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CARRÉ D'ART – NÎMES

MUSÉE D'ART CONTEMPORAIN

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

*Suspension/Stillness*

Etel Adnan  
Trisha Donnelly  
Lili Dujourie  
Suzan Frecon  
Charlotte Posenenske

**PRESS KIT**

December 7, 2021-March 13, 2022

# PRESS KIT

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## SUSPENSION / STILLNESS

ETEL ADNAN  
TRISHA DONNELLY  
LILI DUJOURIE  
SUZAN FRECON  
CHARLOTTE POSENENSKE



**Carré d'Art-Musée d'art contemporain de Nîmes**  
Exhibition from December 7, 2021 to March 13, 2022

Exhibition Curator: Jean-Marc Prevost

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General Information

Upcoming Exhibitions

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

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## THE EXHIBITION

This exhibition presents five artists from different generations who invite us to suspend time for an instant, and take a moment for contemplation. It brings together important works that have recently become part of our permanent collection: an installation by Lili Dujourie (b. 1941, Belgium), sculptures by Charlotte Posenenske (b. 1930, Wiesbaden, Germany, d. 1985), as well as works by Etel Adan (b. 1925, Beirut, Lebanon) and Trisha Donnelly (b. 1974, San Francisco) are all featured, along with some of their additional works.

The exhibition also includes the large-scale works of Suzan Frecon (b.1941, Mexico, Pennsylvania), an artist whose works are rarely shown in France, set here in dialogue with the landscapes of Etel Adnan.



**LILI DUJOURIE**, *Côté Couleurs, Côté Douleurs*, 1969, 120 x 210 x 12 cm

Towards the end of the 1960s, both Lili Dujourie and Charlotte Posenenske responded to the orthodoxy of Minimalism in their own ways.

*Côté Couleurs, Côté Douleurs* (1969) makes use of the phenomenological approach and literality of Minimalist forms, even as it confronts them with direct references to art history, the body and the senses. In addition to her sculptural practice, Dujourie also became interested in performance art early in her career.

**Biography:** 2020, *Lili Dujourie*, Kohta, Helsinki, Finland; 2015, *Folds in Time, Plooiën in de Tijd*, S.M.A.K. Ghent and Mu.ZEE, Ostend, Belgium; 2014, *Lili Dujourie*, Leopold Hoesch Museum, Düren, Germany; 2011, *Lili Dujourie – La Naturaleza es Sabia*, Benedictine Abbey of Santo Domingo de Silos, Burgos, Spain; 2010, *Lili Dujourie*, La Conservera, Ceuti, Spain; 2008, *Lili Dujourie – Le Creux de L'Enfer*, Thiers.



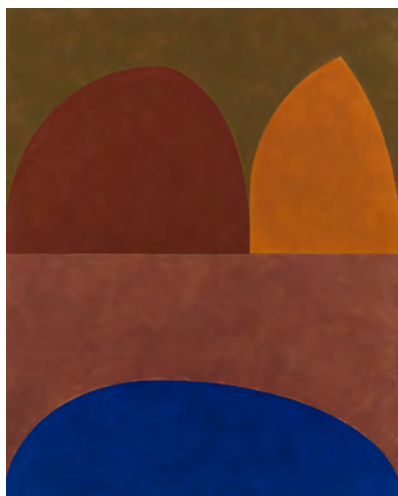
**CHARLOTTE POSENENSKE**  
*Reliefs Serie C*, 1967-2020, 125 x 40 x 40 cm

Charlotte Posenenske conceived and showed six sculptural series (A, B, C, D, E, and DW) between 1966 and 1968. She made use of the industrial production methods of Minimalist art but brought socioeconomic questions of the time to the fore by subverting the art market. The sale prices of her works are set according to the cost of their production.

She has shown her work with the likes of Sol LeWitt, Carl André, Donald Judd and Hanne Darboven, but retired from the art world in 1968 to pursue a Ph.D. in sociology and a career in social work.

**Biography:** 2019, *Charlotte Posenenske – Works in Progress*, Dia Beacon, Beacon, New York; MACBA, Barcelona; 2012, *Dasselbe Anders*, Düsseldorf, K21, Düsseldorf, Germany; 2011, *Charlotte Posenenske: Vierkantrohre, Reliefs*, Collection De Papier, Galerie Konrad Fischer, Düsseldorf, Germany; *Le Même Autrement – Le Même, Mais Différent*, Galerie Nelson-Freeman, Paris, France;

*Dasselbe anders / Immer dasselbe 2012* Charlotte Posenenske and Peter Roehr, Kunsthaus Wiesbaden, Germany; 2010, *Charlotte Posenenske / Peter Roehr*, Maison Konstruktiv, Zurich, Switzerland.



