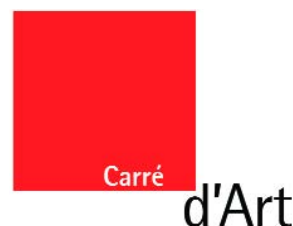


## PRESS KIT



Musée d'art contemporain de Nîmes

# FORMES BIOGRAPHIQUES / BIOGRAPHICAL FORMS

**Artists :** Chantal Akerman, Carl Andre, Madeleine Bernardin Sabri, Laure Bréaud, Marcel Broodthaers, Lygia Clark, André du Colombier, Étienne-Martin, VALIE EXPORT, Robert Filliou, Florian Fouché, Peter Friedl, Philip Guston/Clark Coolidge, Martin Honert, Edward Krasinski/Eustachy Kossakowski, David Lamelas, Antonios Loupassis, Kerry James Marshall, Santu Mofokeng, Gérard de Nerval, Henrik Olesen, Marc Pataut, Sigmar Polke, Dieter Roth, Anne-Marie Schneider, Ahlam Shibli, Thomas Schütte, Claire Tenu

**Carré d'Art – Nîmes Museum of Contemporary Art  
Exhibition from 29th May until 20th September 2015**

**Curator:**

Jean-François Chevrier, assisted by Élia Pijollet

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## PRESENTATION OF THE EXHIBITION

*Formes biographiques* at Nîmes' Carré d'Art-Musée d'art contemporain carries on where the exhibition *Formas biográficas* at the Reina Sofia Museum in Madrid in 2013-2014 left off. The Madrid show laid out a panorama of biographical experiences and experimentations in modern art history, up to the current period. The Nîmes exhibition focuses on the contemporary period, and includes mostly works produced since the late 1950s. A substantial proportion of these works have not been seen before in France and are on display for the first time.

Biography is generally held to be the story of an individual: the telling of a story. Ever since that great sixteenth century memorialist and chronicler Giorgio Vasari, the artist's biography has been one of the seminal forms of art history; to this day the "life and work" template remains a useful lens through which to view artistic activity based upon an individual's output.

A "nameless" version of art history shifts the emphasis to the forming and transforming of anonymous or collective forms. Similarly, the performance arts, cinema and architecture call upon multiple skills sets, thereby relativizing the artist's contribution as author. Nonetheless, the biographical approach, addressing the individual experience and the resulting objects, persists, with works often being presented even as second, invented, constructed lives.

With some sixty works of every type (sculpture and installation, photography, painting, drawing, film, assemblage), the show examines the *constructional model of biography*, as implemented in artistic activity, based on *elements*. These may be documentary or fictional. The biographical form is not reducible to the true story with its basis in established facts; it may be a way of interpreting and changing the story, whether in the past or present.

In the language of art criticism, the idea of the *personal mythology* was introduced in the 1960s to describe this constructional content of biographical and autobiographical invention. The exhibition recalls how the term is linked to a history of Romanticism, as it appeared in connection with the autobiographical fables of Gérard de Nerval. The author of *Les Filles du feu* and *Aurélia* is evoked through two extraordinary documents: the *Généalogie fantastique* of 1841 and the rectified portrait of 1854, marked "Je suis l'autre" (I am the other).

The *biographical elements* possess a discontinuous, fragmentary character corresponding to the standard process of modern art, namely collage, with its alternative, montage, and its extensions, assemblage, environment (or the stage set). This constructional dimension is the common theme running through the show. It comes in figures, effigies and characters dotted around the exhibition, from the little theatre of Florian Fouché (*Dans le train Lyon-Bucarest*), on the Carré d'Art top floor landing, all the way to the Peter Friedl installation, *Le Dramaturge*, in the last gallery, after taking in the simulacra of Martin Honert (*Photo*) and Thomas Schütte (*La Vie de Mohr*). Honert's child, seated at a table, cut off from its family, bears a strange resemblance to Friedl's historical figures and to the allegorical figures of Schütte: the painter, the sculptor and the collectors. Here and there, the stage is taken over by characters in search of an author.

This set of works evidences the revival of colourful narrative sculpture since the 1980s. The exhibition sets this trend against a broader background that also includes performance, conceptualism, and linked up with the unlikely autobiography of the "Minimalist" sculptor Carl Andre. Other historic artists featured in the show are testimony to the extension gained by the biographical material of sculpture in Europe since the 1960s: the Frenchmen Étienne-Martin (1913-1995) and Robert Filliou (1926-1987); the Brazilian Lygia Clark (1920-1988), and three great contemporary poet-artists, the Belgian Marcel Broodthaers (1924-1976), the Pole Edward Krasinski (1925-2004) and the Swiss Dieter Roth (1930-1998); also the Viennese VALIE EXPORT or the Argentinian David Lamelas (born in 1940 and 1946 respectively). An installation by the Dane Henrik Olesen deploys derision of family figures in a manner recalling the antigenealogical protest of Antonin Artaud.

