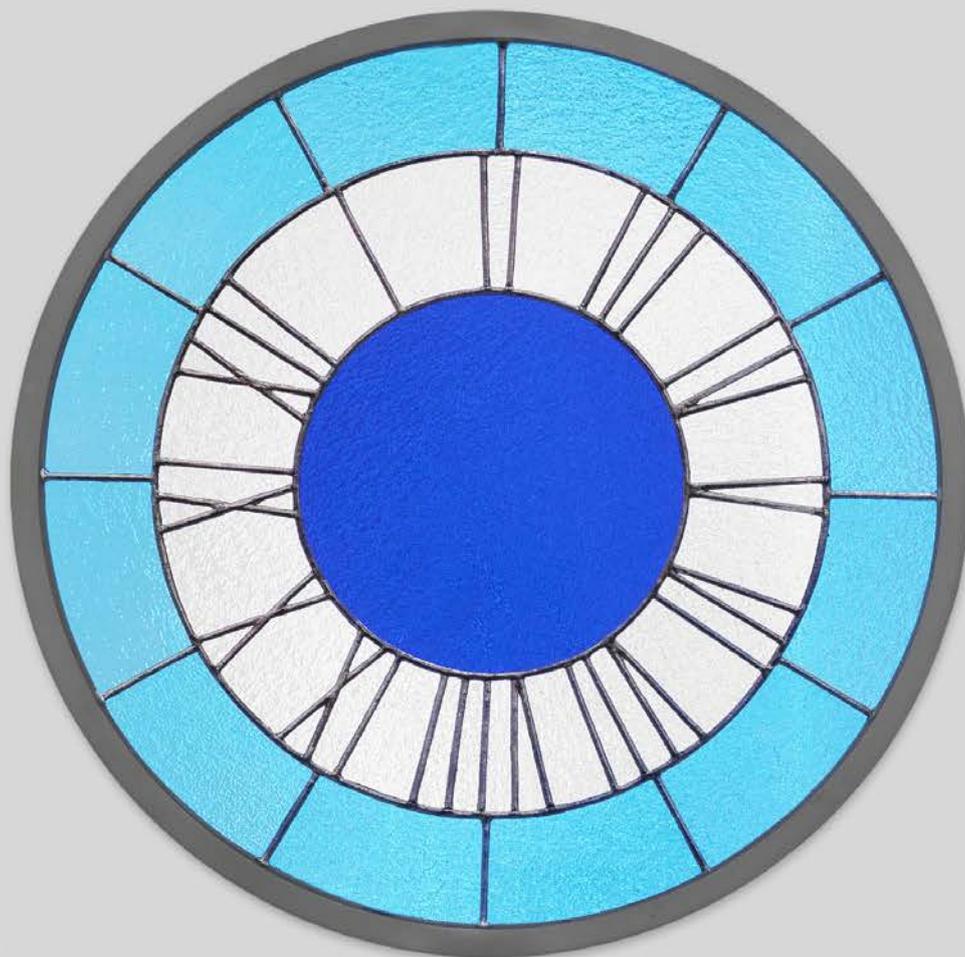


UGO RONDINONE

BECOMING SOIL



PRESS KIT



CARRÉ D'ART-NÎMES
15 APRIL - 18 SEPTEMBER 2016

PRESS KIT

UGO RONDINONE BECOMING SOIL

**Carré d'Art – Nîmes Museum of Contemporary Art
Exhibition from 15th April to 18th September 2016**

Curator: Jean-Marc Prevost

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Press release

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UGO RONDINONE BECOMING SOIL



Exhibition 15 April – 18 September 2016

From April 2016 Ugo Rondinone is going to be turning the Carré d'Art exhibition space into a vast landscape associating the large paintings of starry nights and the monumental landscapes done in Indian ink or large blue skies. You will also find his sculptures of birds (primitive), horses (primal) and fish (primordial), modelled and then cast in bronze. All coming in different shapes and sizes, they are associated in poetical correspondences with natural phenomena or elements such as snow, dust or sunshine. Nature is central to the show through the presence of both the animals and all the landscapes. We again find ideas of the cycle, the sublime and immanence, along with an inquiry into man's place in the universe, his questionings when faced with vertiginous infinity and the beauty of natural phenomena in a very romantic view that might recall Gérard de Nerval, Novalis, Leopardi and a host of other romantic poets. These figures are all references in the history of art and more broadly in our visual culture. The exhibition reveals the artist's attachment to what may be termed the "classical" media, namely painting, drawing and sculpture. In his exhibitions Ugo Rondinone creates a very peculiar relationship with time and space for the viewer. The show becomes scenery for both the mind and the senses and in which time stands still. The tone of the black and white set may come as a surprise to anyone familiar with his taste for colour, and there is a return to colour at one point in the exhibition.

Ugo Rondinone was in attendance in France as exhibition curator at the Palais de Tokyo with *The Third Mind* in 2007 and currently *I Love John Giorno* then presented *Sunrise East* in the Tuileries gardens as part of the Festival d'Automne in 2009. The Carré d'Art exhibition will be his first major project in France after the shows at the Rockbund Art Museum in Shanghai and the Art Institute of Chicago.

Exhibition « Ugo Rondinone. Vocabulary of Solitude » at Museum Boijmans van Beuningen, Rotterdam from 13 February to 29 May 2016. (www.boijmans.nl/en)

With the support of: Pro Helvetia ; Esther Schipper, Berlin ; Galerie Eva Presenhuber, Zurich ; Gladstone Gallery, New York & Brussels; Sadie Coles HQ, London



Primal, 2013, bronze. View of the exhibition at the Esther Schipper, Berlin 2013. © Ugo Rondinone

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EXCERPTS FROM THE EXHIBITION CATALOGUE

