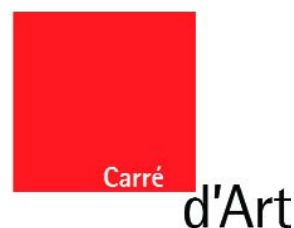


# EXHIBITIONS AS PART AS RENCONTRES DE LA PHOTOGRAPHIE D'ARLES



CARRÉ D'ART - NÎMES

**GRAND ARLES  
EXPRESS 2019**  
LES RENCONTRES  
DE LA PHOTOGRAPHIE



Musée d'art contemporain de Nîmes

## PRESS KIT

# GRAND ARLES EXPRESS

Carré d'Art–Musée d'art contemporain de Nîmes

### **30 YEARS AFTER. ART COLLECTION TELEKOM**

Carré d'Art–Musée d'art contemporain. Level + 2

Exhibition from June 11 to November 10, 2019

### **DANIEL ANDUJAR. LEADERS**

Carré d'Art. Galerie Foster – Hall

Exhibition from May 28 to November 3, 2019

### **UGO RONDINONE. THANX 4 NOTHING**

Chapelle des Jésuites

Exhibition from June 25 to August 29, 2019

High resolution visuals and press kits can be uploaded from the Press section of our website: <http://carreartmusee.com/fr/espace-presse/>



# ARLES 2019

50 ANS  
EXPOS

## LES RENCONTRES DE LA PHOTOGRAPHIE

EXHIBITIONS

1 JULY

— 22 SEPTEMBER

[RENCONTRES-ARLES.COM](http://RENCONTRES-ARLES.COM)

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PHOTOGRAPHY (DETAIL): OUKA LEELE  
PELOQUERIE, 1979 / AGENCY VIV  
DESIGN: ARS & RUCON

# GRAND ARLES EXPRESS 2019

LES RENCONTRES  
DE LA PHOTOGRAPHIE

# 30 YEARS AFTER ART COLLECTION TELEKOM

**Carré d'Art-Musée d'art contemporain  
Level + 2**

**Exhibition from June 11 to November 10, 2019**

Art Collection Telekom was created in 2010. The focus is on contemporary art from Eastern and South-Eastern Europe. Art Collection Telekom sees in it an answer to the social and political changes that took place after the fall of the Iron Curtain and a call for a better understanding of the great cultural diversity of Europe through the visual arts. All mediums are represented from photography to installation, drawing and new media. The acquisitions are mainly devoted to young artists with the desire to follow their work over several years.

The works therefore constitute an ideal basis for communication and the exchange of ideas and reflect the way Telekom sees himself: "Life is for sharing".

The Nîmes exhibition brings together a large selection of artists from the collection, mainly using the photographic medium. It is presented as a cartography that highlights the geopolitical changes and the questions they raise in these different countries but more generally in Europe.

Curators: Jean-Marc Prevost/Carré d'Art & Nathalie Hoyos-Rainald Shumacher/Art Telekom

<https://art-collection-telekom.com/>

Open from Tuesday to Sunday included from 10 AM to 6PM

Fee : 5 € ; Free admission : first Sunday of the month

[www.carreartmusee.com/en/](http://www.carreartmusee.com/en/)

## **Petra Feriancová**

(1977 in Bratislava, Slovak republic, lives in Bratislava)

*Series Creator – From the Archive of O. Ferianc, New Breeds 1949-1952*

*Series Creator*, 2008. 112 112 b&w photographs, 1 colour

The pictures of pigeons originate from the archive of her grandfather. The images document some rare and extravagant breeds of pigeons, which were shared by mail with other breeders. This piece is part of a large group of works that involve with the memories of her own family, the photo albums and 8 mm films of family life and holiday travel or the souvenirs taken from beaches and other spots.

What stays, what do we keep from such private documents and what might fade away over time in our private remembrance? How do we collect and recollect the memories of the past?

The large series of 112 photographs was shown in 2013 at the Venice Biennale, when Petra Feriancova represented the Slovak Republic in the joint Czech and Slovak Pavilion.

## **Ion Grigorescu**

(1945 in Bucharest, Roumania, lives in Bucarest)



Together with Geta Brătescu (born in 1926) and Ana Lupas (born in 1940) he is among the important Romanian artists in the time after WW2, whose work created a bridge to the international avantgarde also during the time of the Ceausescu dictatorship and has up to now a persistent influence on the development of the contemporary Romanian art. He created his own small visual cosmos and documented situations, which were usually subject to censorship and were in no understanding matching the communist doctrines for the role of the artists.

