

HANGING 2018

MICROSOFT

FT GLOBAL 500

31/3/2014 RANK: 3

COLLECTION ARCHIPELAGOS



CANNABIS SATIVA
(MARIJUANA)

RHYNCHOSIA LONGERACEMOSA (PIUL)

VOACANGA AFRICANA (VOACANGA)



IOCHROMA FUCHSIOIDES
(PAGLIANDO)



LYCOPERDON MARGINATUM (GF-WA)



DUBOISIA HOPWOODII (PITURI)

PERNETTYA FIRENS
(TAGLI)



MYRISTICA FRAGRANS (NUTMEG)



BOLETUS KUMEUS
(NONDA)



CAESALPINIA SEPIARIA (YUIN-SHIH)



KAEMPFERIA GALANGA
(GALANGA)



CONOCYBE SILIGINOIDES
(TEONANACATL)



GALBULIMIMA BELGRAVEANA
(AGARA)



ECHINOCEREUS
SALMDYCKIANUS
(PITALLITO)



SIDA ACUTA (MALVA COLORADA)

CARRÉ D'ART - MUSÉE D'ART CONTEMPORAIN
NÎMES

www.carreartmusee.com

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

Tel : +33 (0)4 66 76 35 77 – Email: communication@carreartmusee.com

SUZANNE TREISTER, HFT / Botanical Prints, Rang 3 Microsoft, 2016. Photo courtesy Annely Juda Fine Art, Londres. © Suzanne Treister.



A museum's collection is like an archipelago made up of the works that compose it.

The permutations of this notion (the title of the philosophy of this event) is vital to the catalogue of the Carré d'Art due to its richness and diversity. Twenty-two artists here incarnate these precious "islands" which we approach with a curiosity fired by discovery, incited by the new proximities offered.

The multiplicities of inspirations and techniques confirms the richness of Nîmes' holdings, with the most recent works realized or reprised dialoguing with the "classics" of the museum.

In this period of Romanitas, with the Carré d'Art, along with the Maison Carrée, marking a major point on the map of Roman Nîmes, one particularly appreciates the photographic compositions of Christian Milovanoff, whose intellectual proximity to the Roman regions of France shows how a contemporary perspective reveals and renews the essence of past centuries.

In time, as in space, archipelagos are essential as links to creation and the infinite.

Jean-Paul Fournier
Mayor of Nîmes

Daniel J. Valade
Deputy Mayor
Cultural Delegate
President of Carré d'Art

PRESENTATION OF THE EXHIBITION

Archipelagos

A collection is made up of an ensemble of singular works which are nonetheless linked in several ways. Making a selection from within a collection is thus an act that renders these singularities and correspondences visible.

*The concept of the archipelago is suited to the appearance of our worlds. From it, we borrow the ambiguous, the fragile, the derivative. It is in keeping with the practice of circumlocution, which is neither flight, nor renunciation. [...] We perceive what there is of the continental, the substantial, which weighs upon us within the grand thoughts of a system which, until now, has presided over the history of humanities, but is no longer adequate for our outbursts, our stories, or even our no less magnificent wanderings. The thought of the archipelago, of archipelagoes, opens up these seas to us. **

Among the possible routes, echoing the exhibition *Un Désir d'Archéologie*, is a reexamination of certain works that can be outlined along the notions of traces, vestiges, fragility, with the works of Giuseppe Penone, Gabriel Orozco or Jean-Luc Moulène. Danh Vo's work, *We the People*, made up of fragments of the Statue of Liberty, is both a ruin but also the perfect image of an archipelago that is laid out along the route of expositions in the *Tout Monde* so dear to Edouard Glissant.

This hanging of works reveals the acquisitions and recent loans of Omer Fast, Lawrence Abu Hamdam, Suzanne Lafont, Patrick Saytour and Suzanne Treister.

Patrick Saytour's work completes the important ensemble around the Supports/Surfaces movement. In *Continuity*, whose subject is a soldier's return from the Iraq War, Fast pursues his questioning of the production of media images, even as he analyzes the "spectacularization" of information that creates our fragmented rapport with the world. Lafont, like Abu Hamdam or Suzanne Treister, reveals the invisible networks and information that currently control political and social spaces. Lafont's installation was realized using the book of the great architect Rem Koolhaas, in which the commercial flow and new spaces linked to our consumer society are analyzed. Abu Hamdam seeks to examine the manner in which the displacement of populations is controlled, with particular focus upon the way African migrants are managed by Western countries. In her series of diagrams, Treister visualizes the dematerialization of financial flows and the irrationality of the algorithms that rule the capitalist world.

