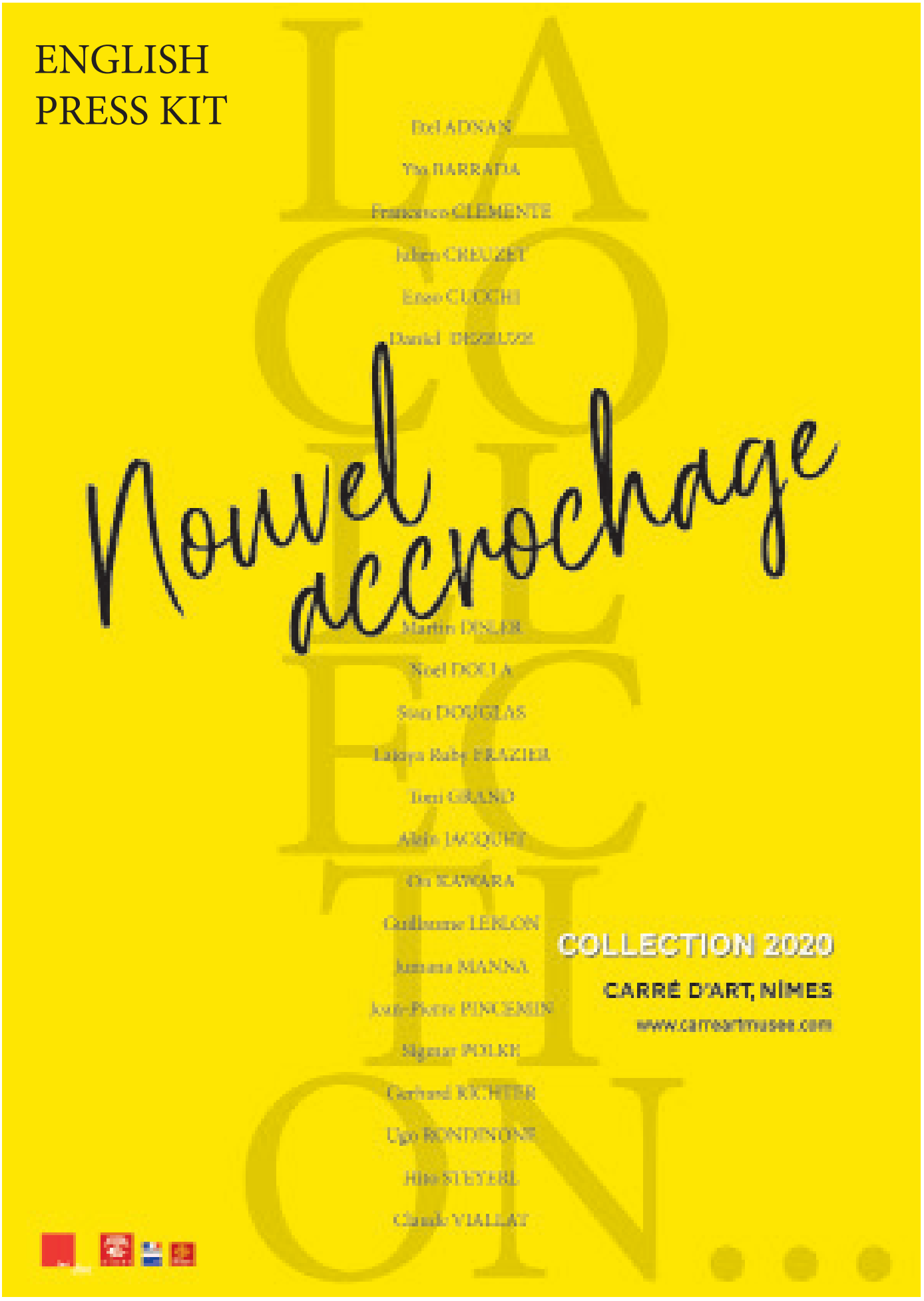
ENGLISH
PRESS KIT



PRESS : **Delphine Verrières-Gaultier - Carré d'Art**
Tel. : +33 (0)4 66 76 35 77 - Email : communication@carreartmusee.com

A NEW LOOK

A collection takes shape over the course of time, finally becoming the stuff of stories. The constitution of Carré d'Art collection began in the 1980s, even before the museum opened. Today, it has become a veritable treasure that is part of the heritage of each and every one in a day when everything is subject to perpetual change and dematerialization. Changing the way the works are hung engenders new dialogues between them, opening up new perspectives and explorations. They are not only there for the esthetic pleasure they evoke but also to challenge us, and shake up our preconceived notions. They do not provide easy answers but enable us to perceive the world in a different way, in all its complexity.

