

## **PRESS KIT**



Musée d'art contemporain de Nîmes

# **MOVING NORMAN FOSTER ON ART**

**Carré d'Art – Nîmes Museum of Contemporary Art  
Exhibition from May 3rd till September 15th 2013**

### **Curators:**

Norman Foster

Jean-Marc Prévost, Carré d'Art, Nîmes

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Some 2000 years ago, a Roman architect designed what is one of the most inspired buildings left by Latin civilisation, in the heart of the forum. It was, and still is, dedicated to the Princes of Youth, to the grandson of the Emperor Augustus, that friend of Nîmes.

Twenty years ago, Nîmes was given a new forum, designed by Norman Foster.

A hub of culture, of exchange and creativity, a meeting place for the generations, Carré d'Art dialogues with the Maison Carrée in a dream of stone and glass made real.

Today, the Musée d'Art Contemporain and the Bibliothèque-Médiathèque have claimed their natural place at the heart of our cultural life.

Here there is access to the work of mind and spirit. Here we meet the makers of intellectual life. We welcome them here for the sharing of knowledge and dreams.

Every day, young people study here.

Every day, people come to draw from the well of Knowledge, using the most sophisticated resources. The Musée d'Art Contemporain brings major art within reach of all, fostering that ongoing debate which is the very flux of passions and life.

Norman Foster conceived the Carré d'Art as the geometrical heart of the contemporary city, the centre of gravity along the axis joining the amphitheatre and the future Musée de Romanité to the Tour Magne, via the Maison Carrée.

Carré d'Art plays a very particular role, along this timeline: it represents our present.

The finest tribute that could be paid to this work, part of our 20th-century heritage, comes spontaneously from those who have grown up with it. This "Carré d'Art generation" thinks of it as a monument, just like those architectural vestiges of the Roman period. This rare honour comes both from the heart and reason.

To Norman Foster we would like to express the gratitude and pride of the people of Nîmes.

On the occasion of this anniversary, he has graciously agreed to conceive an exhibition of emblematic artworks, the contents of his "imaginary museum," as defined by André Malraux. Given carte blanche, he has offered us an outstandingly insightful and rich vision.

In this city of builders, Carré d'Art attests to a determination to inscribe the genius of our age within the architectural history of the city. And to make room here for the works produced by our times.

So that they may be offered to the Princes of Youth. To infinity.

**Jean-Paul FOURNIER**

Senator for Gard

Mayor of Nîmes

President of Nîmes Métropole

**Daniel J. VALADE**

Deputy Mayor of Nîmes

in charge of Culture

President of Carré d'Art

# Press release

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## MOVING NORMAN FOSTER ON ART

Exhibition from 3 May to 15 September 2013

To mark Carré d'Art's 20th birthday, Norman Foster has been invited to curate an anniversary exhibition to open on May 2nd 2013. This is an exceptional show on two counts, both because this is the first time that Norman Foster is to curate an exhibition and because it is to be held in a building that he himself built just 20 years ago.

Norman Foster is a knowledgeable lover of Art and with his wife a great collector. The selection is mostly made up of works by the artists that he collects and with which he and his family live on a day-to-day basis.

It will include works by historic artists like Alberto Giacometti or Alexandre Calder up until some contemporary artists, some of them seldom shown in France. So as to enter into a real dialogue with the building, the idea is to include in the project, in addition to the usual exhibition galleries, spaces like the Carré d'Art entrance or the stairs.

Some works are to be commissioned specially for this occasion. This is the case with a sound work by the American artist Bill Fontana, who has already exhibited at the London Tate Gallery and on the Golden Gate Bridge in San Francisco, as well as a monumental installation by the Brazilian artist Nuno Ramos, or Olafur Eliasson.

This show will take us into the thinking of one of our greatest contemporary architects, who is inspired by the artistic offerings of Modern Art and also by the most emergent creative work.

A few works selected from the Carré d'Art collection will be mixed in with the Norman Foster hanging, most notably with the presentation of all works by Gerhard Richter, or *The Winter Journey* by Juan Munoz.

