

PRESS KIT

CLAUDE VIALLAT

Curator of the exhibition: Matthieu Leglise

October 27, 2023
February 11, 2024

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PRESS RELEASE

Claude VIALLAT

Et pourtant si...

October 27, 2023 – February 11, 2024

Exhibition curated by Matthieu Leglise

For the first time, the town where Claude Viallat was born and has lived for over forty years is presenting a substantial selection of his works. It will fill the entire space of Carré d'Art, from the entrance hall to the two exhibition floors. Sourced directly from the creative heart that is Viallat's studio in Nîmes, this exhibition will show the generosity of what the artist himself describes as his "numerous and spiralling" work – the diversity of its materials, of its dimensions, of its imaginaries.

A founding member of the Supports/Surfaces group and historic figure of French abstract art, Viallat is tirelessly developing a body of work which is at once instantly recognisable and constantly on the move. In addition to his paintings, the exhibition will feature numerous objects, somewhere between sculpture and fortuitous assemblage that are always at once precariously balanced and consummately elegant. Their playful simplicity dialogues constantly with the intense formal and chromatic pleasures of his painting.

This extensive exhibition will afford a vision of a ten-year period during the expansion of a practice that is constantly extending the play of colours towards unexpected forms. The painted fabrics and objects that constitute so many interconnected, tensed fragments of a great house of painting will be presented in every direction, from floor to ceiling, thereby recreating the immersive character of Viallat's work: here visitors can move around freely, lose themselves along the threads of an unbroken conversation of colours and materials, dwelling in it, as if in a shifting cosmos that speaks both of the world and of ornament, of the archaic and the highly contemporary.

In its empirical play with matter, its displaced resumption of primordial gestures harking back to the very origins of art and making, his work conjugates this ornamental, coloured drive in the present, drawing on the first prehistoric artefacts and the avant-gardes of the 1960s, going from practices originating all over the world to a markedly Mediterranean mooring. The polychrome splendour of his work makes Viallat one of the greatest colourists in history, combining the almost austere modesty of the means with the graceful ingenuity of a creator from the Magdalenian. For nearly sixty years now, the subtle yet luxuriant sensuality of this constantly expanding body of work has been a constant source of amazement, emotion and intellectual stimulation.

Exhibition catalogue, with a text by Matthieu Leglise and writings by Claude Viallat



Vue de l'atelier.



018/2018, 2018



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Voilà Viallat

Matthieu Leglise

Excerpts from the exhibition catalog

“Perfection is tranquility in disorder,” said Zhuangzi.

Day after day, with gentle concentration, in an incessant ballet of folding, gluing and steeping in pigment, the “sorcerer”¹ Claude Viallat joins together the scattered pieces of the world and creates another, immense and variegated one – sheltered from the world, in paint.

For the world is constantly “shattering into bits, into a dust of beings,” and so, *voilà*, one must work with what is there: therefore Viallat takes with him, in his work, “all the samples, [...] a little bit of the hair and hide of each thing, a little foam of each being, [...] a wisp of each life, born to death, taken from death, promised to a second life, among the ancient light.”²

In the ancient, Mediterranean light of his Nîmes studio, where he has lived and worked tirelessly for almost forty years, Viallat orchestrates metamorphoses out of anything and nothing: mismatched multicolored fabrics heaped and folded along the edge of the walls – lengths of rope, bits of wood, small stones, knick-knacks, foam from stuff – scraps of nature and relics of global capitalism that usually overflow into the oceans – all the fruit of regular, somewhat mysterious offerings. The result is a cosmos of permanent overflow and incongruous proliferation, possessed of an elegance that is both austere and dazzling. An unstable, playful universe, in tension: from the polychrome moiré of color-impregnated joined fabrics to the raw nudity of combined objects – archeo-futuristic artifacts conjugated in the future perfect, between animistic talisman and bachelor object: chance assemblages of wood, rope, irony and gravity, which constitute so many delicately balanced forms of encounter. A universe of sumptuous precariousness.

This “numerous and spiralling”³ work, as Viallat himself describes it, has been unfolding end to end, fold to fold, for almost sixty years now, subverting the great hierarchies and founding dichotomies of our modernity with a stubborn modesty.

Like others before me,⁴ I have already said elsewhere, obliquely – i.e., starting with what is seldom exhibited, i.e., the figurative part of his work – how this “unnameable” work, as the artist’s himself puts it, constitutes a challenge to thought, such is the very methodical heedlessness with which it subverts limits, aims and linearities of whatever kind; that it was the place of all metamorphoses, and therefore of excess – of that which cannot be grasped, or stopped.

