



PRESS KIT
WOLFGANG TILLMANS

CARRÉ D'ART-NÎMES
4 MAY - 16 SEPTEMBER 2018



PRESS KIT



Musée d'art contemporain de Nîmes

WOLFGANG TILLMANS WHAT IS DIFFERENT?

**Carré d'Art – Nîmes Museum of Contemporary Art
Exhibition from 4 May to 16 September 2018**

Curator: Jean-Marc Prevost

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

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PRESENTATION OF THE EXHIBITION

Wolfgang Tillmans was born in Germany in 1968 and divides his time between Berlin and London. Recognised as one of the most important artists of his generation, since the 1990s he has produced images that sometimes flirt with art-historical genres such as the still life, landscape and the portrait, but also abstraction. Each exhibition can be conceived as an installation in which the images are connected by a skein of correspondences, links and repetitions being part of complex visible and invisible networks.

They can reveal moments of beauty and desire, but also have a social and political dimension. To experience one of his exhibitions is to experience a world in which we live through the artist's simultaneously critical and sensitive gaze. It is a physical experience in which the viewer's body is constantly brought into play.

The exhibition *What is different?* will reveal Tillmans' different ways of instituting a relation to the visual and physical world but also the other. It is closely linked to the publication of a book in which he considers the Backfire Effect, and more precisely its current banalisation, which is not without an impact on our relation to truth but also on the construction of our identity and political convictions.

Making portraits is an essential gesture in which a very direct human relation is instituted. These images reveal both the fragility and the strength of individuals through their gestures, sartorial styles and attitudes. The questioning of the representation of the body is also central in his practice; they show how the media and social codes oblige us to conform to standardised images.

The self-portrait is a genre in its own right. His first, *Lacanau (self)*, 1986, is a portrait taken on the beach at Lacanau in France, in which he photographed his own body from above. This is one of his first abstract images, but also an affirmation of his presence in the world.

At the heart of the images, and in their arrangement in space, they reveal elective affinities, the existence of a community, of amorous or affective relations. The almost cinematic orchestration allows the artist to create links between individuals but also their environment in a world in which certitudes seem extremely fragile.

The work is also about the body of photography, the sheet of paper on which the image is inscribed being concomitant with its appearance. The *paper drop* series, begun in 2001, reveals that all images appear on the flat surface of the paper but are also objects. We see a large sheet of paper, folded back on itself, which takes the form of a drop of liquid.

The *truth study center* works, begun in 2005, reflect his desire to show that many of our current problems come from the desire for an absolute truth. These are simple tables on which he presents photocopies of erroneous information from the press together with theoretical texts. These collages introduce the political world into a more personal photographic world while underlining the importance of analysing what is visible.

These images can also be the vector of personal engagements such as his recent participation in the campaign against Brexit. On the posters we read, *What is lost is lost forever* and *No man is an island – No country by itself*.

The exhibition is accompanied by a publication, from which it takes its title. As guest editor for Kulturkreis der Deutschen Wirtschaft (editor of *Jahresring*), Tillmans became interested in the Backfire Effect, a psychological state in which the individual remains convinced of the truth of an affirmation in spite of the fact that it is totally false. Nothing can persuade the person to change their views – indeed, proof to the contrary only strengthens their conviction. For Tillmans the Backfire Effect "plays a particular role by leading to questions linked to emotional states that impact our identity and political convictions." If there have always been conspiracy theories, it is clear that today many more people are impermeable to factual arguments and that we are gradually sinking into a state of somnolence. In this publication Tillmans questions what has fundamentally changed over the last few years. What is different? One of the aims of this book is to reflect on the proliferation of "fake news" and to ask who benefits from it.

Psychologists, journalists, philosophers, politicians, neuroscientists and astronomers attempt to answer these questions. The book continues the project begun twelve years ago with the Truth Study Center.

After two major exhibitions at Tate Modern in London and the Fondation Beyeler in 2017, this show in Nîmes will combine recent works, such as the ones made in Africa, with older ones, including rarely-shown works from the late 1980s, a set of tables from the Truth Study Center project and sound installations.

Wolfgang Tillmans has exhibited in many major international institutions: Stedelijk Museum, Amsterdam (2008); Hamburger Bahnhof, Berlin (2008); Kunsthalle, Zurich (2009); Moderna Museet, Stockholm (2009); Philadelphia Museum of Art (2014); Centre Pompidou, Metz (2014); National Museum of Modern Art, Osaka (2015); Metropolitan Museum of Art, New York (2015); Fundação de Serralves, Porto (2016); Tate Modern, London (2017); Fondation Beyeler, Basel (2017); Kunstverein, Hamburg (2017); Musée d'Art Contemporain, Kinshasa (2018).