Catalogue bilingual French-English, published jointly with Ivorypress, will be devised as a book depicting the architect's imaginary museum. It will include an interview with Norman Foster by Carré d'art-Musée director Jean-Marc Prévost.

Forthcoming exhibition: STAN DOUGLAS from October 11th 2013 till January 12th 2014 (dates to be confirmed)

Carré d'Art-Musée d'art contemporain open daily except Mondays from 10 to 6

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## **PRESENTATION OF THE EXHIBITION**

### **BY JEAN-MARC PREVOST**

When you think of an exhibition by Norman Foster, the first thing that comes to mind is an exhibition of his architectural projects in the form of models and drawings.

After that, one might also think of an exhibition casting light on the relations between art and architecture, including works by Tomás Saraceno or Ernesto Neto from a history that also invokes the critical propositions of the 1970s, by artists such as Dan Graham and Gordon Matta Clark.

But the angle taken by *Moving. Norman Foster on Art* is quite different. Occupying two floors of the Carré d'Art-Musée d'Art Contemporain, it presents an ensemble of works by artists whom Norman Foster esteems, frequents and collects. For this architect is also a great collector who has his own vision of the major figures of modern art, today's new artists and the world of design. For Nîmes, exceptionally, he has agreed to play the role of exhibition curator.

Accompanying him in this project was a privilege. It gave me access to a most unusual world, direct contact with the thought processes of one of the greatest contemporary architects. I soon realised that Norman Foster has a very personal relation to the works he lives with from day to day, but also extremely close relations with a great number of artists.

The exhibition is the transition from private space to museum space although, paradoxically, as the architect who built Carré d'Art twenty years ago, he is more than familiar enough with the spaces to feel at home. The museum makes it necessary to conceive a museographic sequence; the works must dialogue together and speak to the public. Throughout the conception of the exhibition, choices had to be made, even though we were using two floors of the museum. Sometimes they were difficult choices.

The exhibition is taking over the whole of Carré d'Art. In the hall and central staircase are installations by Nuno Ramos, Olafur Eliasson and Bill Fontana, specially conceived for the setting. Whether sculptural or aural, they dialogue with the architecture but also with the history of the place. The work by Bill Fontana summons up the sounds generated by the building but also ghosts from the Grand Théâtre de Nîmes, an important French venue for opera, which burned down in 1952.

*Unique Forms of Continuity in Space* by Umberto Boccioni is especially paradigmatic. This sculpture, a major work of modern art, embodies several perspectives which reveal the visible or invisible vanishing lines of its exhibition. Such is the iconic power of this work that we often forget that its title is an eminently technical description which leaves little room for the imagination. The use of the plural compels us to consider the construction of complex relations between forces and forms that the artist synthesised in his plastic proposition. We are not very far from the kind of complexity that an architect must resolve in any project when dealing with the heterogeneity of the factors involved. If this work breaks with sculptural tradition, it is because of its conception of limits, its relation to space, and because of the object's integration in the surrounding space. Similar problematics can be found in architecture. While the visible is the subject here, so too is what belongs to the sphere of the invisible.

Foster shares the Futurists' passion for movement and speed. Hence the title of this show, *MOVING*. This passion is also evident in his interest in design, and in particular car and aeroplane design. In these areas, the form of the object must be conceived in relation to external, contingent

factors. At the same time, it must correspond to the function assigned to it. Finally, we should not forget the political dimension of the Futurist project, which saw art's destruction of classical form as one of the paths to the creation of a new world.

Hans Josephsohn is another major figure who is well represented in the exhibition. This German artist born in 1920 produced a very singular body of work. His favoured subject was the human figure, but an eminently mysterious human figure. A calm, silent one. He sculpted directly in plaster, which afforded great freedom and allowed him to leave traces of the creative process, to suggest the way in which forms come to life in matter. Subsequently cast in copper, these figures have an enigmatic, tellurian dimension which recalls the forms produced in ancient civilisations and, even more, Romanesque sculpture. They are at once fragile and heroic in their determination to be present to the world. Josephsohn is much too often compared to Alberto Giacometti, but his relation to space and matter is radically different, as reflected in his technique: he proceeds by accumulation whereas Giacometti takes things away. However, both these artists evince the same power in expressing a vital force, as well as an awareness of the phenomenology of space and the forms found in Umberto Boccioni or, in a very different way, Minimal Art.