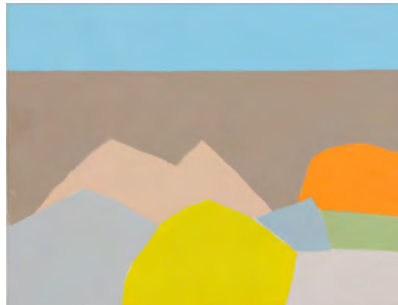
**SUZAN FRECON**

*Stone cathedrale*, 2019, 275,6 x 222,6 cm

© ADAGP, Paris 2021

For the last five decades, Suzan Frecon has been creating vast abstract paintings and works on paper which are both minimalistic and expressive. Elaborated over long stretches of time, the paintings are a testament to the act of painting. The mixing of colors attest to a sensitive, even tactile use of color, featuring contrasts between matte and shiny surfaces. Her compositions are marked by the presence of curved, often asymmetrical, forms. These colored surfaces are again taken up in other compositions and evolve from painting to painting, each a rhythmic response to the others.

**Biography:** 2020, *Suzan Frecon: Oil Paintings*, David Zwirner, New York; 2019, *Julia Haft-Candell / Suzan Frecon*, Parrasch Heijnen Gallery, Los Angeles; 2018, *Suzan Frecon*, David Zwirner, Hong Kong; 2014, *Ruth Laskey & Suzan Frecon*, Ratio 3, San Francisco; 2013, *Suzan Frecon: Paper*, David Zwirner, New York; *Suzan Frecon: Paper*, Lawrence Markey, San Antonio, Texas; 2008, *Form, Color, Illumination: Suzan Frecon Painting*, The Menil Collection, Houston, Texas, and Kunstmuseum Bern, Switzerland.



**ETEL ADNAN**

*Sans titre*, 2013, 35 x 45 cm

Etel Adnan's paintings are often small format works that are chromatic variations on the same motifs. Her abstract compositions explore subjects such as the horizon, the sun, seascapes or Mount Tamalpais in Marin County, near San Francisco. Her colorful palette, intensely luminous, transports us to an elegiac world. Marked by exile and the trauma of the war in Lebanon, the artist has nevertheless continued to create even as she traversed continents and languages, and today she is one of the most compelling voices of the Middle East.

**Biography:** 2020, *The Uprising of Colors*, Sfeir-Semler Gallery, Beirut, Lebanon; *Départ*, Institute of Modern Art, Nuremberg, Germany; 2019, *Etel Adnan et Les Modernes*, MUDAM, Luxembourg; *Each Day is a Whole World*, Aspen Art Museum, Colorado; *New Work: Etel Adnan*, SFMOMA, San Francisco; *Etel Adnan*, Zentrum Paul Klee, Bern, Switzerland; 2018, *A Yellow Sun A Green Sun A Yellow Sun A Red Sun A Blue Sun*, Massachusetts Museum of Contemporary Art, Massachusetts; *Etel Adnan: Tout Ce Que Je Fais Est Mémoire*, Château La Coste, Le Puy-Sainte-Réparate; 2016, *Etel Adnan*, Institut du Monde Arabe, Paris; 2015, *Etel Adnan*, Irish Museum of Modern Art, Dublin.



**TRISHA DONNELLY**

*Untitled*, 2014, vidéo, dimensions variables

Artist Trisha Donnelly seeks to create what she refers to as "sculptural situations" using a variety of media, from performance and video projections to drawing and sound installations. After distilling information from visual and linguistic conventions, she invites the spectator to awaken their own intuitions and memories, and give free rein to the free association of ideas. This digital image projected in a large format, *Untitled 2014*, is an image that is both hermetic and sensitive, and resists appropriation. Resolutely opposed to the consumption of images, she invites viewers to pause for a moment, leave behind their points of reference and give in to magic.

**Biography:** 2021, Galerie Eva Presenhuber, Zurich, Switzerland; 2019, The Shed, New York; Matthew Marks Gallery, New York; 2018, Air de Paris, Paris; 2017, Wolfgang Hahn Prize, Museum Ludwig, Cologne; 2016, Fondation Serralves, Porto, Portugal; 2015, *Number Ten: Trisha Donnelly*, Julia Stoschek Collection, Düsseldorf; 2014, Serpentine Gallery, London; 2013, *New Work: Trisha Donnelly*, SF MOMA, San Francisco; 2011, received 2010 LUMA Award, Villa des Alyscamps, Arles; 2010, Portikus, Frankfurt Am Main; Center for Contemporary Art, CCC Kitakyushu.

## « PLACE(S) DES FEMMES » CYCLE CULTURAL PROGRAMME

### I. FILM

Documentary on **Louise Bourgeois**

Film : *Louise Bourgeois : l'araignée, la maîtresse et la mandarine*

("Louise Bourgeois: the Spider, the Mistress and the Mandarin")

**Tuesday, February 1 (times to be confirmed) – Le Sémaphore Cinema, Nimes**

A documentary on the life and career of Louise Bourgeois, an example of a woman artist whose rich creative works remained unrecognized for many years.

The film will be preceded by a presentation and question and answer session with Fabien Garcin, Head of Cultural Services at the Carré d'Art Museum.