He won the Turner Prize in 2000.

PUBLICATION

French edition (translation of the English and German editions)

Texts by Wolfgang Tillmans, Joe Keohane, Michael Seemann, Philipp Hübl, Jonas T. Kaplan-Sarah I. Gimbel-Sam Harris

Interview with Stephan Lewandowsky, Lionel Barber, Brendan Nyhan, Wolfgang Schäuble, Carolin Emcke, Bianca Klose, Sigmar Gabriel

Coedition with Sternberg Press

QU'EST-CE QUI EST DIFFERENT ?

228 pages

Some 250 iconographic documents printed in colour, plus black-and-white documents

Format 18 x 23 cm

Softbound

SELECTED BIOGRAPHY

Born in 1968 in Remscheid, Germany. Lives and works in Berlin, Germany.

EDUCATION & AWARDS

- 2017-2018 *Beazley Designs of the Year Awards*, The Design Museum London, Commonwealth Institute, Kensington.
Nominated for the Brexit posters, judging in early December.
- 2015 Hasselblad Award
- 2001 Honorary Fellowship, The Arts Institute at Bournemouth, U.K.
- 2000 Turner Prize, Tate Britain, London
- 1995 Ars Viva Prize Germany
Kunstpreis der Böttcherstraße, Bremen Germany
- 1990-1992 Studies at Bournemouth and Poole College of Art and Design, Bournemouth

SOLO EXHIBITIONS

- 2019 Wiels Brussels, Bruxelles
- 2018 Irish Museum of Modern Art, Dublin
Fest, Galerie Buchholz, Cologne
David Zwirner, New York
Fragile, IFA World Tour #1, Musée d'art contemporain et des multimédias (Echangeur), Kinshasa / Nairobi / Johannesburg
David Zwirner, Hong Kong
- 2017 *Zwischen 1943 und 1973 lagen 30 Jahre. 30 Jahre nach 1973 war das Jahr 2003*, Kunstverein Hamburg
Wolfgang Tillmans from Xue Bing's Collection, Pond Society, Shanghai
Fondation Beyeler, Riehen/Basel
2017, Tate Modern, London
- 2016 Gallery of Modern Art, Glasgow
Wolfgang Tillmans pictures from New World, Gallery of Modern Art, Glasgow
On the verge of visibility, Fundação de Serralves, Porto
- 2015 Hasselblad Center, Göteborgs Konstmuseum
Dum Umeni – House of Art, Ceske Budejovice, Czech Republic
Lignine Duress, Galerie Chantal Crousel, Paris
Book for Architects, The Metropolitan Museum of Art, New York
PCR, David Zwirner, New York
Your Body is Yours, The National Museum of Modern Art, Osaka
Panoramabar, Berlin
- 2014 *ARCO Foundation Collection*, CA2M Centro de Arte Dos de Mayo, Madrid
Art & Me, Mudam, Luxembourg
1984-1999. The Decade, Centre Pompidou-Metz
In Dialogue: Wolfgang Tillmans, Philadelphia Museum of Art
Fondation Beyeler (collection display curated by Wolfgang Tillmans).
Affinity, Wako Works of Art, Tokyo
- 2013 *Silver*, Galerie Buchholz, Berlin
Central nervous system, Maureen Paley, London
Neue Welt, Les Rencontres d'Arles, Arles
From Neue Welt, Andrea Rosen Gallery, New York
Museo de Arte de Lima, Lima
Kunstsammlung Nordrhein-Westfalen, K21, Düsseldorf
Museo de Artes Visuales, Santiago, Chili
Wolfgang Tillmans – Düsseldorf Raum 2001-2007 (collection display), Museum Kunstpalast, Düsseldorf
- 2012 Moderna Museet, Stockholm
Museo del Banco de la Republica, Bogota
Neue Welt, Kunsthalle, Zürich
The Common Guild in Glasgow, The Glasgow International Festival of Visual Art, Scotland
Sao Paulo Museum of Modern Art, Sao Paulo
- 2011 Galerie Chantal Crousel, Paris
Zachęta Emutigung, Zachęta National Gallery of Art, Warsaw
Franz West: Installation / Wolfgang Tillmans: New Works, Juana de Aizpuru, Madrid
Regen Projects, Los Angeles
Staatsgalerie Stuttgart
Wako Works of Art, Tokyo
Out of the Boxes Part 1, Gallery 3: Wolfgang Tillmans, curated by Beatrix Ruf, Andrea Rosen Gallery, New York