Walter Benjamin calls this dialectical configuration of heterogeneous times and tendencies a “constellation.”⁵ So, rather than a reformulation of Viallat’s pictorial system, it is a temporary “constellation” within the Viallat cosmos that I am proposing here – both in this text and in the exhibition it accompanies, which I had the joy of conceiving with his studio and in his company: a *state of the sky*, a sampling of moods, that, displaced a few hundred meters from the crucible of Rue Clérisseau to Carré d’Art, might show us a ten-year spell in the dialectical enfolding of this permanent studio. This series of three independent texts, sutured together, between the poetic and the theoretical, all charged with “a bit

¹ Yves Michaud, “Dimensions d’une œuvre” in *Viallat, une rétrospective*, exh. cat. Montpellier, Musée Fabre, Somogy, 2014, p. 178.

² Benjamin Fondane, unpublished poem, [1934-1935], published in *Cahiers Benjamin Fondane*, no. 12, Tel Aviv, 2009, p. 9-10.

³ Claude Viallat in Pierre Wat, *Claude Viallat, œuvres, écrits, entretiens*, Paris: Éditions Hazan, 2006, p. 33.

⁴ See, for example, Pierre Wat, *ibid.* and Bernard Ceysson, “le commentaire au défi” in *Claude Viallat*, exh. cat., Paris: Centre Pompidou, 1982. See Matthieu Leglise, “La démesure des corps : Claude Viallat en ses taureaux,” *Viallat, Taureaux*, Paris: Éditions Ceysson, 2021, pp. 348-356.

⁵ See Georges Didi-Huberman, *La ressemblance par contact. Archéologie, anachronisme et modernité de l’empreinte*, Paris: Les Éditions de Minuit, p. 13.

of the hair of each thing, [a] bit of the foam of each being,”⁶ was constituted in the image of this work and its way of cobbling together a patchwork of fertile dissonances, trembling harmonies and displaced repetitions. These three threads weave a series of reflections made up of echoes, resonances and reconciliations, thereby constituting, in turn, an equally “numerous and spiralling” whole.

Ultimately, these words do not seek to explain Viallat’s work, but rather to “illuminate it with its own light.”⁷ There will be talk, then, of visual anthropology, sponges and bricolage; cosmogonies, fabrics and molecular processes; the bull god and the rich variegation of ancient Greece; barbaric refinement and the animal unconscious. And a little bit of art history, too.

Sponge

It is not saying much to say that Claude Viallat’s face is highly changeable – and that the man is very sensitive. Closed, concentrated, “[looking at] painting with a moist eye,”⁸ as if withdrawn from himself, he opens often into what can only be called an *absolute smile* – childlike, generous, always unexpected, overflowing his whole body in a zigzagging gaze. This personal little weather system sets the rhythm of his reactions to the surrounding climates: that of a sovereign porosity. If Viallat is a bit of a bull,⁹ he’s also a bit of a sponge, which is not so different.

His pacified Nietzscheanism, the rule he has set himself of acquiescing to what presents itself, welcoming the accidents and incidents of a process wholly founded on a porosity between form, gesture and matter, is not unrelated to this singular way of being in the world. “Insofar as I expect nothing, wish for nothing, everything I do is good, on principle, since I do not will it, and since what is given to me must necessarily be accepted. [...] if my unconscious proposes it, it is necessarily right; and it takes time for my conscience to catch up with it.”¹⁰

This statement quietly calls into question the whole idea of *hylomorphism*, a notion inherited from Aristotle, which for several centuries has framed our way of thinking in general, and artistic practices in particular. It presupposes the separation of idea (form, *morphe*, associated with a masculine, active principle) and matter (*hyle*, associated with a feminine, passive principle), the latter being subordinate to the former, which takes possession of it and *realizes* it. Project and realization, intention and execution, subject and object are all dissociated and unequal pairings that stem from this structuring hylomorphism. In contrast, Viallat has no *project* other than to ensure that this work perseveres in its being, according to a process that is closer to what André Leroi-Gourhan, on the subject of the ingenuity of prehistoric making, calls “operating sequences,”¹¹ than to a properly artistic purpose. Like grass that grows thanks to the internal pressure of water, pressing out its newly-formed cells, Viallat’s work responds to an internal thrust that constantly destabilizes and remodels its provisionally formed equilibria. The exultation of the body and the agency of matter, the unexpected reactions of impregnations,¹² the thrusts and resistances of an interstitial art that is constantly inducing tension, a taste for deviation and creative accident, a whole sophisticated and attentive “*bricolage*”¹³ finally frames Viallat’s active receptivity, his resolutely sponge-like action.

