

Press release

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GERARD GASIOROWSKI ***Recommencer. Commencer de nouveau la peinture*** ***[Recommencing. Beginning painting over again]***



Exhibition from 19 May until 19 September 2010

Fifteen years after the Georges Pompidou Centre, Carré d'Art-Musée d'art contemporain de Nîmes is offering a new retrospective dedicated to the work of Gérard Gasiorowski (1930–1986). Comprising some hundred works, some of which are seldom on public show, this exhibition is designed to advance a fresh interpretation of the artist's work, based primarily on its rejection of linear perspective. The major series and works – from the *Approche* series (1965–1970) to *Fertilité* (1986) – will be on show. However, the chronology will be completely mixed up, so as to afford multiple entry points.

Throughout his career, the artist came out as an outspoken advocate of contradiction, viewed in terms of constructive opposition rather than impossibility. This is a key feature of his practice and of his personality, whereby he moves on from hyperrealist figuration to abstraction or fiction, from virtuosity to the daub, while exercising irreverence or homage, gravity and the most biting irony, excess or asceticism. Indeed Gasiorowski himself contrived to play around with the exegesis of his work by planting all kinds of traps and confusing things, building an oeuvre from disappearances (*Les Aires, Kiga*), conflicts (*La Guerre, Académie Worosis Kiga*), gifts or offerings (*Hommage à Manet, Les Paysans*), and, during the later years of his career, going as far as to produce works on a scale such as make them almost impossible to put on show. Another issue will be highlighting a work process constantly carried along by his obsession with beginning afresh and the permanent flow of painting; a quest that can be seen in the repetition of motifs cropping up in his work at more or less regular intervals.

The exhibition hanging also intends to follow this same logic of contradiction and recommencement by making it visible with seemingly incongruous connections between works, as well as deliberately planting "clues" leading to an overall understanding of the work. For, above and beyond a work made up of breaks and discordant searchings, the show will nonetheless be asserting the overall consistency of Gasiorowski's oeuvre. Such consistency, which he defines as an "indefinite line" that takes him back to Lascaux and the very essence of the pictorial gesture, involves calling into question his own acquired knowledge and expertise, notably through a tireless inquiry into both the practice of painting and the possibility of painting and of being a painter.

Curators: Frédéric Bonnet, art critic and freelance exhibition curator, and Eric Mangion, director of the Centre National d'Art Contemporain de la Villa Arson, Nice, and art critic.

A bilingual French/English catalogue will be published by Éditions Hatje/Cantz, with essays by Frédéric Bonnet, Éric Mangion, Laurent Manoeuvre, Erik Verhagen, and an unpublished interview with Thomas West, made a few months before he died.

Acknowledgements to Galerie Maeght, Paris.

Carré d'Art-Musée d'art contemporain open daily except Mondays from 10 to 18.00

Admission : € 5, reduced rate: € 3.70.

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