- Out of the Boxes Part 2, Gallery 3: Wolfgang Tillmans*, curated by Stefan Kalmar, Andrea Rosen Gallery, New York
- 2010 Andrea Rosen Gallery, New York
Galerie Daniel Buchholz, Berlin
Serpentine Gallery, London
Walker Art Gallery, Liverpool
- 2009 *Peas / Snail*, Yama Hotel Marmara Pera, Mesrutiyet Cad, Tepebasi, Istanbul
- 2008 Galería Juana de Aizpuru, Madrid
Half Page, Regen Projects, Los Angeles
Strings, Galerie Chantal Crousel, Paris
Lighter, Hamburger Bahnhof, Museum für Gegenwart, Berlin
Maureen Paley, London
Tegenwoordigheid van Geest, Stedelijk Museum, Amsterdam
Museo Tamayo Arte Contemporaneo, Mexico City
Neugerriemschneider, Berlin
Tate Britain (collection permanente), London
Wako Works of Art, Tokyo
Museum Kunstpalast (permanent collection), Düsseldorf
- 2007 *Paper drop*, Galerie Daniel Buchholz, Cologne
Beugung, Kunstverein München, Munich
Bali, Kestner Gesellschaft, Hannover
Atair, Andrea Rosen Gallery, New York
Smithsonian Hirshhorn Museum and Sculpture Garden, Washington
Bibliographie, Buchhandlung Walter König, Cologne
Faltung, Camera Austria, Graz
Richard Branson, White Cubicle Gallery, George&Dragon, London
All The Time / Time, Galleria S.A.L.E.S., Rome
Carciofo - Still Lifes (curated by Werner Krüger), Oroom Gallery, Seoul
- 2006 *Freedom from the Known*, PS1 Contemporary Art Center, New York
Museum of Contemporary Art, Chicago ; Hammer Museum, Los Angeles
Hirshhorn Museum, Washington D.C. (2007) ; Museo Tamayo Arte Contemporanea, Mexico City (2008)
Pinakothek der Moderne (collection permanente), München
Helsinki-Festival, Taidehalli, Helsinki
Sprengel Museum, Hannover (permanent collection), Hannover
- 2005 Galería Juana de Aizpuru, Madrid
Truth Study Center, Maureen Paley, London
Markt, Galerie Meerrettich, Berlin
Press To Exit Project Space, Skopje
- 2004 *Freischwimmer*, Tokyo Opera City Art Gallery, Tokyo
Regen Projects, Los Angeles
Freischwimmer, Neugerriemschneider, Berlin
Freischwimmer, Tokyo Opera City Art Gallery, Tokyo
Wako Works of Art, Tokyo
Panoramabar, Berlin (permanent installation)
- 2003 *If one thing matters, everything matters*, Tate Britain, London
View From Above, Louisiana Museum Of Modern Art, Humlebæk
Andrea Rosen Gallery, New York
Galerie Daniel Buchholz, Cologne
Frans Hals Museum, Haarlem
- 2002 *Veduta dall' alto*, Castello di Rivoli, Museo d'arte contemporanea, Rivoli, Turin
Vue d'en Haut, Palais de Tokyo, Paris
Regen Projects, Los Angeles
Lights (Body), Galerie Sales, Rome
Maureen Paley, Interim Art, London
Partnerschaften (with Jochen Klein), NGBK, Berlin
Sommercontemporaryart, Tel Aviv
Wolfgang Tillmans - still lives, Fogg Art Gallery, Busch Reisinger Museum, Harvard, Cambridge
- 2001 *Aufsicht*, Deichtorhallen Hamburg
Science Fiction/hier und jetzt zufrieden sein (with Isa Genzken), Museum Ludwig, Cologne
Super Collider, Galerie Daniel Buchholz, Cologne
Andrea Rosen Gallery, New York
Wako Works of Art, Tokyo
- 2000 *Blushes, fig-1*, London
Galerie Meyer Kainer (with Jochen Klein), Vienna
Galerie Rüdiger Schöttle (with Thomas Ruff), Munich
- 1999 *Saros*, Galerie Daniel Buchholz, Cologne
Neugerriemschneider, Berlin
Soldiers, Neuer Aachener Kunstverein, Aachen
Wako Works of Art, Tokyo
Eins ist sicher: Es kommt immer ganz anders als man denkt, Städtische Galerie, Remscheid