*Alb u Negru, 1977, video*

*Black and white, 1971-1974, ink, charcoal on paper*

The series of drawings *Black and White*, which he created in between 1971 and 1974 is an excellent example for the individuality of his artistic questioning. Part of the series are a few studies about extreme contraction of the image of person in a mirror. Over and above that, he employed the drawings for the creation of a short animated film. The film of roughly 90 seconds is literally the work of a true amateur. It is the document of an artistic experiment and must be considered as one of the very few independent animation movies of the time of the Ceausescu dictatorship.

## **Aneta Grzeszykowska**

(1974 in Warsaw, Poland, vit à Warsaw)

*Untitled Film Stills, 2006, series of 70 colour photographs. Edition 3 / 7 + 2 AP*

With *Untitled Film Stills* Aneta Grzeszykowska refers to one of the most important artists of the outgoing 20th century. Between 1977 and 1980, the American artist Cindy Sherman created her iconic 'Untitled Film Stills'. She photographed herself in sixty-nine different imaginary situations, reminiscent of scenes from black-and-white films of the 1950s and 60s. Changing her clothes, make-up and surroundings for each image, she playfully 'tries on' different feminine stereotypes in a self-assured game of roles and disguises. The series marked a milestone in the emancipation of female artists in the early 1980s.

In her series of the same name, made in 2006, Aneta Grzeszykowska re-stages the images. She creates free adaptations of the original settings, slips in and out of clothes, make-up and roles, and translates the black-and-white pictorial worlds of Cindy Sherman into colour photography. The term 'Appropriation Art' refers to the strategy of artists who take pre-existing material and simply use it for their own creative purposes. Back in the 1980s it was applied to Cindy Sherman's work. Now, more than 25 years later, here it is again, exemplified in a very literal way in the work of this Polish artist.



## **Igor Grubić**

(1969 in Zagreb, Croatia, lives in Zagreb)

*366 Liberation Rituals, 2008-2009, 33 plates. Edition 2/5 + 1 AP*

In his *366 Liberation Rituals* – an entire series of staged interventions and performances in public areas – the artist works through the experiences of his childhood and youth in the Federal People's Republic of Yugoslavia. He plays with the insignia of proletarian revolution, the red flag and the red neckerchief worn by countless Communist youth organisations. Grubić's staged rituals of liberation, no doubt, include the liberation from his own past, the liberation from the restrictions of his youth, but also from those imposed by the transformation of society.

The *366 Liberation Rituals* are also an homage to the action Red Peristyle, which took place in January 1968 at the Roman Peristyle in Split, when the ancient courtyard of the Diocletian Palace from the fourth century A.D. was painted in red by an anonymous group of artists and activists. 30 years later, in January 1998, Igor Grubić painted over night a black circle in the courtyard, *Black Peristyle*. In a corner the artist left a message, that the black circle reflected "like a magic mirror the state of

social consciousness". Ten years later, and 40 years after the 'revolutionary' 1968, Igor Grubić decided to dedicate each day of the year 2008 to a certain 'revolutionary' activity.

## **Petrit Halilaj**

(1986 in Kostërrc, Kosovo, lives in Priština, Kosovo & Berlin)

*Special Edition (ex-Natural History Museum of Kosovo)*, 2013, 80 reproductions of photographs found in the archive of ex-Natural History Museum of Kosovo. Edition 1 / 1 + 1 AP

The 80-parts *Special Edition (ex-Natural History Museum of Kosovo)* accompanying the catalogue of his exhibition at Wiels Brussels (2013) consists of 80 old archival images from the ex-Natural History Museum of Kosovo. A museum that was terminated and dismantled right after the war in Kosovo (28.02.1998–10.06.1999) to give space to an ethnological Museum of Albanian Culture. All the animals and objects were moved out, thrown away or stored inside a cellar until the artist got the permission to open the doors and check their conditions, which appeared to be extremely devastating.

These images, together with others also found in the Museum's archive, are the only testimony of the original status of the display and the taxidermied animals while it was still a Museum of Natural History.

## **Šejla Kamerić**

(1976 in Sarajevo, Bosnia and Herzegovina, lives in Sarajevo)

*Bosnian Girl*, 2003, b&w photograph, inkjet print on Alu Dibond. Edition 1 / 5 + 1 AP

*Bosnian Girl* was originally planned as a series of posters for public areas. It captivated viewers with its brutal directness and the disturbing ambivalence of the image, the portrait of a woman looking at us front-on, as customary in fashion photography. Smeared on the woman's t-shirt: 'No teeth...? A mustache...? Smell like shit...? Bosnian Girl!'