As accident defines its own shape in the chances of matter, and as the hand exploits this disaster, the mind in its own turn awakens. [...] the rumpled brush

⁶ Benjamin Fondane, *op. cit.*

⁷ The expression is from Karl Kraus.

⁸ Unpublished text by Claude Viallat, quoted in Pierre Wat, *op. cit.*, p. 152.

⁹ Matthieu Leglise, “La démesure des corps : Claude Viallat en ses taureaux,” *op. cit.*

¹⁰ Claude Viallat talking with Bernard Ceysson, *Voir Viallat*, IAC Éditions, YouTube, part 4.

¹¹ André Leroi-Gourhan, *Le geste et la parole*, 2 volumes (1. *Technique et langage*, 2. *La mémoire et les rythmes*), Paris: Albin Michel, 2022. Translation, *Gesture and Speech*, Cambridge, Mass.: MIT Press, 2018.

¹² “This propensity to exchange liquids, to let fluxes flow over their surfaces or penetrate them, is exactly what we call agency,” Tim Ingold, *Making. op. cit.*

¹³ See Patricia Ribault and Thomas Golsenne (eds.), *Essais de bricolage: ethnologie de l’art et du design contemporain*, Paris: Éditions de l’EHESS, 2015.

in troubled worlds; the sponge sets free moist passages of light, and granulations of the wash sparkle where it is spread. Such an alchemy [...] constructs the vision itself, gives it body and enlarges its perspectives. The hand [...] has all sorts of adventures; it tries its chance.¹⁴

Painting beckons – to consciousness to follow it there, and to recognize what the body has already found. “Voilà” and “c’est tout” are words that regularly punctuate his speech – the speech of a man who expresses the voice of things, always anchored to a *given being* and to a *here and now*, who frolics in the “moist passages” of painting, and “tries his chance” among its murky glimmerings.

In fact, it all started with a sponge.

[...]

Dwelling

- [...] but this word “decoration”...
- Yes... It’s because of the prehistoric sanctuary.
- The word “decoration” is very important to you...
- Oh yes, absolutely. It’s not “decoration” in the pejorative sense, not at all. It’s something that’s a framework. But “framework” is inaccurate, since the frescoes are on the walls; they’re not “frameworks.”
- A dwelling, in short?
- Yes, maybe.¹⁵

This little piece of dialogue with André Leroi-Gourhan, an author Claude Viallat loves to read, neatly expresses of what is woven into in his practice, between an architectural tension that is as resolute as it is indecisive, a long-running fascination with prehistoric art, and a sense of the decorative – or rather, the ornamental – that has more to do with an existential gesture than with the anodyne and secondary connotations of this notion. T. J. Clark rightly referred to the decorative as “modernism’s bad dream,”¹⁶ so thoroughly does its persistent misogynistic association with the feminine, the impure and the barbaric, so thoroughly does its supposed insignificance – in every sense of the word – haunt the heroic, masculine narrative of an avant-garde abstract art. Unaware of this “bad dream,” Viallat spends his nights in peace, having worked daily to multiply the fragments of his large, portable “dream house.”¹⁷

For with him, everything is carried – folded and unfolded – in a nomadism that, emerging from a certain place, is diffracted ad infinitum in a profusion open to the world and its virtualities. Viallat’s deep Mediterranean roots – he has nonetheless lived his entire life in an area of just a few hundred square kilometres (from Aubais, where he was born, to Nîmes, where he has lived for the past forty years, after passing through Limoges, Montpellier and Marseille) – are accompanied by a fascination that has never waned for the great outdoors of multiple cultures, countries and temporalities.

The architectural tension found everywhere in this work is the antithesis of that art which is historically associated, as George Bataille put it, with “the reflection of state or religious power,” and which constitutes “the representative instance of the superego in society,” embodying “the triumph of authority and logic over troubled, informal elements.”¹⁸ There’s nothing fixed about this work, which methodically

¹⁴ Henri Focillon, “In Praise of Hands,” 1934, in *The Life of Forms in Art* (1943), New York: Zone Books, 1992, p. 180.