AGAINST NATURE by Corinne Rondeau

[...] Ugo Rondinone exhibitions resemble constellations: they call up the circumference of a horizon, like a gaze scrutinizing a landscape, summon withdrawal, provoke suspension and incomprehension faced with a world in which two and two no longer make four. Constantly developing in the space of their closure, into which no natural light can filter, the works foil any accumulation through combination, permutation or resonance. Series proliferate, radiating within themselves, releasing new constellations that make every exhibition the renewal of a venue. [...]

Becoming Soil once again resembles the exploration of a journey of initiation, the invention of visions that have their forests, their starry nights, their blue washed skies, and are driven by creatures, empty spaces, mild or scented draughts, or rest coming with its shadow right down to earth, like Virgil disdaining the riches of the outside world. [...]

Whether figurative or abstract, open or closed, the *Becoming Soil* series generate circulation following binary rhythms between the sculpture and painting galleries, and between surfaces and volumes within a given gallery, through recollections and reminders. It is worth remembering that for the last thirty years, the 'installation' form has been subjecting all media to spacetime relationships, making the exhibition an issue of inclusion/exclusion of the viewer. The exhibition no longer exhibits works, nor even perhaps art: it both exhibits and exposes a spectator. [...]

Becoming Soil. Artificial powers of nature: Humus, incense, colours, flakes, birds, horses, breath, landscapes, starry nights, moon, fishes, clouds, hand. There is water, air, earth. Fire is missing perhaps.

Read carefully the title of the exhibition *Becoming Soil*.

Just two words to combine change and movement. The first action, first to the Soil, is a formal evocation of a soil with no origin, and for any origin a new beginning. *Becoming* is the new beginning per se. As for *Soil*, the word does not conjure up the idea of nature, rather the matter in which any action is set. A Soil with no value of completion or successful outcome, whose origin is lost through constant, inexhaustible reworking. Now the action of dispossession of the origin carries with it that of possession of the new beginning. A takeover action that is constantly voiding that through which one possesses. The Soil is constantly being moved, and the *Becoming* is in perpetual change. *Becoming Soil* is a movement of self-generation, as if the Soil became autonomous in a principle of action and creation, a *natura naturans*, nature as medium and site of actual appropriation of the action. *Becoming Soil* as what becomes by becoming the other Soil, the Stranger. And its anarchical creatures: *Primitiv Birds*, *Primal Horses*, *Primordial Fishes* ... [...]