The subject is the artist herself. The discriminatory phrases come from a piece of graffiti written by a Dutch soldier on the wall of the barracks in Potočari, Srebrenica in 1994/95. The superposition of the two narratives recalls attention to the massacre of Srebrenica in 1995 which could not and was not prevented despite the Dutch Army's presence as representatives of NATO.

*30 Years After*, 2006, colour photograph on Alu Dibond, acrylic glas. Edition 1/10 + 1 AP

Like *Bosnian Girl*, *30 Years After* also features a portrait of the artist. In full color, it has the aesthetic properties of images found in glamour magazines. White gloved hands with fingers dripping in lavish jewelry cover the face, making the woman faceless and blind. The sometimes brutal capitalism which has gained a foothold in many countries of the former Eastern Block has ultimately not led to a paradise where everyone can achieve happiness or at least be able to earn an adequate living. The image symbolizes how promises of wealth, glamour, and beauty can lead to blindness, facelessness and a loss of individuality.



*Sorrow*, 2005, colour photograph, light box

## **Eva Kot'átková**

(1982 in Prague, Czech Republic, lives in Prague)

*Psychological Theatre, Collection of Oskar, A boy, Who Talks through Images*, 2014, prints, books, collages on shelves

The large installation of Eva Kotatkova tells the fictional story of a child and his different forms of communication. In her work Kotatkova often deals with social structures, education systems, the human body as a shell or a prison. She traces the inner restrictions as well as the outer limits generated through the educational system. For her work she often uses antiquarian

books, illustrations, photographs and sketches. She plays with this vague impression of dust, with the slight horror that may be provoked by something old and discarded. She acts in a psychological condition that can produce a slight appearance of malaise, an unpleasant anxiety.

Something seems to resist a liberated, carefree and humorous way of dealing. Is it the body that was trained by education and conventions? Is it the social peer pressure of Community, that integrate us into a network of rules and rigid structures? Is it ourselves, who cannot liberate from our psychological and physical entrapment making us act more like more like mechanical dolls?

*Psychological Theatre, Parts of Johana, A Girl with Multiple Identities, 2014*

## **Vlado Martek**

(1951 in Zagreb, Croatia, lives in Zagreb)

Since the 1970s, Vlado Martek is one of the important figures in the unofficial art scene of Yugoslavia and who is since becoming an internationally acclaimed conceptual artist working in Croatia. His works move between experimental poetry, performance and visual arts. His membership in the 'Group of Six', together with Mladen and Sven Stilinović, Fedor Vučemilović, Boris Demur, and Željko Jerman was central for his artistic development. The 'Group of Six' was founded in 1975 in the spirit of the 'Croatian Spring' and realized many collective actions that mostly took place in public spaces due to the restrictive institutional exhibition policy.

*Action: Art has no Alternative, 1986, b&w photograph*

*Action: Art has no Alternative, 1986, 2-parts, b&w photograph, typewriter text on paper, cardboard stencil and golden spray paint*

Within his oeuvre the poetic agitations realized during the 1970s and the 1980s were of particular importance. They were experimental performances that took place in the public space without any announcement. During these agitations the artist distributed messages to passersby, poems for example or the invitation to read the writings of Mayakovsky and Malevich. Under the rule of Tito this kind of behaviour was related with a significant personal risk for the artist.

'Art has no Alternative' is one of those poetic agitations. Vlado Martek refers to a statement of one of the significant ideologists of the State who postulated that 'socialism has no alternative'. Offended by this claim the artist started to think about what really had no alternative in the social system of the 20th century. One night he used golden spray to share the result of his considerations in different public spaces in Zagreb: 'Art has no Alternative'.



*Poetic Agitation No. 1-Read Poems by Mayakovsky, 1978, 4-parts, 3 b/w photographs, typewriter text on paper*

## **Ciprian Mureșan**

(1977 in Dej, Roumania, lives in Cluj-Napoca, Roumania)

*Palimpsest, Artforum September 1990, 2016, pencil on paper*

The work *Palimpsest, Artforum September 1990* by Ciprian Mureșan is one drawing out of a series of 15 large scale drawings: a composition made by superposing copies of art reproductions. The images copied are sourced from the international artmagazine *Artforum* advertisements for the specific month in 1990, drawing something of a mental map of the international art scene of a moment.