¹⁵ André Leroi-Gourhan, *Les racines du monde. Entretiens avec Claude-Henri Rocquet*, Pierre Belfond, Le Livre de Poche, 1982, p. 245-246.

¹⁶ T.J. Clark, “Jackson Pollock’s Abstraction,” in Serge Guilbaut, (ed.), *Reconstructing Modernism*, Cambridge, MIT Press, 1990, p. 179.

¹⁷ Gaston Bachelard, *La Terre et les Réveries du repos*, Paris: Éditions José Corti, 1948, p. 98.

¹⁸ Vincent Teixera, *Georges Bataille, La part de l’art ; La peinture du non-savoir*, Paris: L’Harmattan, 1997, p. 45.

provokes and organizes disorder, and yet which has everything to do with a question of *dwelling* freed from those Western associations with the idea of power, hierarchy and centrality.

[...]

ποικιλία - poikilia

Viallat's work, it has been rightly remarked, is "indescribable."¹⁹ One of the main reasons for this foreignness is undoubtedly that color is difficult for us to conceptualize, and that chromatic pleasures have always troubled our Western reason. This work, which, this inexpressible painting that surpasses all measure – that cannot be boiled down to a form, to a formula, to a definition – is above all a pure excess of color. "Pure," because it proceeds from something of the order of gratuitousness, of expenditure, without justification of any kind. That this pure excess of color is, in itself, totally impure, so much so that it is interwoven with unpredictable reactions, encroachments on itself or impromptu mixtures, clearly indicates where this problem of description lies. Yet there are many reasons for the radical otherness of this art to language.

It's only fair, of course, to highlight the way in which this serial, organic work, this "numerous and spiraling"²⁰ work, subversively disrupts – to the great chagrin of his gallerists – the teleological cult of renewal, virtuosity, uniqueness, rarity and progress that has informed Western art production, reception and economy for a good few centuries now. It has been noted that Viallat's "form" proceeds from a loop of deviations and displaced repetitions: "no form is the strict copy of another. [...] Each form conjugates the form in the affirmation of its singularity."²¹ Equally relevant is Viallat's challenge to the broad categories of *high* and *low*, of art as *cosa mentale* and as empirical, artisanal play with matter. Finally, it is undeniable that the way in which this work constantly eludes reduction by a discursive language that cannot itself escape the principle of non-contradiction is also what makes it elusive: "You will find that Viallat favors monumental formats, that he also paints modest-sized pieces, you find his colors brilliant, they can also be pale, beautiful or ugly, clean or dirty. You think Viallat is an abstract painter, but he also makes figurative objects and works [...]"²² notes Pierre Wat. And so we could go on, ticking off the oxymora between elegance and kitsch, sophistication and modesty, and so on. Like I said, it's to bug the critics.

[...]

¹⁹ Claude Viallat, in Pierre Wat, *op. cit.*, p. 33.

²⁰ *Ibid.*

²¹ Bernard Ceysson, *Claude Viallat. Peintures récentes et objets*, Toulon, Hôtel des Arts, 2005, p. 20.

²² Pierre Wat, "Voir Viallat," in exh. cat. Claude Viallat, Musée d'art Roger-Quilliot, Clermont Ferrand, *op. cit.*, p. 19.

BIOGRAPHY

Claude Viallat was born in Nîmes in 1936

Solo Exhibitions (since 2014)