- Space between Two Buildings / Soldiers – The Nineties*, Maureen Paley/Interim Art, London
Soldiers – The Nineties, Andrea Rosen Gallery, New York
 Regen Projects, Los Angeles
 Galleria Sales, Rome
 Sommercontemporaryart, Tel Aviv
Soldiers – The Nineties, arsFutura Galerie, Zurich,
- 1998 *Fruiciones*, Museo Nacional Reina Sofia, Espacio Uno, Madrid
 Café Gnosá, Hamburg
 Andrea Rosen Gallery, New York
- 1997 *I didn't inhale*, Chisenhale Gallery, London
 Galleria Sales, Rome
hale-Bopp, Galerie Daniel Buchholz, Art Cologne
- 1996 *Faltenwürfe*, Galerie Daniel Buchholz, Cologne
Wer Liebe wagt lebt morgen, Kunstmuseum Wolfsburg
 Kunstverein Elsterpark, Leipzig
 ArsFutura Galerie, Zurich
 Galleri Nicolai Wallner, Copenhagen
 Andrea Rosen Gallery, New York
- 1995 Kunsthalle Zurich, Zurich
Portikus, Frankfurt
 Regen Projects, Los Angeles
 Neugerriemschneider, Berlin
 Stills Gallery, Edinburgh
 Interim Art, London
- 1994 Andrea Rosen Gallery, New York
 Galerie Thaddaeus Ropac, Paris
 Daniel Buchholz, Cologne
- 1993 Daniel Buchholz – Buchholz & Buchholz, Cologne
 Interim Art, London
 L.A. Galerie, Frankfurt a.M.
 ArsFutura Galerie, Zurich
- 1992 Diptychen, 1990–1992, PPS. Galerie F.C. Gundlach, Hamburg
- 1991 Grauwert Galerie, Hamburg
- 1988 *Approaches*, Café Gnosá, Hamburg



Springer, 1987



Victoria Park, 2007



Chingaza, 2012



Am Rhein, Basel, 2014



morning rain, 2014



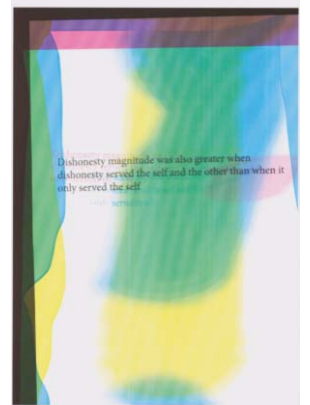
Open Heart Bypass, 2015



Yulan Grant, 2016



paper drop Oranienplatz, c. 2017



CLC 004, 2017



Nee IYaow eow eow II, 2017



Vapeur, 2017

PRACTICAL INFORMATION

Open from Tuesday to Sunday inclusive - From 10 a.m. to 6 p.m.
(times and rates subject to change over the year)

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 at 4.30 p.m. in may, june and september
- From July 14 to August 15, everyday at 4.30 p.m.
- First Sunday of the month at 3 and 4.30 p.m. (except July 1st)
- 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 : Some 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

PICASSO. THE TIME OF CONFLICTS

A selection from the collection of the Musée National Picasso, Paris

19 October 2018 – 3 March 2019

This exhibition is part of the "Picasso and the Mediterranean" project organised at the initiative of the Musée Picasso and held in a number of French and international institutions around the Mediterranean Basin.

The period chosen for Carré d'Art is that of the Second World War.

By then, the capitulation of Barcelona to Franco's forces had ruled out all hope of returning to a free Spain. In 1937 Picasso's *Guernica* ushered in a period of political engagement. These troubled times are reflected in the subjects he painted at the time. The exhibition will include *The Suppliant* from 1937 and numerous portraits of Dora Maar, notably *Weeping Woman*, but also the *Cat Catching a Bird* and one of his skull sculptures.

The Musée Picasso has made an exceptional loan of 45 works, including 23 drawings.

At the end of the exhibition visitors will come to a video installation by Rineke Dijkstra, *I see a woman crying*. This comprises three projections, showing the reactions of nine teenagers to *Weeping Woman*, Picasso's 1937 portrait of Dora Maar, from three different angles. Inspired by the ritual of school museum visits, the artist records the flux of words and emotions emanating from these young viewers. During the twelve minutes of running time the portrait, which remains out of the frame, exists only through their voices and faces.

The exhibition will be accompanied by a selection of contemporary artists from the Mediterranean Basin living in war zones.