### II. LECTURE

Lecture by **Géraldine Gourbe**

**Tuesday, March 8, 2022 – 6:30PM to 8PM.**

**Free admission - Carré d'Art Lecture Hall – No reservation required – Admission limited to available seating**

Déeses, amazones, sorcières, prêtresses... ("Goddesses, Amazons, Witches, Priestesses")

Géraldine Gourbe examines and challenges the representation of women in contemporary art, including the holdings of the Carré d'Art permanent collection.

Géraldine Gourbe is a philosopher, art critic and curator. She specializes in the Southern California art scene, the history of radical teaching methods and inclusive feminism.

### III. THEMED TOURS

***Invisible Women Tour***

The Museum's team offers guided tours of the *Suspension / Stillness* exhibition, offering a feminist perspective that enables one to follow the artists' career paths.

**Guided tours at 3PM**

**Saturday March 5 – Sunday March 6**

**Saturday March 12 – Sunday March 13**

Tour fees are 3 euros in addition to the admission fee.

# PRACTICAL INFORMATION

## (subject to modification for health reasons)

Open from Tuesday to Sunday from 10 AM to 6 PM  
!!! Masks must be worn at all times in the museum !!!

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### Entrance Fees

Admission to temporary exhibitions + permanent collection + Project Room:

Regular Admission: 8 €; Reduced Rate\*: 6 €

Admission to permanent collection + Project Room:

Regular Admission: 5 €; Reduced Rate\*: 3 €

#### 1st Sunday of the Month

Admission to temporary exhibition - Regular Admission: 8 €; Reduced Rate\*: 6 € /

Permanent collection + Project Room: free

\* Reduced Rates: applies to groups of over twenty people, job seekers and students (presentation of proof of status required), members of the Amis des Musées de la Région Occitanie association.

Free Admission (presentation of proof of status required): see <http://carreartmusee.com/fr/infos-pratiques/>

Guided Tours: Leaving from Museum reception area, Level + 2

(unique rate, added to admissions fee): 3 €

#### **Individuals**

- Every Saturday and Sunday at 3PM
- During school vacations, every day at 3PM
- The first Sunday of each month, guided visits at 3PM and 4:30PM (included in the admissions fee)

**Groups not associated with a school:** By appointment only. Please contact Sophie Gauthier (04 66 76 35 74).

Experimental Art Workshop: *Open to children 6 to 12 years of age, by appointment. Contact: Sophie Gauthier (04.66.76.35.74)*

**Individuals** (fee: 5 €) from 2PM to 4PM some Wednesdays and holidays.

**Groups:** From Tuesday through Friday by appointment. For rates see our website: <http://carreartmusee.com/fr/infos-pratiques/>

### Adult Workshops

From 10 AM to 1PM: December 18, January 22, February 5, and March 12 - Fee: €5.

Registration necessary. Rendez-vous at the Carré d'Art Museum Atelier. No previous experience required.

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### Centre de Documentation en Art Contemporain, level -1

Tuesday through Friday, from 2PM to 6PM; mornings by appointment only.

04 66 76 35 88 - [documentation@carreartmusee.com](mailto:documentation@carreartmusee.com)

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

# UPCOMING EXHIBITIONS

## EMMANUELLE HUYNH – JOCELYN COTTENCIN

### De vertical, devenir horizontale, étale

+ 3 North Wing (from November 23, 2021 to March 13, 2022)

In 2014, Emmanuelle Huynh and Jocelyn Cottencin began a research project on urban areas, focusing on gesture and movement, history and the people who inhabit these places. The first chapter in this series of city portraits is about New York: *A Taxi Driver, an Architect and the High Line* (2016), the second, in 2019, *Nous Venons de Trop Loin pour Oublier Qui Nous Sommes* ("We Have Come too Far to Forget Who We Are"), focuses on Saint Nazaire. The artists' process is to encounter the inhabitants and experience the energies present around them, collecting their words and extending their gestures, gathering memories, and, from them, generating actions and experiences. Huynh and Cottencin come from different milieus: Huynh has a background in dance and performance art, while Cottencin is a practitioner of the visual arts, graphic design and film. The duo came together over recurrent questions they share in their respective disciplines, and the result is a collaboration that has created a space for expansion and experimentation.

## NAIRY BAGHRAMIAN

### Coude à coude ("Elbow to Elbow")

+ 3 (April 15 to September 18, 2022 – dates subject to confirmation)

For the past two decades, Nairy Baghramian has been creating sculptures, photographs and drawings that explore the links between architecture, objects of everyday life, and the human body. They question the preconceived notions of the functional, the decorative, the abstract, the domestic and the feminine. Baghramian's sculptures proudly flaunt protuberances, cavities, stains, spatter, members and prostheses, all intended to upend the traditional notions of volume, mass, form, and theatricality that have shaped the history of sculpture. For this, her first exhibition in a French museum, entitled *Coude à Coude* ("Elbow to Elbow"), Baghramian has curated a series of works selected to initiate a dialogue with the architecture of the Carré d'Art. As one progresses through several rooms, one perceives that the walls, the door frames, and the corridors are all as much a part of the scenography as the works themselves.

## GLENN LIGON

+ 2 (June 17 to November 20, 2022 – dates subject to confirmation)