The forms of abstraction are strongly represented in this exhibition, but cannot be allowed to overshadow the presence of the human figure in both Giacometti and Josephsohn as well as more contemporary artists. Geometrical abstraction dialogues with the much more sensuous abstraction of Ettore Spalletti and Gotthard Graubner, and all the way to the Pop digressions of Philippe Decrauzat.

Although operating in the restricted space of the pictorial field, geometrical abstraction is necessarily related to architecture by virtue of its questioning of spatial organisation. The formal approach goes hand in hand with a concern for clarity, for geometrical purity, which, very early on, is what Cézanne glimpsed as one of the possible culminations of his experiments. Abstract art also means the aesthetic, moral and political engagement of those pioneers that were Kandinsky, Malevich and Mondrian. It is a matter of the spiritual in art but also of concrete applications in the fields of architecture and design – an essential part of what De Stijl and the Constructivists were about. The decorative dimension of abstract art is also bound up with its integration in architectural projects.

Gotthard Graubner's use of the atmospheric effects of colour show him to be an heir of Caspar David Friedrich and William Turner. Forms become blurred, giving way to a sensorial space. Ettore Spalletti interrogates volumes and transparency. Since the mid-1970s, he has been covering his surfaces with several layers of monochrome pigment, using a technique close to that of fresco-making. Here we find the silence of Morandi's paintings and an opening to the infinity of space.

The abstraction in this exhibition is based on a logic founded on the application of rational and structural principles to space, but also to phenomena concerning the phenomenological transformation of the pictorial surface by colour and light. Dan Flavin working on light is an essential figure who crystallises several of these approaches, and in particular the extreme tension between materiality and immateriality, immanence and transcendence.

Some artists here open up other perspectives. In his video *Love* the Argentinean Miguel Ángel Ríos shows two tops, one black and the other white, symbolising positive and negative. They start up a dance that is at once hypnotic, sensual and violent to the voice of Maria Callas performing the tragic, romantic role of La Wally in the opera of the same name by Alfredo Catalani. This love dance

will inevitably come to a bad end, with one of the tops coming to rest before the other. There is a distant echo of here of *Clock* by Felix Gonzales Torres, in which the perfect synchronisation of the two clocks never lasts long enough. Like many other pieces in the exhibition, this piece by Ríos is about space, mass, gravity and movement.

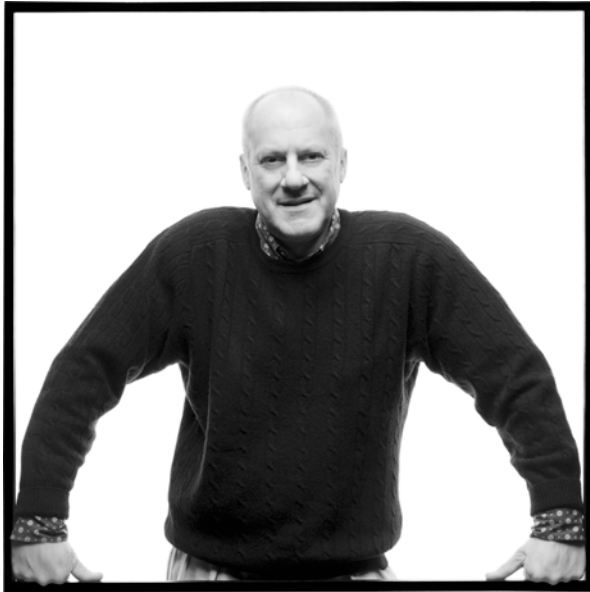
*4000 Shots* by the Brazilian artist Jonathas de Andrade comprises faces of anonymous men photographed in the streets of Buenos Aires. The sound over this looped video grows louder and louder, as if to convey the urgency of the present and of the work of memory. Born in 1982, de Andrade belongs to the generation that challenged the utopian vision of Tropicalismo modernism. In other projects he has reflected on the failure of the presuppositions of Brazilian modernist architecture and urban design, which all too often sacrificed the expression of the body and the individual to monumentality.