The drawings and paintings, landscapes, stars, clouds are inseparable from an exhibit label indicating the date in block capitals with no spaces. ZWANZIGSTERJUNIZWEITAUSENDUNDFÜNFZEHN. The date is the smallest unit of spacetime in the order of a chronological succession. Here it is the inscription of time in the German language, and a date extracted from the succession of days, months and years. So as to form discontinuous series of time, little deaths. Alongside this string of unspaced letters, large formats from the landscape to space, from a pictorial genre to a type of surface expanse. The landscapes with their preromantic look call up ancient times and a certain classicism; the stars call up cosmic infinity; the matterless clouds call up the azure which ever since Mallarmé has haunted poets faced with the everlasting¹, and all have an effect of transparency. The quality lies first and last in extending the gaze, like a hand to probe an inaccessible depth. Extending and then folding back onto the label, a way of manifesting how a surface is the image of temporality. It is also a way of contemplating something other than the landscape, the stars at the furthestmost bounds, and the azure. Meditating more on the walking, the immobility of the body lying in the majesty of the night; the silence of the blue. [...]

¹ Stéphane Mallarmé's poem "The Azure": <https://wilddecadents.wordpress.com/2012/09/21/stephane-mallarme-the-azure-lazur-1864/> (*L'azur*, in *Œuvres*, Classiques Garnier, 1985, p.38-39.)

EXHIBITION CATALOGUE

Bilingual catalogue french/english
Text: Corinne Rondeau & Jean-Marc Prevost

With Hatje Cantz

With the support of: Pro Helvetia
Esther Schipper, Berlin
Galerie Eva Presenhuber, Zurich
Gladstone Gallery, New York & Brussels
Sadie Coles HQ, London