Paradoxically, to enter a museum is to suspend time, but it is also a way to plug oneself directly into the actuality of the present through the intermediary of works that reflect our questions.

This new hanging enables you to see and rediscover the works of *Supports/Surfaces.* An entire room is dedicated to Toni Grand, one of the most important artists of this movement. The choice was made to present an ensemble of major works of painting from the 1980s and 1990s: Francesco Clemente, Enzo Cucchi, Martin Disler, Alain Jacquet, and Sigmar Polke. Cucchi's large canvases, a brilliant tribute to Arthur Rimbaud, are presented as part of the *Rimbaud Soleillet* exhibition, organized by the Library in the beginning of 2020.

You will also find recent acquisitions of the collection, often acquired after an exhibition at the museum. Some of them will be presented for the first time, like Jumana Manna, Guillaume Leblon, and Julien Creuzet. Yto Barrada's body of photographic works and Hito Steyerl's video installation are also recent submissions to the Fonds National d'Art Contemporain.

JULIEN CREUZET (born in 1986 in Blanc-Mesnil)
Poème en entier, corps en sueur, est de l'okoumé d'un autre temps, 2018
("An entire poem, a body in a sweat, this is the okume of another time"), 2018
Two rows of airplane seats, metal, wood, plastic, cables, sea sponges

Julien Creuzet's works provide a glimpse of painful stories, both personal and more universal, all of which are inextricably linked. At the heart of his installations lies the link between identities and economies, whether it concerns the transatlantic trajectories of the West Indians, or those of the migrants from the countries of the South. If the terms "archipelagic" and "creolisation" recur like mantras in his vocabulary, and in the articles written on him, it is indeed because they evoke a way of doing and being in the world, one fragmented and crisscrossed by a diversity of identities.
In *Poème en Entier, Corps en Sueur,* the airline seats seem to have washed up on some beach after drifting for a long time in the ocean. They appear as survivors of an incredible wreck, and have assumed a verticality, becoming in effect a monument to those who have died. This installation brings many images to mind: journeys, catastrophes, cyclones seen in the media, ill-fated geographies, the black Atlantic, diaspora, the flow of tourists and immigrants. The black figure at the heart of it has an anthropomorphic form but is also slightly reminiscent of a burned out tree.
The installation *Poème Entier, Bleu de la Mer* ("An Entire Poem, the Blue of the Sea") is an assemblage of metal and plastic cables within which lies a blue shell. These are ordinary elements that, after having been washed up on beaches or tossed into the street, have been reassembled by the artist to create a network of visual correspondences. The result is a pictorial landscape made up of heterogeneous elements of diverse origin.
These two installations are accompanied by a poem by the artist that works, to some degree, as a caption for the exhibition.

Julien Creuzet has recently had exhibitions at the Fondation Ricard, the Palais de Tokyo and the Lyon Biennale.
www.juliencreuzet.com

STAN DOUGLAS (born in 1960 in Vancouver, Canada)

Skyline, **2017**

Chromogenic digital photograph mounted on Dibond® aluminum

Stan Douglas studied at the Emily Carr College of Art and Design. Like Ken Lum, Roy Arden, Ian Wallace, Jeff Wall and Rodney Graham, Douglas developed a conceptual approach to photographic and cinematographic media, as part of the Vancouver School. In his work, the fictionalized representation space is open wide to a social, economic and political reality and a reflection on the media. Through references to the history of Vancouver, as well as musical (free jazz), literary and archival footage, he intersects his reflections on the impact of media and its reception with a reflection on the downfall of utopias.
This photograph was taken in New York. It's part of the *Blackout* series, based on the blackout that plunged the city into total darkness. Douglas did a lot of research on the disturbances of the blackouts of 1977, 2003 and the one linked to Hurricane Sandy in 2012. In 1977, there had been many burglaries and assaults, but, on the contrary, in 2003, after 9/11, the inhabitants of New York helped each other out. This image follows a hypothetical scenario that might transpire in the near future. Like all of Douglas' works, this image is made up of several images, which requires intensive post-production work. This work completes an already acquired work, from the *Crowds and Riots* series, which focuses on moments of breakups.

Douglas will be representing Canada at the next Venice Biennale. He has recently had important exhibitions at the Salzburger Kunstverein, WIELS in Brussels, the Berardo Collection in Lisbon, and the Haus der Kunst, in Munich.

