

# GERARD & KELLY

## Ruins

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### PRESS KIT

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**CARRÉ D'ART – NÎMES**  
MUSÉE D'ART CONTEMPORAIN  
[www.carreartmusee.com](http://www.carreartmusee.com)

# PRESS RELEASE

## Gerard & Kelly Ruins

Exhibition from October 14, 2022 to March 26, 2023

Bringing together films, installations, drawings, prints, and performance from nearly a decade of Gerard & Kelly's collaboration, *Ruins* at Carré d'Art marks the duo's first European museum exhibition.

In recent years Carré d'Art has opened its programming and collection to performance and contemporary dance, including exhibitions by Anne Imhof, Emmanuelle Huynh and Jocelyn Cotencin, and Tarik Kiswanson, as well as *A Different Way to Move*. Gerard & Kelly's *Ruins* extends this engagement with bodies and gestures to questions of site-specificity, examining how histories of sexuality, gender, race, and power intersect and entangle in architecture.

As a cornerstone to *Ruins*, Gerard & Kelly present work from their ongoing series *Modern Living*, mining what the artists call "ruins of modernism" for their hidden choreographies and radical social experiments. On view in the exhibition is *Schindler/Glass* (2017), a two-channel video installation filmed at the Schindler House in West Hollywood, California, and Philip Johnson's Glass House in Connecticut. Both are homes the architects built for themselves to shelter relationships as experimental as their designs. Schindler designed his house in 1921 for two young couples in an early example of communal living, while Johnson built his 1949 all-glass house in the forest to shelter life with his partner David Whitney. In *Schindler/Glass*, the modernist home becomes the frame for "modern" intimacies, where dancers fall in and out of sync, couple and split, and learn to live together.

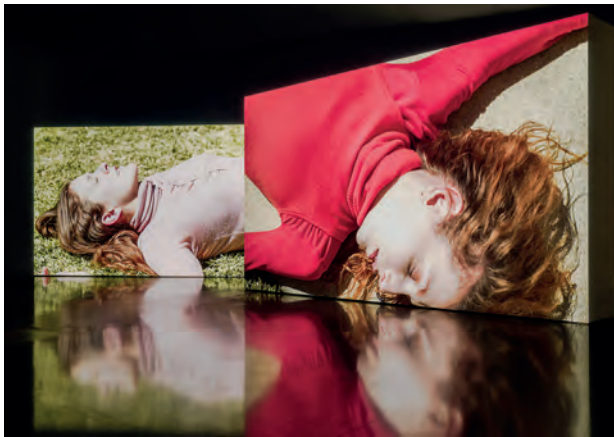
Shown for the first time as an installation in Nîmes, *Panorama* (2021) was shot at the Bourse de Commerce prior to the museum's opening as the Pinault Collection. The Parisian building, originally a grain market, was transformed in the 19th century into a shrine for the glory of commerce and finance. The panoramic paintings in the rotunda, dating from 1889, are a testimony to French colonialism. Three performers of different origins, cultures, and artistic backgrounds—Soa de Muse, recently seen in *Drag Race France*, and dancers Guillaume Diop and Germain Louvet of the Paris Opera Ballet—inhabit the empty rotunda re-designed by Tadao Ando. Scored to the music of American composer Julius Eastman, the film confronts the monumentality of the architecture with the fragility of performing bodies and a multiplicity of identities.

The exhibition also includes several site-specific interventions. Gerard & Kelly's first short fiction, *Bright Hours* (2022), will be projected at the Cinéma Sémaphore in Nîmes. Inspired by the fleeting encounter between architect Le Corbusier and the American dancer and singer Josephine Baker on a transatlantic cruise, *Bright Hours* imagines how this relationship transformed modern architecture.

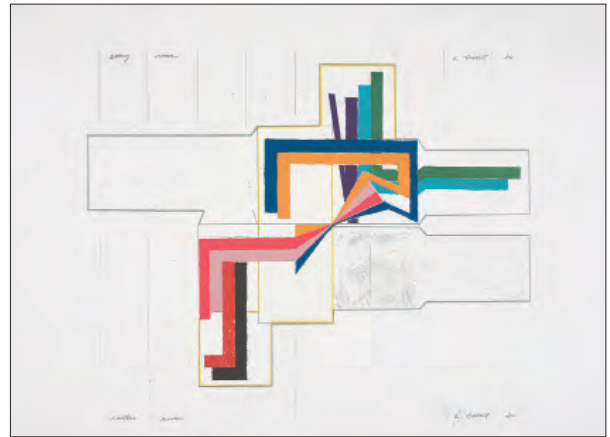
The Maison Carrée is itself the subject of a new installation created for the exhibition. While researching the site, the artists discovered a little-known history: Thomas Jefferson, ambassador to France from 1785 to 1789 before becoming the third president of the United States, visited Nîmes. He fell in love with the Maison Carrée and made it the model for the Capitol building in his home

state of Virginia. Designed as a symbol of civilization, Jefferson's Capitol became a monument to barbarism when appropriated as the seat of the slave-holding South during the American Civil War.