UGO RONDINONE

Book: 80 pages
Ca. 80 documents in colour
Format 24 x 31 cm

And booklet 30 pages
Ca. 20 documents in colour
format 23 x 30 cm

Hard cover

SELECTED BIOGRAPHY

Born in 1964 in Brunnen, Switzerland
Lives and works in New York

SELECTED SOLO EXHIBITIONS/INSTALLATIONS

- 2016 *seven magic mountains*, public art production fund & nevada museum of art / desert of nevada
vocabulary of solitude, boijmans van beuningen, rotterdam
- 2015 *i love john giorno*, palais de tokyo, paris
clouds + mountains + waterfalls, sadie coles hq, london
feelings, kukje gallery, seoul
walls + windows + doors, galerie eva presenhuber, zurich
golden days and silver nights, seven artists from john kaldor family collection, art gallery nsw, sydney
artists and poets, curated by ugo rondinone, wiener secession, vienna
clouds, galerie krobath, vienna
- 2014 *breathe walk die*, rockbund art museum, shanghai
naturaleza humana, museo anahuacalli, coyoacán, mexique
- 2013 *human nature*, public art fund, rockefeller plaza, new york
we run through a desert on burning feet, all of us are glowing our faces look twisted, art institute of chicago, chicago
thank you silence, m museum, leuven
pure moonlight, almine rech gallery, paris
primal, esther schipper, berlin
soul, gladstone gallery, new york
soul, galerie eva presenhuber, zurich
poems, sorry we're closed, brussels
- 2012 *primitive*, the common guild, glasgow
pure sunlight, sadie coles hq, london
nude, cycladic art museum, athènes
wisdom?peace?blank?all of this?, kunsthistorisches museum, theseustempel, vienna
the moth poem and the holy forest, galerie krobath, vienna
- 2011 *we are poems*, gladstone gallery, brussels
new horizon, almine rech gallery, brussels
we are poems, lvmh, palais an der oper, munich
kiss now kill later, galerie eva presenhuber, zurich
we run through a desert on burning feet, all of us are glowing our faces look twisted, art parcours, basel
- 2010 *nude*, gladstone gallery, new york
turn back time. let's start this day again, fiac, hors-les-murs, jardins des tuileries, paris
clockwork for oracles, art basel, art unlimited, basel
sunrise. east, museum dhondt dhaenens, deurle, belgium
die nacht aus blei, aargauer kunsthau, aarau
- 2009 *sunrise. east*, festival d'automne à paris, jardin des tuileries, paris
how does it feel?, festival d'automne à paris, le 104, paris
nude, sadie coles hq, london
the night of lead, musac, museo de arte contemporáneo de castilla, léon
- 2008 *clockwork for oracles ii*, ica boston, art wall project, boston
sunrise. east, frieze art fair, london, outdoor project
moonrise. east, public art project, art basel, basel
twelve sunsets, twenty nine daws, all in one, galerie eva presenhuber, zurich
dog days are over, hayward gallery, south bank centre, london
- 2007 *big mind sky*, matthew marks gallery, new york
get up girl a sun is running the world (with urs fischer), church san stae, 52nd venice biennale, venezia
air gets into everything even nothing, creative time, ritz carlton plaza, battery park, new york
- 2006 *giorni felici*, galleria civica di modena, modena
thank you silence, matthew marks gallery, new york
unday, galerie esther schipper, berlin
a waterlike still, ausstellungshalle zeitgenössische kunst, münster
my endless numbered days, sadie coles hq, london
zero built a nest in my navel, whitechapel gallery, london

- 2005 *clockwork for oracles*, isr-centro culturale svizzero di milano, milan
sunsetsunrise, sommer contemporary art, tel aviv
- 2004 *sail me on a silver sun*, galleria raucci/santamaria, naples
long gone sole, matthew marks gallery, new york
long night short years, le consortium, dijon
clockwork for oracle, australian centre for contemporary art, melbourne
- 2003 *la criée*, théâtre national de bretagne, galerie art & essai, rennes
moonrise, galerie hauser & wirth & presenhuber, zurich
our magic hour, museum of contemporary art, sydney
roundelay, musée national d'art moderne, centre georges pompidou, paris
- 2002 *in alto arte sui ponteggi*, centro culturale svizzero via politecnico, milan
our magic hour, centre for contemporary visual arts, brighton
coming up for air, württembergischer kunstverein stuttgart, stuttgart
lowland lullaby (with urs fischer), swiss institute, new york
cigarettesandwich, sadie coles hq, london
no how on, kunsthalle wien, vienna
- 2001 *slow graffiti*, galerie schipper & krome, berlin
dreams and dramas, herzliya museum of contemporary art, herzliya
kiss tomorrow goodbye, palazzo delle esposizioni, rome
- 2000 *so much water so close to home*, p.s.1, long island city, new york
love invents us, matthew marks gallery, new york
if there were anywhere but dessert, mont-blanc boutique, new york
a doubleday and a pastime, galleria raucci/santamaria, naples
in the sweet years remaining, museum aarhus, aarhus
hell, yes!, sadie coles hq, london
- 1999 *guided by voices*, galerie für zeitgenössische kunst leipzig, leipzig
guided by voices, kunsthau glarus, glarus
moonlighting, galerie hauser & wirth & presenhuber, zurich
light of fallen stars, yves saint-laurent, new york
in the sweet years remaining, schipper & krome, berlin
- 1998 *in the sweet years remaining*, galerie joão graça, lisbon
the evening passes like any other, galerie almine rech, paris
so much water so close to home, galerie krobath wimmer, vienna
- 1997 *stillsmoking*, galleria raucci/santamaria, naples
moonlight and aspirin, galleria bonomo, rome
tender places come from nothing, cato jans der raum, hamburg
where do we go from here, le consortium, dijon
- 1996 *dog days are over*, migros museum für gegenwartskunst, zurich
ugo rondinone, le case d'arte, milan
heyday, centre d'art contemporain, geneva
- 1995 *meantime*, galerie froment-putman, paris
migrateurs, arc – musée d'art moderne de la ville de paris, paris
cry me a river, galerie walcheturm, zurich
- 1994 galerie daniel buchholz, cologne
galerie six friedrich, munich
- 1993 *drawings*, centre d'art contemporain de martigny, martigny
lightyears, galerie ballgasse, vienna
- 1992 c, galerie walcheturm, zurich
- 1991 *far away trains passing by*, galerie martina detterer, frankfurt a. m.
two stones in my pocket, galerie pinx, vienna
i'm a tree, galerie walcheturm, zurich
- 1989 galerie pinx, vienna