Through the meticulously copied advertisements, the series of 15 large-scale drawings reconstructs a history of contemporary art yet to be written, adding another layer of mediation between the viewer and the original artwork. This layer, making 'artistic' what was 'commercial' and hijacking a copy into the condition of an original, casts a new eye on the advertised events,

linking them precisely to their place, and moment, of presentation. Drawing extends in Muresan's work to its historical framework, as a means of learning art history and acquiring the skills of Old Masters.

*Piero della Francesca*, Meridiane Publisher, Bucharest, 1981, 2012, book, 88 pages, pencil on paper

*Untitled*, 2006, video, 3'

## **Vlad Nancă**

(1979 in Bucharest, Roumania, lives in Bucharest)

Vlad Nancă was born ten years before the revolution against the dictator Nicolae Ceaușescu. He studied there at the National University of Arts. The artist utilizes social networks to create a broad forum for contemporary Romanian art.

Contemporary art is playing a key role in developing social structures, facilitating freedom of expression, and integrating these into a democratic process in many former Eastern blocs. Many young artists lived in the times of socialism, the world of their parents, and then watched it collapse in a matter of months.

*I love shopping*, 2007, diptych, 2 b&w photographs

The rapid changes of the last few years, the adoption of new values, and the increased freedom and choice in the consumer market also triggered contradictory feelings of uncertainty and irritation. Vlad Nancă highlights this with the juxtaposition of two black and white photos: *I love shopping*. We see the artist as he enters a shop. The lettering over the entrance of the food chain reads 'Angst'; this identifies the ambiguous theme.

## **Paulina Ołowska**

(1976 in Gdańsk, Poland, lives in Raba Niżna, Poland)

*Crossword Puzzle with Lady in Black Coat*, 2009, gouache on canvas

The Edition 46 of the weekly 'Süddeutsche Zeitung Magazin' is designed each year by a renowned contemporary international artist. The issue published on Friday 13 November 2009 has been in the hands of Paulina Ołowska.

For the large painting *Crossworld Puzzle with Lady in Black Coat* she referred to the 'Lady in Black Coat' from 1927 by German painter George Grosz (1893–1956). It is one of the very few paintings of the artist showing a person from normal course of life. Most of his paintings are depicting drastically and provocatively the decadence of the Bourgeoisie of the Weimarer Republic. The 'unknown passerby' is placed by Paulina Ołowska in a grid structure of a cross word puzzle. Such a structure of vertical and horizontal lines has been identified by Rosalind Krauss in her essay 'Grids' as fundamental for modern art and architecture. In such a way the painting by Paulina Ołowska indicates the role of women as readily to overlook passersby in the construction of history. Furthermore it might show, that the development of Modernism has simply forgotten the average person, such a person, who might find some relief by unraveling a cross word puzzle.

## **Dan Perjovschi**

(1961 in Sibiu, Roumania, lives in Sibiu)

Dan Perjovschi's work has been exhibited in the most prestigious institutions around the world. His transitory drawings on the walls of the exhibition rooms are inspired by many notebooks which, over the years, have formed a type of archive that the artist can draw on. Many projects result in new sketchbooks. The fall of the Ceaușescu regime in 1989 presented Romanian society – until then totally monitored and controlled – with the huge challenge of relearning freedom of speech and thought, and democratically balancing these. Through actions and performances, the visual arts supported this collapse and the effort to build a new society. Two of Dan Perjovschi's actions from the pre-revolutionary time of the late 1980s are documented in the photographic sequences of *Action Tree* and *Action Flag*.

Dan Perjovschi: "The photos document an 'action' from a series made for photo camera in 1988. It was communism and everything (book, exhibition, film) was subject of censorship. Except things done outside (nature) or inside (apartment).

*Action Flag*, 1988, 7 gelatin silver prints

*Action Tree*, 1989, 5 gelatin silver prints



## **Agnieszka Polska**

(1985 in Lublin, Poland, lives in Warsaw, Poland)

In her work, Agnieszka Polska uses things she finds, especially photographs and printed materials from the 1920s to 1970s and then uses digital and traditional animation techniques to create a new narrative. She prompts questions about how the present can be constructed from memories and how private or historical events can be presented in a different way. She thereby touches on a key theme of Art Collection Telekom. How can contemporary art help rectify the problem of displacement, false memories, and the re-evaluation of historical events?

*Cops and Robbers*, # 1 from a series of 8, 2009, colour photography on b&w paper. Edition 4/5 + 1 AP

The source material for the *Cops and Robbers* photo series is a handbook for the Polish militia before the fall of the Soviet Union. At the time, the book served as an instruction manual on self defense for the militia and was published in 1956, exactly at the time that the first workers' protests against the People's Republic of Poland broke out. By removing the civilian attackers from the photos, Agnieszka Polska transforms the poses of the militia into an absurd ballet.