- 2023** *Claude Viallat*, Johyun Gallery. Busan, South Korea
Claude Viallat, Peintures récentes, Galerie Oniris. Rennes
- 2022** *Eclectique*, Bonisson Art Center, Rognes
Kitschissim, Fondation Hellenis, Hôtel Richer de Belleval, Montpellier
Claude Viallat, La liberté des couleurs, MACBA, Buenos Aires
Aqui Issert !, Galerie Catherine Issert, St Paul de Vence
Tauromachies et taureaux, Espace Culture Jean Jaurès, Vauvert
Formes en vrac, Chapelle Sainte-Marie, Annonay
Claude Viallat, Maison Triolet Aragon, Saint-Arnoult-en-Yvelines
Claude Viallat, Domaine de Panéry, Pouzilhac
Claude Viallat, Galerie Ceysson & Bénétière, New York
- 2021** *Sutures et Varia*, Galerie Templon, Grenier St Lazare, Paris
Dans tous les sens, Galerie Ceysson & Bénétière, Wandhaff, Luxembourg
Bâches militaires et Tau, Galerie Ceysson & Bénétière, Lyon
Claude Viallat, Document Gallery. Chicago
JNBY / OoEli Museum, Hangzhou, Chine
Malerein II, Galerie Kajetan, Berlin
- 2020** *Présentation privée*, Auditorium Pitot, Pont du Gard, Vers-Pont-du-Gard
- 2019** *Armory Show*, Galerie Ceysson & Bénétière, New York
Viallat Sérigraphie, Centre Culturel Bérenger de Frérol, Villeneuve-les-Maguelone
Malerein, Kajetan Gallery, Berlin
Re-commencer, CAC La Halle des Bouchers, Vienne
Claude Viallat, Libérer la couleur, Fondation Venet, Le Muy
Claude Viallat, Galerie Arset, Limoges
- 2018** *El Horizonte de Color*, 3 sites : Casa Blanca (Alliance Française) / Hôtel Hilton Panama / Papaya Planet, Panama
Inside and outside (avec Wang Yi), Galerie Hadrien de Montferriand, Pékin
Objets, Galerie Ceysson & Bénétière, Paris
Claude Viallat 1968-2014, Galerie Benjamin Sebban. Bruxelles
Les échelles de Nîmes, Galerie Templon, Bruxelles
Claude Viallat, Galerie Baronian, Knokke le Zoute
Claude Viallat, Musée du Protestantisme, Ferrières
Parasols (avec Joe Fyfe), Galerie Ceysson & Bénétière, Saint-Etienne
La peinture, Galerie From Point to Point, Nîmes
- 2017** *ARCO*, Galeria Raphael Pérez Hernando, Madrid
Major Works 1967-2017. Galerie Ceysson & Bénétière, New York
Based on a true story (avec Sadie Laska). Galerie Derouillon, Paris
Toiles objets cerceaux, L'Aspirateur, Narbonne
In Situ, « Hommage à Zencis », Musée et Salle des Consuls, Narbonne
Claude Viallat & Michel Houellebecq, Galerie du Bourdaric. Vallon pont d'Arc
La couleur à perte de vue, Casa França-Brasil, Rio De Janeiro
ARTRIO (Galerie Ceysson & Bénétière), Rio De Janeiro
FLAC *Hors-les-murs*, Jardins des Tuileries, Paris (Galerie Ceysson & Bénétière)
Claude Viallat, Galeria Raphael Pérez Hernando, Madrid
- 2016** *L'eloquenza del colore*, Galerie Cattani, Bolzano
Jean Messagier / Claude Viallat. Peindre sans retenue, Galerie Ceysson & Bénétière, Wandhaff
Drawing Now, Galerie Ceysson & Bénétière, Paris
Cerveau Objets Filets, Galerie Ceysson & Bénétière, Paris
Claude Viallat, Galerie Oniris, Rennes
Les années 80, Galerie Daniel Templon. Paris
Claude Viallat hommage à etc..., Palais Synodal, Musée de Sens
Claude Viallat chez Jean Prouvé, Villa Seynave, Grimaud
Galerie Delaporte, Casablanca
- 2015** Galerie Andres Thalmman, Foire Punta del Este
Galerie Béa Ba, Marseille
Chapelle de l'Oratoire, Nantes
Galerie Ceysson & Bénétière, Genève
Atelier Blanc et Moulin des Arts, Villefranche de Rouergues
Multiples, Galerie Putman, Paris
Œuvres récentes, Galerie Andres Thalmman, Zurich
- 2014** *Claude Viallat - Der Stoff der Malerei*, Ludwig Museum, Coblenz

Œuvres récentes, Galerie Daniel Templon, Paris
La simplicité évidente, Galerie Fumagalli, Milan
 Librairie Dialogues, Brest (avec la galerie Oniris)
Claude Viallat - Der Stoff der Malerei, Kunsthalle, Rostock
Peinture et objets récents, Château de Ratilly
Claude Viallat Une rétrospective, Musée Fabre, Montpellier
Claude Viallat, Musée Bojnev et Au Coin de la rue de l'enfer, Forcalquier
Claude Viallat, Galerie Templon, Bruxelles
Claude Viallat, Villa Tamaris, La Seyne sur Mer

Group Exhibitions (since 2014)