LIST OF WORKS

SCULPTURES

- *MOONRISE*, 2003, cast, polyurethane black, ed. 15/25, ø: 18,3 cm. Courtesy the artist & Gallery Eva Presenhuber, Zurich.
- *Thank you silence*, 2005, wood, paper, metal grille, motor activity, sound, ed. 1/3 + 1 AP, wooden box with snow, 30 x 200 x 40 cm. Courtesy the artist & Gallery Eva Presenhuber, Zurich.
- *On Butterfly Wings*, 2006, cast aluminium, burnished steel, sand, incense sticks, ed. 1/8 + 2 AP, 7,5 x 5,5 x 0,5 cm. Courtesy the artist & Gallery Eva Presenhuber, Zurich.
- *Big Mind Sky*, 2007, cast bronze, patined, fitted in a duplex wall with blower, ed. 3/8 + 2 AP, 15,5 x 6,5 x 1 cm. Courtesy the artist & Gallery Eva Presenhuber, Zurich.
- *twelve sunsets, twenty nine dawns, all in one*, 2008, acryl plaster, exhibition copy, 29,5 x 32 x 1 cm. Courtesy Courtesy the artist & Gallery Eva Presenhuber, Zurich.

- *primitive*, 2011 / 2012, cast bronze, patinated; 59 parts, ed. 3/3 + 2 AP, installation, variable dimensions. Collection Maja Hoffman / Fondation LUMA.
- *primal*, 2013, cast bronze, patinated; 44 parts, ed. 3/3 + 2AP, installation, variable dimensions. Courtesy Esther Schipper Gallery, Berlin.
- *primordial*, 2016, bronze, paint; 47 parts, ed. 1/3 + 2 AP, installation, variable dimensions. Courtesy Gladstone Gallery, New York & Brussels.

- *blue white gray red clock*, 2012, stained-glass window, wire, ed. 1/3 + 1 AP, ø 50 cm. Courtesy the artist & Gallery Eva Presenhuber, Zurich.
- *blue white blue clock*, 2013, stained-glass window, wire, ed. 1/3 + 1 AP, ø 50 cm. Courtesy the artist & Gallery Eva Presenhuber, Zurich.
- *gray white pink clock*, 2013, stained-glass window, wire, ed. 1/3 + 1 AP, ø 50 cm. Courtesy the artist & Gallery Eva Presenhuber, Zurich.
- *green white yellow clock*, 2013, stained-glass window, wire, ed. 1/3 + 1 AP, ø 50 cm. Courtesy the artist & Gallery Eva Presenhuber, Zurich.
- *yellow white orange clock*, 2013, stained-glass window, wire, ed. 1/1 + 1 AP, ø 50 cm. Courtesy the artist & Esther Schipper, Berlin.

- *arched doorway landscape*, 2016, soil, 296 x 25 x 200 cm. Courtesy Gladstone Gallery, New York & Brussels.
- *elevated rectangle landscape*, 2016, soil, circa 800 x 500 x 6 cm. Courtesy Gladstone Gallery, New York & Brussels.