A common misconception is that biography is no more than a narrative form for presenting events in the past in a more or less logical sequence, although its material is also spatial, and geographical, places being as

important as events. Biography generally involves a historical design, an image of destiny, but the focus of the exhibition is on the spatial component of biographical construction.

In addition to the plastic figure and the theatrical type of environment, the show also focusses on images of every kind: painted, photographed, drawn, or hybrid. A large composition of drawings by Anne-Marie Schneider, which also includes an animated film (*Mariage*), is accompanied by the Claire Tenu object-photograph that inspired it. Pictures by Sigmar Polke and Kerry James Marshall feature near photographs by Ahlam Shibli and Antonios Loupassis, while Santu Mofokeng's slide show, *The Black Photo Album*, shows how the medium of the family photo album can be a form of collective biography. Responding to Friedl's characters is a "Creole tale" video by Laure Bréaud.

A montage of portraits by Marc Pataut accompanies the Loupassis set (on show for the first time) and evidences the two men's ongoing collaboration since 1996. Madeleine Bernardin Sabri's combinations of portrait and narrative echo Chantal Akerman's recitative-film *News from Home* with photography by Babette Mangolte.

With photography and the day-to-day chronicle, biographical forms moved beyond the bounds of the edifying story or hagiography; destiny became commonplace while also spreading and branching out. The exhibition pays deep homage to the poetic biography of André du Colombier (1952-2003), exemplary in this regard. Underrated and almost forgotten, he had in fact bypassed the dogma of the work attached to an author. But, to quote Mallarmé referring to Rimbaud, he was a "considerable passerby" who left milestones along his path on the verge of disappearance, which are so many candid traces of survival.

## EXHIBITION CATALOGUE

A book-length catalogue, published jointly by Carré d'Art-Musée d'art contemporain and Editions Hazan, gives an account of all this research (Madrid and Nîmes). Jean-François Chevrier retraces the history of constantly renewed biographical forms in modern art up to the present day. The catalogue includes reproductions of and background to all the works in the Carré d'Art exhibition.

### ***FORMES BIOGRAPHIQUES***

392 pages

c. 160 documents

Format 16.5 x 22 cm

Soft-cover

Editions HAZAN

Retail price: €35 (inc. VAT)



chaque. Collection Anka Ptaszkowska.

### ÉTIENNE-MARTIN

- *Demeure 3*, Paris, galerie Breteau, 1961, livre d'artiste, reliure japonaise, 10 pages, 1 feuillet volant et 3 transparents, 21,5 x 22,3 cm. 3 exemplaires : collection Marie-Thérèse Étienne-Martin ; Musée d'art moderne de la Ville de Paris ; collection particulière.
- *Le Manteau*, Paris, galerie Breteau, 1962, livre d'artiste, reliure cousue, 34 pages, 21,6 x 22,4 cm. 3 exemplaires : collection Marie-Thérèse Étienne-Martin ; Musée d'art moderne de la Ville de Paris ; collection particulière.
- Catalogue, éd. Harald Szeeman, Kunsthalle de Berne, exposition du 2 nov. au 1<sup>er</sup> déc. 1963, 32 pages, impression en noir, 18,5 x 24 cm. Musée d'art moderne de la Ville de Paris.
- *Paravent*, 1965, bois, corde, câble, peinture, feutre, craie et graphite, 179 x 259 x 5 cm. Collection Soizic Audouard/Galerie de France, Paris.
- *L'Abécédaire et autres lieux*, Genève, Claude Givaudan, 1967, livre-objet en carton, 61 planches non reliées rassemblées dans un coffret, 21 x 21 cm. Musée d'art moderne de la Ville de Paris.
- *L'Abécédaire et autres lieux*, Genève, Claude Givaudan, 1967, cube composé de plaquettes carrées, 10 en bois et 51 en carton, 21 x 21 x 21 cm. 2 exemplaires : Musée d'art moderne de la Ville de Paris & Collection Marie-Thérèse Étienne-Martin.
- *Sans titre (coupe horizontale de la maison de Loriol au recto)*, n.d., pastel gras, graphite et feutres sur papier, 79 x 110,5 cm. Musée d'art moderne de la Ville de Paris.
- 4 dessins non datés (*Maison bleue du Nord; Maison verte de l'Est; Maison rouge du Sud; Grilles établissent les correspondances et relations entre maisons, pièces, années et étages*), feutre sur papier Canson, 29,7 x 21 cm chaque. Musée d'art moderne de la Ville de Paris
- *Sans titre (schéma de la maison de Loriol, sur 7 niveaux, les 3 maisons, toutes les chambres et à droite schéma généalogique)*, n.d., graphite et feutres de couleur sur papier, 75 x 110 cm. Collection Marie-Thérèse Étienne-Martin.
- *Sans titre (schéma rayonnant de la maison de Loriol autour de la zone "L" : l'"Escalier clair")*, n.d., feutres de couleur sur papier, 75 x 110 cm. Collection Marie-Thérèse Étienne-Martin.
- *Sans titre (schéma complet de la maison de Loriol en coupe verticale, avec indications de correspondances et circulations)*, n.d., graphite et feutres de couleur sur papier, 75 x 110 cm. Collection Marie-Thérèse Étienne-Martin.