GUILLAUME LEBLON (born in Lille in 1971)

Giving Substance to Shadow, **2013**

Ladder, photograph, tortoise, plaster and sand

Guillaume Leblon is one of the most prominent French artists on the French and international art scenes. This installation can be seen as a landscape with a ladder, a tortoise, and a photograph of the ocean. These enigmatic objects impose a certain distance, a silence in the viewer, who must be content to observe. The white ground, done in plaster, seems to conceal freshly discovered objects.
Within the scope of their physical potentialities, the forms and materials seem to become impregnated by the passage of time in its atmospheric as well as memorial dimensions. For the artist, it always comes down to a question of setting in motion the process of the gaze, of embedding the notion of the passage within the conception of the work itself. It defines an open poetic space where questions of time, absence and memory are continuously rethought.

He has shown work at SMAK in Gand, the Contemporary Art Gallery, Vancouver, the IAC in Villeurbanne and he has been nominated for the Marcel Duchamp Prize in 2011.

JUMANA MANNA (born in 1987 in Princeton, USA)

Heel, **2016**

Pigment, resin, glass fiber, lacquer, scaffolding, wood and foam

Jumana Manna creates films and installations that sometimes make use of the methodologies of the historian and the anthropologist. She totally immerses herself in each of her projects, defining a practice that questions the limits of the body in relation to historical and nationalistic narratives. She

creates sculptures that are both a deconstruction and an aggregation of a multitude of elements. She uses resin as well as bones, wood, and ready-made objects. The objects are repurposed in order to create alternative narratives and affirm their material dimension.
This work is part of a series linked to a research project regarding the luxurious El Badi palace, built in the 16th century in Marrakech to commemorate a victory over the Portuguese army. A century later, its most beautiful vestiges were appropriated for use in the construction of the city of Meknes. In Manna's eyes, sculpture is a singular area in which to explore materiality, the physical relationship that the body maintains with objects, space and materials: "I am interested in the manner in which objects act as vehicles or agents, much as our bodies are vessels of subjectivity." This form, almost organic, polished by time, once again becomes an object worthy of our attention. The metal support suggests movement, but also preservation. As for the project that she developed in 2014, *Menace of Origins,* she highlights the potential violence of archaeological digs and the instrumentalization of ruins. This work completes the ensemble of works in the collection linked to artists of the Mediterranean basin.

Manna has shown her work at the Sculpture Center of New York, Performa 13, Chisenhale Gallery, the Beirut Art Center, the Venice Biennale, and the Antwerp Museum of Modern Art
www.jumanamanna.com

LATOYA RUBY FRAZIER (born in 1982 in Braddock, USA)
Pier 54: A Human Right to Passage, 2014
Photographic print on denim

The black and white photographic prints of the performance scripted by Latoya Ruby Frazier show the artist dressed in white on Pier 54 in New York, brandishing flags on which one can see photographs from the Library of Congress, set in locations in New York selected for their historical significance, notably concerning the displacement of people, and the passage and retention of immigrants. Pier 54, where the survivors of the Titanic disembarked in 1912, is now undergoing gentrification, and the memories associated with it are progressively disappearing. The photographs, imprinted on denim, render homage to this fabric, originally from Nîmes: there is even a strong probability that the original manufacturer from Nîmes probably arrived in the US at Pier 54. Currently Levis® disputes the French origins of denim. The steel is a referent to the entry gate of Pier 54. Frazier has gained renown for her photographic work *The Notion of Family*, a project she has pursued over several years. It is focused on the political and social realities of Braddock, a working-class suburb of Pittsburgh. This series reveals the performative aspects of her oeuvre, which also comprises an activist element.
This acquisition was made possible after an exhibition at the Carré d'Art in 2015.
www.latoyarubyfrazier.com

UGO RONDINONE (born in 1963 in Brunnen, Suisse)
Blue White Blue Clock, 2013
Stained glass and metal hooping

Clocks are a recurring motif in Ugo Rondinone's oeuvre. They are transparent panes of glass from which natural or artificial light emanates. This light puts us in relation with a metaphysical, cosmic space beyond the space in which we are. In this sense, the stained glass technique links us to the large windows in religious edifices and the transcendent presence of light at the heart of an architectural space. This clock with Roman numerals but without hands places us in a suspended time, appropriate for daydreaming and self-reflection. Clocks always cut us off from reality, leading us back to a time that is more subjective and intimate.
Ugo Rondinone shows his work in several institutions: Tate Liverpool, Arken, Aspen, Cincinnati, Moscow, Berlin...