DRAWINGS: 6 landscapes

All Courtesy the artist & Gallery Eva Presenhuber, Zurich. (except other mention)

- *ACHTUNDZWANZIGSTERMAERZZWEITAUSENDUNDELFF*, 2011, ink on paper, plexiglass plaque with caption, 272 x 405 x 3 cm
- *DRITTERMAERZZWEITAUSENDUNDELFF*, 2011, ink on paper, plexiglass plaque with caption, 272 x 427 x 3 cm
- *EINUNDZWANZIGSTERMAIZWEITAUSENDUNDELFF*, 2011, ink on paper, plexiglass plaque with caption, 272 x 405 x 3 cm. Collection Ringier, Switzerland.
- *FUENFTERMAIZWEITAUSENDUNDELFF*, 2011, ink on paper, plexiglass plaque with caption, 272 x 427 x 3 cm
- *SIEBZEHNTERAPRILZWEITAUSENDUNDELFF*, 2011, ink on paper, plexiglass plaque with caption, 272 x 405 x 3 cm
- *VIERTERAPRILZWEITAUSENDUNDELFF*, 2011, ink on paper, plexiglass plaque with caption, 272 x 405 x 3 cm

PAINTINGS: 5 large star paintings

All Courtesy the artist & Gallery Eva Presenhuber, Zurich.

- No. 559 *DREISSIGSTERNOVEMBERZWEITAUSENDUNDACHT*, 2008, acrylic paint on canvas, plexiglass plaque with caption, 430 x 320 x 4,5 cm
- No. 560 *ZWÖLFTERDEZEMBERZWEITAUSENDUNDACHT*, 2008, acrylic paint on canvas, plexiglass plaque with caption, 430 x 320 x 4,5 cm
- No. 561 *VIERTERJANUARZWEITAUSENDUNDNEUN*, 2009, acrylic paint on canvas, plexiglass plaque with caption, 430 x 320 x 4,5 cm
- No. 562 *DREIZEHNTERJANUARZWEITAUSENDUNDNEUN*, 2009, acrylic paint on canvas, plexiglass plaque with caption, 430 x 320 x 4,5 cm
- No. 563 *EINUNDZWANZIGSTERJANUARZWEITAUSENDUNDNEUN*, 2009, acrylic paint on canvas, plexiglass plaque with caption, 430 x 320 x 4,5 cm

PAINTINGS : 7 large clouds

All Courtesy Sadie Coles HQ, London.

- *dreissigsterjunizweitausendundfünfzehn*, 2015, acrylic on canvas, plexiplaque with labeling, 255 x 170 cm
- *ersterjulizweitausendundfünfzehn*, 2015, acrylic on canvas, plexiplaque with labeling, 280 x 185 cm
- *fünfundzwanzigsterjunizweitausendundfünfzehn*, 2015, acrylic on canvas, plexiplaque with labeling, 260 x 175 cm
- *neunundzwanzigsterjunizweitausendundfünfzehn*, 2015, acrylic on canvas, plexiplaque with labeling, 270 x 180 cm
- *siebenundzwanzigsterjunizweitausendundfünfzehn*, 2015, acrylic on canvas, plexiplaque with labeling, 255 x 170 cm
- *vierundzwanzigsterjunizweitausendundfünfzehn*, 2015, acrylic on canvas, plexiplaque with labeling, 280 x 185 cm
- *zwanzigsterjunizweitausendundfünfzehn*, 2015, acrylic on canvas, plexiplaque with labeling, 260 x 175 cm