### VALIE EXPORT

- VALIE EXPORT & Peter Weibel, *Aus der Mappeder Hundigkeit*, 1968, photographie noir et blanc, 86,2 x 126,3 cm. Photo Joseph Tandler. Courtesy VALIE EXPORT & Charim Galerie, Vienne.
- *Die Tür die nur von außen zu öffnen war*, 1971, crayon sur papier, 44,5 x 55,5 cm. Courtesy VALIE EXPORT & Charim Galerie, Vienne.
- *3 Figurationszeichen/3 Konfigurationszeichen*, 1976, photographies noir et blanc, tirage d'époque, 56 x 79 cm chaque. Courtesy VALIE EXPORT & Charim Galerie, Vienne.
- *Einfügung*, 1976, photographie noir et blanc, 56 x 79 cm. Courtesy VALIE EXPORT & Charim Galerie, Vienne.
- *Einarmung*, 1976, photographie noir et blanc, 56 x 79 cm. Photo Hermann Hendrich. Courtesy VALIE EXPORT & Charim Galerie, Vienne.
- *Selbst mit Fisch*, 1979, crayon sur papier, 29,5 x 41,7 cm. Courtesy VALIE EXPORT & Charim Galerie, Vienne.
- *Selbst mit Hund*, 1979, crayon sur papier, 27,5 x 40 cm. Courtesy VALIE EXPORT & Charim Galerie, Vienne.

### ROBERT FILLIOU

- *Autobiographical*, 1963-1973, boîte en bois contenant cinq briques et matériaux divers, 29 x 79 x 11 cm. Collection AM & M Robelin.

### FLORIAN FOUCHE

- *Dans le train Lyon-Bucarest*, avril 2013, bois, feutre, peinture, verre, tirages photographiques, aimants, roulettes, métal, 240 x 300 x 220 cm. Oeuvre produite avec le soutien de la FNAGP et du Belvédère (Palais des Beaux-Arts de Paris).

### PETER FRIEDL

- *Dessins*, 1964-1968, 22 dessins. Courtesy de l'artiste.
- *The Dramatist (Black Hamlet, Crazy Henrt, Giulia, Toussaint)*, 2013, bois, métal, tissu, cuir, verre, cheveux, peinture à l'huile et fils de nylon, dimensions variables. Collection Carré d'Art-Musée d'art contemporain de Nîmes.
- *Sans titre*, 2013, moulage en plâtre blanc du visage de l'artiste, 19 x 10,5 x 15 cm. Courtesy de l'artiste & Guido Costa Projects.

### PHILIP GUSTON & CLARK COOLIDGE

- *Whobody*, 1973, reproduction du dessin original. Estate of Philip Guston.

### MARTIN HONERT

- *Foto (Klein-Martin am Tisch)*, 1993, huile et acrylique sur bois et résine époxy, 100 x 100 x 123 cm. Landesbank Baden-Württemberg, Stuttgart.

#### EDWARD KRASINSKI

- *J'ai perdu la fin !!!*, 1969, affiche éditée par la galerie Foksal, Varsovie, impression offset encre noire, 25 x 17,2 cm. Courtesy Paulina Krasinski & Foksal Gallery Foundation.

- *J'ai perdu la fin !!!*, 1969, série de 12 photographies noir et blanc prises par Eustachy Kossakowski, 30,5 x 23,8 cm chaque. Courtesy Paulina Krasinski & Foksal Gallery Foundation.

#### DAVID LAMELAS

- *Rock Star (Character Appropriation)*, 1974, 7 photographies noir et blanc sur aluminium, 30,5 x 40,5 cm chacune. Courtesy de l'artiste, Jan Mot, Bruxelles / Mexico & Sprüth Magers Berlin / Londres.