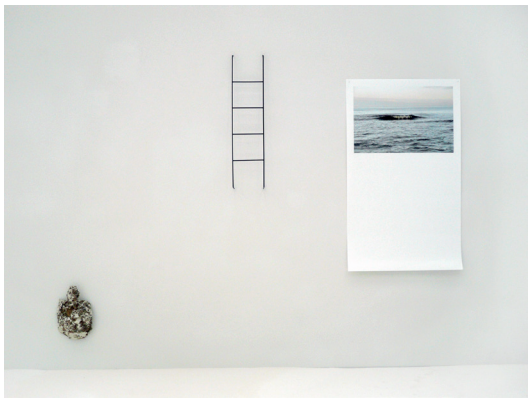
LIST OF ARTISTS ON EXHIBIT

- Etel ADNAN
- Yto BARRADA
- Francesco CLEMENTE
- Julien CREUZET
- Enzo CUCCHI
- Daniel DEZEUZE
- Martin DISLER
- Noel DOLLA
- Stan DOUGLAS
- Latoya Ruby FRAZIER
- Toni GRAND
- Alain JACQUET
- On KAWARA
- Guillaume LEBLON
- Jumana MANNA
- Jean-Pierre PINCEMIN
- Sigmar POLKE
- Gerhard RICHTER
- Ugo RONDINONE
- Hito STEYERL
- Claude VIALLAT

Julien CREUZET
Poème en entier, bleu de la mer bleue de la peau, 2018

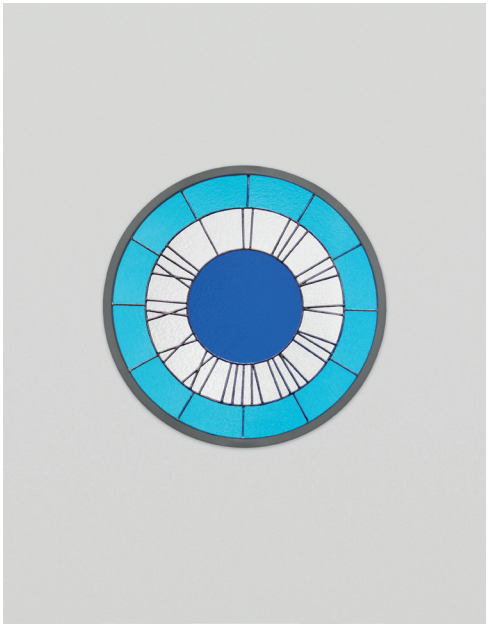
Stan DOUGLAS
Abbott and Cordova 7 August 1971, 2008

Toni GRAND
Sec, équarri, abouté en ligne courbe, 1976



Guillaume LEBLON
Giving Substance to Shadow, 2013

Jumana MANNA
Heel, 2016



Ugo RONDINONE
blue white blue clock, 2013

© ADAGP, Paris, 2020 pour les oeuvres des artistes qu'elle représente

PRACTICAL INFORMATIONS

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

Carré d'Art–Musée d'art contemporain. Place de la Maison Carrée. 30000 Nîmes
Tel.: + 33 (0)4 66 76 35 70 - Email : info@carreartmusee.com. Website : www.carreartmusee.com

Admission Fees

Entrance to temporary exhibition + permanent collection + Project Room: full fee: 8 €; reduced fee*: 6 €
Entrance to permanent collection + Project Room: full fee: 5 €; reduced fee*: 3 €

1st Sunday of the month
temporary exhibition only - full fee: 8 €; reduced fee*: 6 € / Permanent collection + Project Room: free

* reduced fee*: those eligible include groups of more than 20 people, people seeking employment, students (upon presentation of written proof), members of the association Amis des Musées de la Région Occitanie (Friends of the Museum of the Region of Occitania).

FREE ADMISSION (upon presentation of written proof): see http://carreartmusee.com/fr/infos-pratiques/

Guided Tours

Leaving from the Museum entrance, Level + 2

Groups

By appointment with the Cultural Service of the Museum
Contact: Sophie Gauthier (04 66 76 35 74)

Art Experimentation Workshop

For children from 5 to 14, by appointment

Individuals

from 2PM to 6PM on Wednesdays and during the vacations (must sign up)

Groups

from Tuesday to Friday by appointment with the Cultural Service of the Museum
Contact: Sophie Gauthier

+

The Cultural Service of the Museum places notices on the works in the collection at the disposal of the public. They can be consulted in house, and are available at the Research section of the museum, and can be downloaded from the museum website in the Online Resources section.

A fun tour planned for families with children over the age of six is available at the ticket counter and can be downloaded on the museum website.

Contemporary Art Research Archive, Level -1

This specialized resource center, founded through the initiative of Robert Calle, is dedicated to contemporary art from the 1960s to the present day. Its mission is to make documents on the museum and its collection accessible.

- *A space dedicated to contemporary art research*
- *Close to 30,000 documents, both printed and digital in the following categories: architecture, design, dance, photography, art video, painting, art, cultural policy…*
- *Everything on the museum, its collection and exhibitions*
- *Research assistance and free services*
- *Access is open to all and free*