987. Centre Pompidou, Paris. Musée national d'art moderne-Centre de création industrielle.

ANDY WARHOL

- *Facsimile de Cows*, 1966-2017, wallpaper. Made by The Andy Warhol Museum. © The Andy Warhol Foundation for the Visual Arts, Inc.

DOCUMENTATION

Photos, films, exhibition catalogues and magazines from the 1960s and 70s.

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

Tel : + 33 (0)4 66 76 35 70 - Fax : + 33 (0)4 66 76 35 85
E-mail: info@carreartmusee.com
Website: 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

COMING EXHIBITION

WOLFGANG TILLMANS

May–September 2018 (dates à confirmer)

The Berlin-based photographer Wolfgang Tillmans (born Germany, 1968) is one of the most important artists of his generation. Since the turn of the 1990s, he has taken photographs which sometimes recall historical genres such as the still life, landscape and portrait, but can also suggest abstract images. He often conceives his exhibitions as installations structured by the play of correspondences, connections and recurrences between images.

His photographs may reveal moments of beauty and desire, but also social and political realities. In his exhibitions we are given to share the artist's critical and yet sensitive vision of the world.

This work is also about the body of photography, the sheet of paper on which the image is inscribed, and which is necessary to its appearance. Tillmans' images are also published in book form and in magazines such as I-D, where he sat on the editorial committee for several years. His work may also be put to work to promote causes he holds dear, as with his recent participation in the campaign against Brexit.

As a practising musician, the artist also takes a special interest in music. For him, club culture represents a political vision of the world.

In 2017 he has exhibited at Tate Modern, at the Beyeler Foundation in Basel and at the Kunstverein in Hamburg. He was awarded the Turner Prize in 2000.