**A catalog** co-edited by Mousse accompanies the exhibition, with an essay by art historian Miwon Kwon and a conversation among Lou Forster and Gerard & Kelly.



Schindler/Glass, 2017



Score Drawing SH. 3, 2018

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HD visuals downloaded from the Press section : [www.carreartmusee.com](http://www.carreartmusee.com)



## **BIOGRAPHY**

Brennan Gerard and Ryan Kelly have collaborated as Gerard & Kelly since 2003. Their performances, installations, and films use choreography, writing, drawing, and sculpture to address questions of sexuality, memory, and the formation of queer consciousness. American artists, they have lived and worked in Paris since 2018.

Gerard & Kelly have developed a site-specific practice. Since 2016, they have created a series of performances and films in iconic sites of modern architecture, including the R.M. Schindler House in West Hollywood, California; Philip Johnson's Glass House in New Canaan, Connecticut; and Mies van der Rohe's Farnsworth House in Plano, Illinois, as part of the 2017 Chicago Architecture Biennial. In France, the duo received a 2018-2019 residency at the Cité internationale des arts, where they created the performance *Modern Living* at Le Corbusier's Villa Savoye, presented as part of the Festival d'Automne in Paris. In 2019 they choreographed a performance at the Getty Museum in Los Angeles in collaboration with Solange Knowles. They have most recently completed two films, the first shot within Tadao Ando's architectural intervention at the Bourse de Commerce-Pinault Collection in Paris and the second at the Cité Radieuse in Marseille. For each of these sites, Gerard & Kelly deploy dance, music, and language as tools to explore the "ruins" of modernism and uncover their hidden choreographies and radical social experiments.

Participants in the Whitney Museum Independent Study Program in New York in 2009-2010, they graduated with MFAs from UCLA's Department of Art Interdisciplinary Studio in 2013. Gerard & Kelly have presented and exhibited their work in France and internationally, including at the Palais de Tokyo, CND Centre national de la danse, and Centre Pompidou in Paris; MAMCO in Geneva; Whitney Museum of American Art, New Museum, and The Kitchen in New York; and The Museum of Contemporary Art (MOCA) in Los Angeles. They contributed to the 2017 Chicago Architecture Biennial and the 2014 Made in LA biennial at the Hammer Museum. Gerard & Kelly received the 2014 New York Dance and Performance Awards (Bessies) Jury Prize. Their work has been supported by the French Ministry of Culture, the Fondation d'entreprise Hermès as part of its New Settings program, the Graham Foundation and the FUSED (French-US Exchange in Dance) grant.

Their work is in the collections of Solomon R. Guggenheim Museum in New York, Hammer Museum in Los Angeles, LACMA Los Angeles County Museum of Art, FRAC Franche-Comté in Besançon, and the Carré d'Art - Musée d'art contemporain de Nîmes.

The artists have been commissioned within the framework of *Mondes nouveaux* ["New worlds"] to create their next film at Eileen Gray's Villa E-1027 in 2023.

## LIST OF WORKS

*Relay*, 2018. Transparent vinyl on windows, nine colors. Dimensions variable

*Panorama*, 2021. 4K video, color, sound, 22 minutes. With Guillaume Diop, Germain Louvet, Soa de Muse. Music, Julius Eastman. Director of photography, Clément de Hollogne. Editor, Félix Rehm. Costume design, Camille Assaf. Production, & Compagnie with the support of Pinault Collection. Postproduction, Harbor Picture Company

Eileen Gray (1878-1976). *Monte Carlo Sofa*, 1929. Chrome-plated tubular steel, cotton. 60 x 280 x 95 cm. Courtesy of ClassiCon

*Untitled (for Edith)*, 2018. Blue nightgowns and inkjet print on photo paper. 5.50 x 6.60 m

*Transcript 3 (in front of leaving Ohio / leaving Ohio in front in front of my baby brother's curls / my baby brother's curls in front of the smell of fresh cut grass / the smell of fresh cut grass in front of "she sells seashells by the seashore" / "she sells seashells by the seashore" in front of Patient Zero / Patient Zero in front of I was born // my sister was born in front of I saw an ocean / I saw an ocean in front of I was born)*, 2014. Polished copper embossed with Braille Two parts: 241 x 56 x .15 cm each

*The family is a system of regeneration I*, 2018. Acrylic paint and graphite on canvas, Western redcedar. 192.5 x 372 x 6.5 cm

*Affiche*, 2022. Silkscreen on paper. Three parts: 100 x 150 cm each

*Facades II*, 2022. Silkscreen on rag paper. Three parts: 35.5 x 51 cm each

James Welling. *5097*, 2016. Archival pigment print on rag paper. 52.5 x 70 cm. Courtesy of the artist

*Private*, 2018. Sandblasted glass, torn book page, vellum. 49.5 x 64 x 2 cm

*Score Drawing (Glass House 1)*, 2020. Graphite on paper. 36 x 43.5 cm

*Score Drawing (Glass House 2)*, 2020. Graphite on paper. 36 x 43.5 cm

*The family is a system of regeneration II*, 2018. Acrylic paint and graphite on canvas, Western redcedar. 192.5 x 372 x 6.5 cm