* Edouard Glissant, *Traité du tout monde*, Gallimard, 1997, 31.

LIST OF ARTISTS REPRESENTED

- LAWRENCE ABU HAMDAN
- GEORG BASELITZ
- ALIGHIERO BOETTI
- CHRISTIAN BOLTANSKI
- LUCIANO FABRO
- OMER FAST
- BERNARD FRIZE
- IMI KNOEBEL
- JANNIS KOUNELLIS
- SUZANNE LAFONT
- MARIO MERZ
- CHRISTIAN MILOVANOFF
- JEAN-LUC MOULENE
- ALBERT OEHLEN
- GABRIEL OROZCO
- CHRISTODOULOS PANAYIOTOU
- GIUSEPPE PENONE
- WALID RAAD
- GERHARD RICHTER
- PATRICK SAYTOUR
- SUZANNE TREISTER
- CLAUDE VIALLAT
- DANH VO



LAWRENCE ABU HAMDAN
Conflicted Phonemes, 2012



OMER FAST
Continuity, 2012



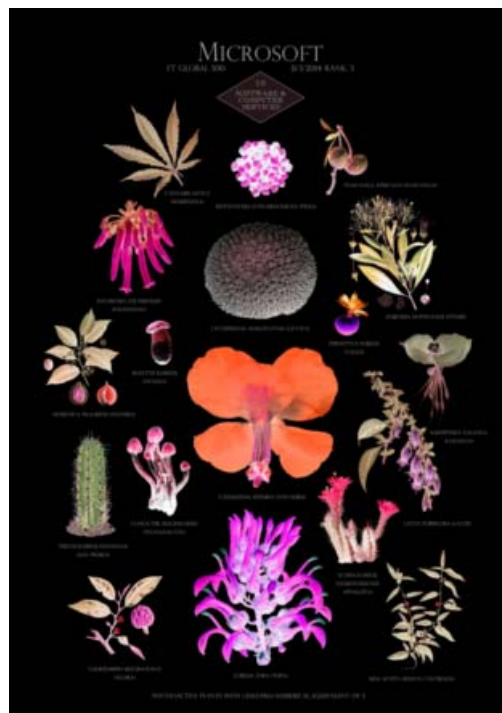
SUZANNE LAFONT, *The First Two Hundred Fifty-Five Pages of Project on the City 2*, Harvard Design School, *GUIDE TO SHOPPING*, Supervised by Chuihua Judy Chung, Jeffrey Inaba, Rem Koolhaas, Sze Tsung Leong, Taschen publishers, 2001, 2014



CHRISTIAN MILOVANOFF
Statue féminine antique de Nîmes, La Vénus de Nîmes, 1987



MARIO MERZ
Senza titolo (coccodrillo), 1997-2000



SUZANNE TREISTER
HFT / Botanical Prints, Rang 3 Microsoft, 2016

PRACTICAL INFORMATION

Open from Tuesday to Sunday, from 10 AM to 6 PM
(hours can vary depending upon the time of year)

Contact Information

Carré d'Art – Museum of Contemporary Art
Place de la Maison Carrée – 30000 Nîmes

Tel: 04 66 76 35 70 – Fax: 04 66 76 35 85

E-mail: info@carreartmusee.com

Website: www.carreartmusee.com

Guided Visits

Leave from Museum reception, level + 2

Groups

Only by appointment with the Cultural Services Department of the Museum
Contact Sophie Gauthier (04 66 76 35 74)

Workshops in Artistic Experimentation

For children ages 5 to 14, by appointment

Individuals

from 2PM to 4PM on Wednesdays and during holidays.

Groups

from Tuesday to Friday, by appointment with Cultural Services
Contact: Sophie Gauthier

+

The Cultural Services Department of the Museum provides notices on the works of the collection. They can be consulted onsite, and are available at the Documentation Department or can be downloaded on the museum's website at the Online Resources (Ressources en ligne) section.

An amusing discovery tour for the whole family (for children 6 years and up) is available, enquiries can be made at the ticket office and it can also be downloaded on the museum website.

Contemporary Art Documentation Center, level -1

Tuesday to Friday, 2PM to 6PM; in the mornings by appointment

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

04 66 76 35 88 – documentation@carreartmusee.com

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