#### ANTONIOS LOUPASSIS

- *Imphy*, 2012-2013, 37 impressions pigmentaires sur papier baryté, 32 x 24 cm et 24 x 32 cm. Courtesy de l'artiste.

#### KERRY JAMES MARSHALL

- *We Mourn Our Loss #4*, 1998, acrylique et paillettes sur panneau MDF, 121,9 x 91,4 cm. Courtesy de l'artiste et Jack Shainman Gallery, New York.

- *Black Artist (Studio View)*, 2002, impression jet d'encre sur papier, 114,3 x 127 cm. Courtesy de l'artiste et Jack Shainman Gallery, New York.

#### SANTU MOFOKENG

- *The Black Photo Album, Look at me : 1890-1950*, 1997, projection de 80 diapositives noir et blanc, 6'40". Tate, Londres.

#### GERARD DE NERVAL

- *Généalogie fantastique, dite aussi délirante*, 1841, folio 78, Fonds Lovenjoul. Bibliothèque de l'Institut de France, Paris.

#### HENRIK OLESEN

- *Mr. Knife & Mrs. Fork*, 2009, installation de 42 éléments, dimensions variables. Museum Ludwig, Cologne/Gesellschaft für Moderne Kunst am Museum Ludwig.

#### MARC PATAUT

- *La Table, interview de Mark Ligocki chez son frère Wadeck, rue de Dijon, Cité de la Fosse 10, Billy-Montigny*, 1998, 4 tirages photographiques noir et blanc, 87 x 67 cm chaque. Collection de l'artiste.

#### SIGMAR POLKE

- *Flüchtende*, 1992, acrylique et résine sur tissu, 225 x 300 cm. Collection Carré d'Art-Musée d'art contemporain de Nîmes.

#### DIETER ROTH

- *P.O.T.H.A.A.VFB (Portrait of the artist as Vogelfutterbüste)*, 1968-1970, tirage d'exposition réalisé en 2012, chocolat, 21 x 14 x 12 cm. Dieter Roth Foundation, Hambourg.

- Photographie d'exposition : la Pyramide de classeurs de Flacher Abfall (1976) dans l'exposition *Bücher und Grafik*.

- *Grosse Tischmatte*, 1982-1983, polaroïd, bande magnétique, bois, papier, colle, feutre, crayon et peinture polymère sur papier, 100 x 160 cm. Collection AM & M Robelin.

#### ANNE-MARIE SCHNEIDER

- *Mariage*, 2003, projection sonore, film super 8 couleur, son, transféré sur DVD, 11'14". Courtesy Peter Freeman Inc.

- *La Mer bleue*, 2012, gouache et lapis sur papier, 34 éléments, ca. 270 x 317 cm. Courtesy de l'artiste et Michel Rein, Bruxelles.

#### THOMAS SCHUTTE

- *Mohr's Life*, 1988, 2 personnages (argile polymère, bois, tissu, corde), peinture à l'huile sur quatre chevalets, deux boîtes de conserve peintes, ca. 180 x 350 x 300 cm. Friedrich Christian Flick Collection im Hamburger Bahnhof.

- *Mohr's Life : The Sculptor*, 1988-1999, chaussures, cadre en métal, personnage (argile polymère, tissu, corde), brique, argile crue peinte, étain, bois, lampe de lecture, ca. 160 x 210 x 180 cm. Friedrich Christian Flick Collection im Hamburger Bahnhof.

- *Mohr's Life: The Collectors*, 1988-1999, 1 figure en résine synthétique moulée, 7 figures en argile polymère, bois et tissu, vêtements d'homme, porte-manteaux, caisse en carton, ruban adhésif, lampe à pince, enrouleur de câble, ca.

160 × 200 × 200 cm. Friedrich Christian Flick Collection im Hamburger Bahnhof.

**AHLAM SHIBLI**

- *Catastrophe, Refuge in Frost, International*, 2002-2004, 18 photographies, tirages gélatino-argentique et chromogène, 57,6 x 37 cm / 37 x 57,6 cm. Courtesy de l'artiste.

**CLAIRE TENU**

- *Auxerre, 4 septembre 2010*, 2011, tirage argentique couleur entre deux verres, bois peint, vis, 38 x 48 cm. Collection de l'artiste.

# PRACTICAL INFORMATION

Open from Tuesday to Sunday inclusive - From 10 a.m. to 6 p.m.