- 2023** *Encounter, en duo avec Lee Ufan*, Pace Gallery, London
D'une génération l'autre, mutations de l'abstraction, Galerie Bessières, Chatou
- 2022** *Hommage à Jacques Girard*, Librairie Ombres Blanches, Toulouse
 COLLECTIon COLLECTIve, À cent mètres du centre du monde, Perpignan
Griffa-Viallat, Galeria Rafaël Pérez Hernando, Madrid
Gérard Drouillet, Entre chien et loup, Musée Estrine, Saint-Rémy-de-Provence
Taureaux, un mythe une réalité, Galerie Stefanini, Mouriès
Patrick Saytour / Claude Viallat, Aubais
Supports Surface, Galerie Ceysson & Bénétière, Foire TEFAF, Maastricht
Quadri à 35 ans, Bruxelles
Au cœur de l'abstraction. Collection Gandur, Fondation Maeght, St Paul de Vence
Grimaldi Forum, Galerie Catherine Issert, Monaco
Millefleurs, Moly-Sabata, Sablons
Petits formats, Galerie Oniris, Rennes
Collection de dessins, Galerie Catherine Issert, Saint Paul de Vence
- 2021** *Supports/ Surfaces : Viallat & Saytour*, Musée National d'Histoire et d'Art, Luxembourg
Abstractions plurielles 1950 -1980, Musée d'art de Pully, Switzerland
 « Oniris 35 ans », Galerie Oniris, Rennes
De la collection à l'atelier, Musée Regards de Provence, Marseille
Plein Air, Breil sur Roya
Sillon, Pont-de-Baret
 SOL ! *La biennale du territoire*, Mo.co. Panacée, Montpellier
 COLLECTIon COLLECTIve, Base de la Marina de Valencia
Fans des années 80 – Regard sur la collection Quasar, Villa Beatrix Enea, Anglet
- 2020** *Plurima. Galleria d'arte. Udine/ Milano. 1973-2012*, Luigi Spazzapan Galleria, Gradisca d'Isonzo
Supports / Surfaces, Fondation Gandur pour l'Art, Genève
 « La Canopée », Atelier du Hézo Hézo, Languidic
15 Años – 15 years, Rafael Pérez Hernando Galeria, Madrid
The spaces in between, Galerie Ceysson & Bénétière, New York
Signées et numérotées, Galerie Catherine Putman, Paris
Les murs reculent, Musée Matisse, Nice
- 2019** *Good Design*, Johyun Gallery, Busan
Unfurled : Supports/ Surfaces 1966-1976, MOCAD, Detroit
Grande Section, Centre d'Art Contemporain La Halle des Bouchers, Vienne
Don Quichotte, Maison des Arts, Bagneux
La composante peintures, FRAC Bretagne, Rennes
Incontri – Hommage à Pierre Buraglio, Galerie Jean Fournier, Paris
Gigantisme – Art et Industrie, FRAC Grand Large Hauts-de-France, Dunkerque
Don Quichotte, Maison des Arts de Bagneux, Bagneux
Retrouver l'économie radicale des gestes simples, Le mouvement Supports/ Surfaces et ses proches, Tsinghua Art Museum, Beijing
Pattern, décoration et crime, Le Consortium, Dijon
Histoire de l'art cherche personnages..., CAPC, Bordeaux
Hommage à Vicky Rémy, Maison Prouvé, Beauvallon
Carte blanche à Philippe Louisgrand, Prieuré de Manthes, Manthes
Réserves sans réserve N°10, Galerie Eric Linard, La Garde Adhémar
Supports/ Surfaces, object of knowledge, Document, Chicago
Mare Nostrum, identités méditerranéennes, Villa Datri, L'Isle-sur-la-Sorgue
East West Jaꝛꝛꝛ, Musée Pouchkine, Moscou
- 2018** *La Méditerranée et l'art moderne*, Centre Pompidou, Rabat
Dumerchez une vie de livres et d'art, MUDO (Musée de l'Oise), Beauvais
Pizza is God, NRW Forum, Düsseldorf
Nous aussi nous aimons l'art, Institut du Monde Arabe, Paris
 Inauguration Philip Martin Gallery, Los Angeles
Signes sensibles, Château du Val Fleury, Gif-sur-Yvette
Art Basel. Unlimited, Foire de Bâle (Galerie Daniel Templon)