*Arton 1*, 2010, colour photography. Edition 2/5 + 1 AP

The digital collage entitled *Arton 1* refers to Włodzimierz Borowski and his series of 'Artions' dating from the period 1961–1963. Borowski is one of the artists who reflects the changes in the Polish avant-garde in the 80s. Arton are assemblages of different materials. They seem to be autonomous organizations difficult to identify and very far from the pictorial practices of the time.

# DANIEL ANDUJAR

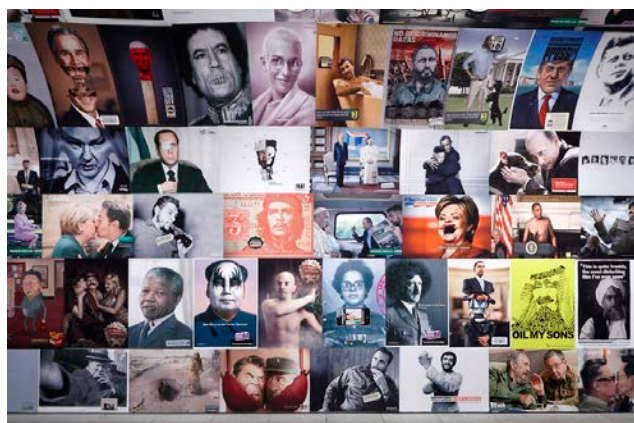
## *LEADERS*

**Carré d'Art  
Galerie Foster - Hall  
Exhibition from May 28 to November 3, 2019**

Daniel G. Andújar, living in Barcelona, questions the media and the strategies used by the new means of communication by highlighting the desire for control under appearances of transparency and the failures of democratic access to data.

*Leaders* (2014) is a compilation of found images that uses the faces of historical and contemporary political leaders in medias—with or without their consent—to promote a certain cause or product. From Adolf Hitler with an afro wig to Fidel Castro as a cake, the installation comes to resemble a curiosity cabinet. The wall is a direct reflection of a contemporary society heavily « polluted » by images and an excess of information that leaves little room for analysis. In its use of archival material it not only turns history into a joke but also decontextualizes and depoliticizes it. Politicians seem to be looking for celebrity as much as the stars of sport and rock.

Daniel G. Andújar recently exhibited at Reina Sofia Madrid, Centro del Carme Valencia and H3K Basel.



Open from Tuesday to Sunday included from 10 AM to 6PM  
Free admission

[www.carreartmusee.com/en/](http://www.carreartmusee.com/en/)

# UGO RONDINONE

## *THANX 4 NOTHING*

Chapelle des Jésuites  
Exhibition from June 25 to August 29, 2019

Exhibition in collaboration with Ecole supérieure des Beaux Arts de Nîmes

In this video installation, Ugo Rondinone uses the effective mediums of image and gestures to convey a poetic message as widely as possible. As poet John Giorno comments: *"In the early 1960s, I was lucky enough to encounter many artists such as Andy Warhol, Jasper Johns, Robert Rauschenberg, John Cage, Trisha Brown, and Carolee Schneemann, all of whom had a major influence on my work. I realized that poetry was seventy-five years behind painting, sculpture, dance and music. If these artists could do it, why couldn't I do the same with poetry?"* The declamation of this poem, filmed by Rondinone, is a condensation of Buddhist philosophy examined through the lens of American counter-culture. His body anchored to the ground in his two bare feet, attired in a tuxedo that changes from black on white to white on black, the poet sways, propelled by the words that well up from him. Giorno's recitation is enhanced by a mise en scène that accents the incantatory tone of his phrasing. The text was written to commemorate the poet's 70th birthday. In the tradition of Jack Kerouac and Allen Ginsberg, Giorno navigates a path through the pleasures of the flesh and metaphysical abstraction. He evokes his former lovers with tenderness, humor and compassion, along with his periods of depression, the death of his friends, his failures, lack of recognition, mingling all the aspects of his life in an incantatory flow in which the ultimate vacuity of the ego is made manifest. Rondinone's video gives us a glimpse of a major contemporary poet and pioneer of the sound poetry scene in the United States. His work conveys the relationship between language and the body and the art of performance that is intrinsic to Giorno's work.



Video, 2015, 19'48''

Collection Carré d'Art-Musée d'art contemporain de Nîmes. Purchased in 2016 with FRAM

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