N° 559 dreissigsternovemberzweitausendundacht,
2008



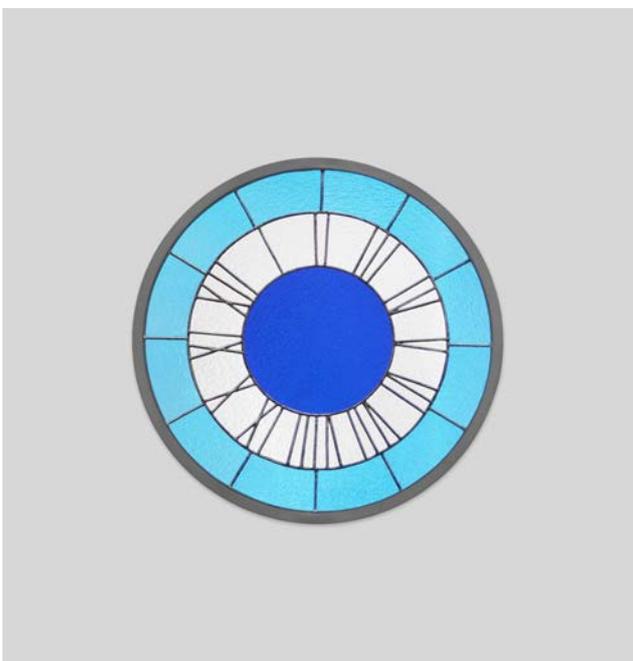
fuenftermaizweitausendundelf, 2011



Primitive, 2011-2012 & *Thank you Silence,* 2005



Primal, détail, 2013



Blue White Blue Clock, 2013



fünfundzwanzigsterjunizweitausendundfünfzehn, 2015

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

Tel : + 33 (0)4 66 76 35 70 - Fax : + 33 (0)4 66 76 35 85
E-mail: info@carreartmusee.com
Website: 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

ANNA BOGHIGUIAN

14 October 2016–12 March 2017 (subject to confirmation)

Anna Boghiguian (born in 1946) does drawings and paintings of individuals and urban spaces and is also a poet and writer. Her artistic approach may be understood as an attempt to make a map of the world. For her, individuals are conditioned by their surrounding space and the ego by walls built up through this conditioning, be it cultural, religious or political. She is constantly travelling in order to do away with borders, creating wherever she happens to be, but always returning home to her birthplace, Cairo. In the Sixties, she also did compositions based on the sounds of the city, which she transcribed into the field of painting.

Her paintings are always very dense compositions, and they sometimes include her own writings. Her narratives combine personal and political history, passing from past to present, deconstructing reality on the way to the mythological. We are faced with a world in movement that is changing all the time. She builds an eminently personal space inhabited by her story, but also listening out to the world and to issues relating to its transformation.

First solo exhibition at an institution.

She has exhibited recently at the ZKM, Documenta 13, at the Venice, Sharja and Istanbul Biennales, at the New Museum New York, and at the Van Abbe Museum Eindhoven

ABRAHAM CRUZVILLEGAS

14 October 2016–12 March 2017 (subject to confirmation)

Abraham Cruzvillegas's artistic approach calls upon history and construction of the self in economic, social and political terms. He uses various production and viewer response strategies in order to create meaning. He breathes new life into objects in new contexts, generating changes in how they are interpreted. Reflection on interrelations and interconnections is central to his work. He is interested in items that are thrown away or recycled often in the context of Mexico City, or recently Paris in a project he did on the inner circle line. He examines the ways in which stories are constructed or reconstructed on the basis of information, documents, and witness testimony. Improvisation and assemblage are key operations in connection with the idea of economic survival, work and the ready-made. He developed the *Autoconstruction* project based on the experience of his parents, who built their house with found materials. The idea is the development of an architecture making reference to the natural process of necessity and opportunity. The Carré d'Art exhibition will be showing new site-specific works.

Born in 1968 and living in Mexico City, he has featured in numerous international biennials and was the guest artist invited to produce a work in Tate Modern's *Turbine Hall* in 2015. He has done solo exhibitions recently at the Walker Art Center Minneapolis, the Haus der Kunst in Munich, and at the Jumex Museum in Mexico City.