- Les 10 ans*, Galerie Ceysson & Bénétière, Wandhaff
Tissage/Tressage, Villa Datriis, L'Isle sur la Sorgue
Inside and Outside. Claude Viallat et Wang Yi, Galerie Hadrien de Montferrand, Beijing
Jubilons, Jubilez !, Musée Faure, Aix les Bains
Hommage à Pierrette Bloch, Maison des Arts, Bages
Picasso à tous les étages, Espace Art Concret, Mouans Sartoux
School of Nice, from Pop Art to Happening, City Exhibition Hall, Hong-Kong
3^{ème} Rencontres d'art Contemporain, St Maximin-la-Sainte-Baume
Le vitrail contemporain, Couvent de la Tourette, Évreux
Supports/Surfaces, Galeria Mascota, Mexico City
Un autre œil, LAAC, Dunkerque
Pattern, décoration et crime, MAMCO, Genève
Traces, Villa Balthazar, Valence
Jacques Lepage. Dossier Supports/Surfaces, Galerie Ceysson & Bénétière, Paris
- 2017**

Arte Fiera, Galeria A. Cattani, Bologne
Art Genève, Galerie Catherine Issert, Genève
Supports/Surfaces, Cherry & Martin Gallery, Los Angeles
Collective Collection #2 : Jacques Girard, BBB Centre d'Art, Toulouse
 Yangpyeong Art Museum, Yangpyeong, South Korea
Fruits de la passion, Entrepôt 9, Quetigny
D.Dezeuze / C.Viallat, Galerie Catherine Issert, St Paul de Vence
Corps de Corde, Corderie Royale, Rochefort
Frieze New York, Galerie Ceysson & Bénétière, New York
Ce qui était murmure, Collection Jean Pierre et Martine Nnaud, Fondation Zervos. Vezelay
The surface of East Coast, Le 109, Nice
A propos de Nice 1947 – 1977, MAMAC, Nice
A la lumière de Matisse, Musée de Vence
Tour du monde en Tondo, Musée St Roch, Issoudun
Supports/Surfaces Les origines 1966-1970, Carré d'Art Jean Bousquet, Nîmes
30 ans Non-Retrospectif, Galerie Oniris, Rennes
La Collection à l'heure d'été, Galerie Acentmètreducentredumonde, Perpignan
Goyesque, La Maison Close, Arles
Hommage à Jean Rédouès, Saint Michel de Cours
Quarante au cube, CIAM La Fabrique, Toulouse
On Repeat, Clarkes & Associates, Houston
Moi et les autres, Galerie Catherine Issert, St Paul de Vence
Dezeuze, Grand, Saytour, Viallat, Galerie From Point to Point, Nîmes
ABU DAHBI ART. Viallat/Fatmi, Galerie Ceysson & Bénétière. Abu Dhabi
ART BASEL MIAMI. N. Dolla / C. Viallat
FLAC 2017, Jardin des Tuileries, Paris
Supervues, Hôtel Burrhus, Vaison la Romaine
L'Expo Denim, Le Spot, Nîmes
- 2016**

Oeuvre aux singuliers, Centre d'Art Contemporain Les Tanneries, Amilly
Arsenic et belles dentelles (Galerie Templon), Espace S. Bernhardt, Gousainville
Armory Show, (Galerie Ceysson & Bénétière), New York
Drawing Now, (galerie Catherine Issert), Paris
120 Union Taurine, Chapelle des Jésuites, Nîmes
36/36 Les artistes fêtent 80 ans des Congés Payés, Paris, La Rochelle, Sens, Gruissan, Thonon-les-Bains et La Ciotat
Sculptures, matières, matériaux, textures... Galerie Ceysson & Bénétière chez Foetz, Mondercange
Octobre rose, CHU Caremeau, Nîmes
 Inauguration Villa Balthazar, Musée de Valence, Valence
Animaux, Galerie Ceysson & Bénétière, Paris
Petits Formats, Galerie Oniris, Rennes
- 2015**

Au risque de la couleur. Viallat/Chalendar, Tap Seac Gallery, Macau
Pittura in sé, Erben/Pinelli/Viallat, Galerie Abc Arte, Gênes
Vertical, Viallat/Dezeuze/Griffu, Galerie Hervé Bize, Nancy
Une partie de Campagne, Ancien presbytère, St Briac /Mer (Galerie Oniris)
Slick Art Fair. Pont Alexandre III, Paris
Petits formats et Oeuvres sur papier, Galerie Oniris, Rennes
Petits Formats, Galerie Catherine Issert, St Paul de Vence
Histoires de peintres, Galerie Catherine Issert, St Paul de Vence
La possibilité d'une collection, Galerie Catherine Issert, St Paul de Vence
Entre eux et moi, Galerie Putman, Paris
Toutes uniques Toutes identiques, Musée Alfred Canel, Pont Audemer
- 2014**