Carré d'Art – Musée d'art contemporain  
Place de la Maison Carrée - 30000 Nîmes - France

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

## Admission rates

**Individuals :** Full price : € 5  
**Groups :** Reduced rate : € 3.70 (groups of 20 and over)

## Free Admission

People aged under 26 ; Students of art, art history, architecture; Teachers of first and second levels of Education Nationale ; Artists; Museum staff; Journalists  
First Sunday of the month

## Guided tours

Leaving from the Museum reception, ground floor + 2

**Individuals** (Included in the admission charge )  
- Saturdays, Sundays and public holidays at 4.30 p.m.  
- During the school holidays, Tuesday to Friday at 4.30 p.m.  
- First Sunday of the month at 3 and 4.30 p.m.  
- Last Sunday of the exhibition at 3 p.m.

**Groups** (single rate for the guided tour service : 30 €)  
Possibility of subscriptions for school  
by appointment only with the Museum culture department  
Contact Sophie Gauthier (+33 (0)4 66 76 35 79)

## Arts workshops

For children aged 6 to 12, by appointment

**For individuals :** Wednesdays and during the holidays by enrolment  
Price : € 5

**For Groups** (single rate for the workshop service + visits: 30 €)  
Possibility of subscriptions for school  
Tuesday to Friday by appointment with the culture department

## Collective family workshop

Free open access for all ages from 2 to 4 pm  
Reception at Carré d'Art on the first floor, no prior booking required



# UPCOMING EXHIBITIONS

2015 MARCEL DUCHAMP PRIZE. 26<sup>th</sup> June – 1<sup>st</sup> November 2015

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**Daive BALULA (born in 1978) – Neïl BELOUFA (born in 1985) – Melik OHANIAN (born in 1969) – Zineb SEDIRA (born in 1963)**

Created in 2000 by ADIAF, the association for worldwide dissemination of French art to support the international influence of the French art scene, the Marcel Duchamp Prize each year distinguishes a laureate from among four artists who are either French or residents of France working in the field of the plastic and visual arts. The aim of this collectors' prize, organized jointly with the Centre Pompidou, is to bring together the most innovative artists of their generation and help them to reach a wider audience both in France and around the world. Two exhibitions are planned this year for the four Marcel Duchamp Prize artists: in Nîmes at Carré d'Art and the FIAC, from 22–25<sup>th</sup> October, with the artists in attendance as every year in the Marcel Duchamp Prize space. A catalogue will be brought out for the four nominated artists.

The winner will be named by an international panel of judges with an announcement on Saturday 24<sup>th</sup> October 2015 at the Grand Palais.

He or she will be invited by the Centre Pompidou to mount a solo exhibition scheduled for the spring of 2016. The ADIAF will be presenting the winner with a cash prize of €35,000.

*Carré d'Art. Level + 2. On the level of the permanent collection. Admission free*

## UPCOMING TEMPORARY EXHIBITIONS

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**YTA BARRADA. 16<sup>th</sup> October 2015 – 10<sup>th</sup> January 2016 (dates subject to confirmation)**

Yto Barrada was born in Paris in 1971 and is currently based in New York. She creates photographs, sculptures, installations and videos. Her projects started in 1998 with series of works relating to Tangiers in Morocco, her family's home city. She shows the processes of globalization there and the hopes individuals place in possible emigration to Europe. She will be presenting for the first time some new works in connection with the city of Casablanca. Yto Barrada has done shows at Witte de With (Rotterdam), Haus der Kunst (Munich), SFMOMA (San Francisco), Tate Modern (London), MoMA (New York), and the 2007 and 2011 Venice Biennales. In 2011, she was named Deutsche Bank Artist of the Year. Yto Barrada is the founder of the Cinémathèque in Tangiers.

**LATOYA RUBY-FRAZIER. 16<sup>th</sup> October 2015 – 10<sup>th</sup> January 2016 (dates subject to confirmation)**

Debut solo exhibition at a French museum institution. The photographs of Latoya Ruby Frazier (born in 1982) have as their subject matter her home town of Braddock in Pennsylvania, or to be more precise the townspeople there. This is the working class suburb of Pittsburgh where during the first half of the twentieth century there was a large steelworks owned by the Carnegie family. As of the late seventies, Braddock saw an economic downturn. In this series, she continues her work on those close to her, taking them as witnesses to the economic slump. Her work places her in a long tradition of committed photographers like Dorothea Lange, Walker Evans and Gordon Parks. Going beyond documentary photography per se, Latoya Ruby Frazier produces complex compositions that call upon framing and mise en abîme on multiple levels. She has exhibited mostly in the US (MOMA, New Museum New York, Whitney Museum Biennial or the Museum of Contemporary Art Chicago).

*Carré d'Art. Level + 3*