*The family is a system of regeneration III*, 2018. Acrylic paint and graphite on canvas, Western redcedar. 192.5 x 372 x 6.5 cm

*Score Drawing (Schindler House)*, 2020. Graphite on paper. 28 x 57 cm

*Score Drawing SH.3*, 2018. Silkscreen and letterpress on rag paper. 35.5 x 46 cm

*Score Drawing (Villa Savoye)*, 2020. Graphite on paper. 28 x 57 cm

*Score Drawing SH. 2*, 2017. Graphite on paper. 35.5 x 43 cm

*Score Drawing (This house is not white)*, 2020. Letterpress, silkscreen, and graphite on rag paper. 33 x 45.5 cm

*Clockwork (Score Drawing)*, 2021. Silkscreen and letterpress on rag paper. 41 x 51 cm

*Facades I*, 2022. Silkscreen on rag paper. Three parts: 35.5 x 51 cm each

*Transcript 1 (Now in front of Whitney died / Whitney died in front of LA bike rides // Now in front of drove cross country / drove cross country in front of)*, 2014. Polished copper embossed with Braille. Two parts: 241 x 56 x .15 cm each

*Schindler/Glass*, 2017. HD video on two channels, color, sound, 35 minutes. Collection Carré d'Art - Musée d'art contemporain de Nîmes. With L.A. Dance Project | Stephanie Amurao, Anthony Bryant, Aaron Carr, Julia Eichten, Morgan Lugo, Nathan Makolandra, Robbie Moore, Rachelle Rafaledes, Lilja Ruriksdottir. Music, SOPHIE, Lucky Dragons. Directors of photography, Javier Bosques, Alex Salinas-Albrecht. Editors, Kate Abernathy, Abigail Collins. Costume design, Stacey Berman. Postproduction, Harbor Picture Company

Le Corbusier (1887-1965). *LC 14 Tabouret Cabanon*, 1952. Solid chestnut. 43 x 43 x 27 cm. Courtesy of Cassina

Le Corbusier (1887-1965). *LC 14 Tabouret Nantes Rezé*, 1952. Birch with oak veneer, paint. 43 x 43 x 27 cm. Courtesy of Cassina

Charlotte Perriand (1903-1999). *LC 9 Tabouret*, 1929. Painted tubular steel, leather / polished chrome, wicker. 46 x 51 x 37 cm. Courtesy of Domus

Gerard & Kelly in collaboration with Elsa MH Mäki. *Ten Thousand Recollections*, 2022. Mixed media installation: ink-jet prints on recycled paper, 15 parts: 15 x 21 cm each; architectural model in paper straws, loose tobacco, tracing paper, rolling paper, paper filters, museum board, Virginia Slims cigarettes and packaging; vintage lighter, glass bell jar, graphite on aluminum foil; displaced marble floor tiles  
Overall dimensions variable

All artworks unless otherwise indicated are courtesy of the artists and Marian Goodman Gallery.

## **PRACTICAL INFORMATIONS**

Open from Tuesday to Friday from 10 AM to 6PM  
Saturday & Sunday from 10 AM to 6:30PM

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

### **Admission Fees**

Full fee: 8 €; reduced fee\*: 6 €

1st Sunday of the month

Free entrance

\* 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**

(fee, added to admission fee): 3€

#### **Individuals**

- Every Saturday and Sunday at 3PM and 4:30 PM
- During School vacations, every day at 3PM and 4:30 PM
- The first Sunday of each month, guided tours at 3PM and 4:30 PM (free)

**Groups not affiliated with schools:** By appointment only.

Contact Fabien Garcin : [serviceculturel@carreartmusee.com](mailto:serviceculturel@carreartmusee.com)

### **Experimental Art Workshop:** *by appointment.*

Contact: Fabien Garcin (04.66.76.35.74)

**Individuals** (fee: 5 €) Children from 2PM to 4PM some Wednesdays and during holiday periods.  
Adults, 2<sup>nd</sup> Saturday of the month from 10AM to 1PM

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

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### **Centre de documentation en art contemporain, Level -1**

Tuesday, Thursday, 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

## 2023 : 30 YEARS OF CARRE D'ART

Exhibition dedicated to the presentation of a selection of works from the collection. It is a way of evoking the history of the Carré d'Art over three decades. During these years, artistic practices have changed as the role of the museum institution has evolved.

The collection of the museum of contemporary art will be on the two levels of exhibitions, in the hall (Foster Gallery) and on level -1

**Opening in early May (date to be confirmed)**

This presentation will also be extended to other museums in the city with works that resonate with their collections. The exhibitions will form a route through the city.

**Musée des Beaux-Arts**

**Musée du Vieux Nîmes**

**Musée d'histoire Naturelle**

**Musée des Cultures Taurines**

**Musée de la Romanité**

**Chapelle des Jésuites**