BRAFA 2014, Galerie Petits Papiers, Bruxelles
Autour du leg Bergreen, MAMAC, Nice
Supports/Surfaces, Galerie Cherry & Martin, Los Angeles

Phares, Centre Pompidou, Metz
Préfiguration, Centre d'art contemporain, Vienne
Autour de Claude Viallat, Galerie Artset, Limoges
Sculpture du Sud, Villa Datriis, L'Isle-sur-la-Sorgues
L'esquisse, Hotel Campredon, L'Isle-sur-la-Sorgues
Supports/Surfaces, Galerie Canada, New York
Original Multiple, Galerie Altoé, Wittersdorf
Les chambres hantées de Gibert Lascault, Musée d'Issoudun
Toute la forêt, Galerie Apes & Castles, Bruxelles
In Situ, Prieuré de Serrabone, Boule d'Amont
In Bratislava, Viallat/Jenkell, Palais Pálffy, Bratislava
Couleurs contemporaines, Centre d'Art de Châteauevert, Châteauevert
Combe d'Arç, *Les Mains Inverses*, Galerie du Théâtre, Privas
Supports/Surfaces, Reed Collège, Portland
Supports/Surfaces, 356 Mission road, Los Angeles
FLAC hors-les-murs, Jardin des plantes, Paris
Epreuves d'artistes, Musée d'art Contemporain, Montélimar

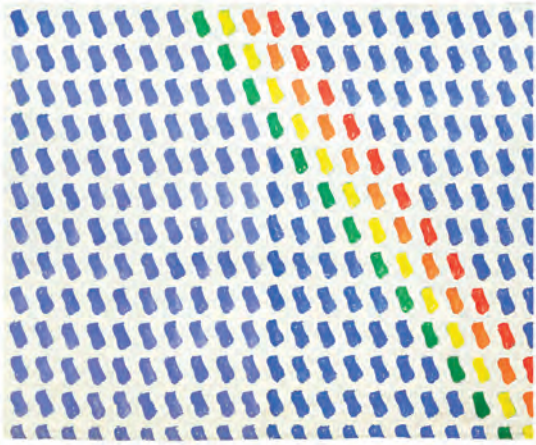
PRESS VISUALS

CLAUDE VIALLAT

High-definition visuals
can be downloaded by logging on
to the press area of our website:
<http://carreartmusee.com/fr/espace-presse/>

Photos Dante Pannetier © ADAGP Paris 2023

View of the studio, 2023



Untitled, 2009



Untitled, 2016



Untitled, 2016



Untitled, 2018



Untitled, 2018



Untitled, 2018



Untitled, 2019



Untitled, 2020



Untitled, 2020



Untitled, 2021

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. Website: 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

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, 2nd Saturday of the month from 10AM to 1PM

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

Centre de documentation en art contemporain, Level -1

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

04 66 76 35 88 - documentation@carreartmusee.com

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

NEXT EXHIBITION

CONTEMPORAINE DE NIMES

New triennial of contemporary creation

Anna Labouze and Keimis Henni named artistic directors of the first edition, presented from April 5 to June 23, 2024

The City of Nîmes is pleased to announce the organization of a new multidisciplinary and international event dedicated to contemporary creation. Entitled "Contemporaine de Nîmes" and presented every three years, the inaugural edition will take place throughout the city in spring 2024. It will feature a major exhibition in the form of a tour of public spaces and a dozen cultural and heritage sites. The exhibition will bring together dozens of French and international artists, both established and emerging, and will be punctuated by highlights that will bring together different fields of creation.

The artistic direction of this first edition has been entrusted by the Mayor, Jean-Paul Fournier, to the duo Anna Labouze and Keimis Henni. The City of Nîmes hopes that this new artistic and cultural event will offer an ambitious, committed, unifying and sustainable project, in tune with the issues of the day. Both international and local, it is also intended to be intimately linked to the Nîmes region, its history, its singularities, its players and its inhabitants.

Carré d'Art-Musée d'art contemporain will host a Zineb Sedira-Alassan Diawara exhibition from April 5 to September 15, 2024.