*Untitled (Wooden Ball)* by Ai Weiwei uses a geometrical form, a polyhedron drawn by Leonardo da Vinci and published in a book by Lucas Pacioli in the early 16th century. It is also a reference to a traditional method of assembly used by craftsmen during the Ming and Qing dynasties. It evokes the *Dymaxion Map (dynamic maximum tension)* by Richard Buckminster Fuller, who experimented with alternative ways of representing the earth on a flat surface. This projection presents fewer deformations and, above all, an absence of North-South hierarchy, but for all these advantages, we are living with Peters' classic cartographic projection. It is also a reminder of the geodesic dome pioneered by Fuller with its many architectural applications, from nomadic habitats to the utopian architecture of the 1970s and the propositions of contemporary artists such as Tomás Saraceno who reassess the potential of this form in creating new utopian spaces.

This simple form, reprised by Ai Weiwei and found throughout the centuries in many different cultures around the world, is at once an abstract and mathematical form and a spiritual and contemplative object.

Movement, speed, mass, fluidity, abstraction, figuration, space, immanence, transcendence, gravity, lightness, materiality and spirituality – these are some of the strands to the Ariadne's thread running through this exhibition. Norman Foster has chosen works which define a poetical space. They sometimes resist interpretation, but most of them exist in a relation to the world.

# NORMAN FOSTER'S BIOGRAPHY



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University School of Architecture and City Planning in 1961 he won a Henry Fellowship to Yale University, where he gained a Master's Degree in Architecture.

He is founder and chairman of Foster + Partners. Founded in London in 1967, it is one of the most innovative architecture and design practices in the world, with buildings on six continents. Over the past four decades, the practice has pioneered integrated, sustainable design solutions through a strikingly wide range of work, from urban masterplans, public infrastructure, airports, civic and cultural buildings, offices and workplaces to private houses and product design.

Norman Foster was born in Manchester in 1935. After graduating from Manchester

Foster has forged an international reputation through projects as diverse as the transformation of the Reichstag, the New German Parliament in Berlin, Chek Lap Kok international airport and the Hongkong and Shanghai Bank in Hong Kong, Commerzbank in Frankfurt, the offices of Willis Faber and Dumas in Ipswich, and the Sainsbury Centre for Visual Arts in Norwich. Since its inception, the practice has received more than 600 awards for excellence and won over 100 national and international competitions.

Recent projects include some of the world's most recognisable buildings: Beijing's new international airport, Millau Viaduct in France, Swiss Re Headquarters tower and the Great Court of the British Museum in London, Hearst Tower in New York, the Museum of Fine Arts in Boston, research centres for Stanford University in California, the sustainable Masdar City masterplan in Abu Dhabi and the Carré d'Art, Nîmes.

He became the 21st Pritzker Architecture Prize Laureate in 1999 and was awarded the Praemium Imperiale Award for Architecture in 2002. He has been awarded the American Institute of Architects Gold Medal for Architecture (1994), the Royal Gold Medal for Architecture (1983), and the Gold Medal of the French Academy of Architecture (1991). In 1990 he was granted a Knighthood in the Queen's Birthday Honours, appointed by the Queen to the Order of Merit in 1997 and in 1999 was honoured with a Life Peerage in the Queen's Birthday Honours List, as Lord Foster of Thames Bank. In 2009, he became the 29<sup>th</sup> laureate of the Prince of Asturias Award for the Arts.

# PUBLICATION

Bilingual French-English catalogue

Text by Jean-Marc Prévost, and interview between Norman Foster and Jean-Marc Prévost

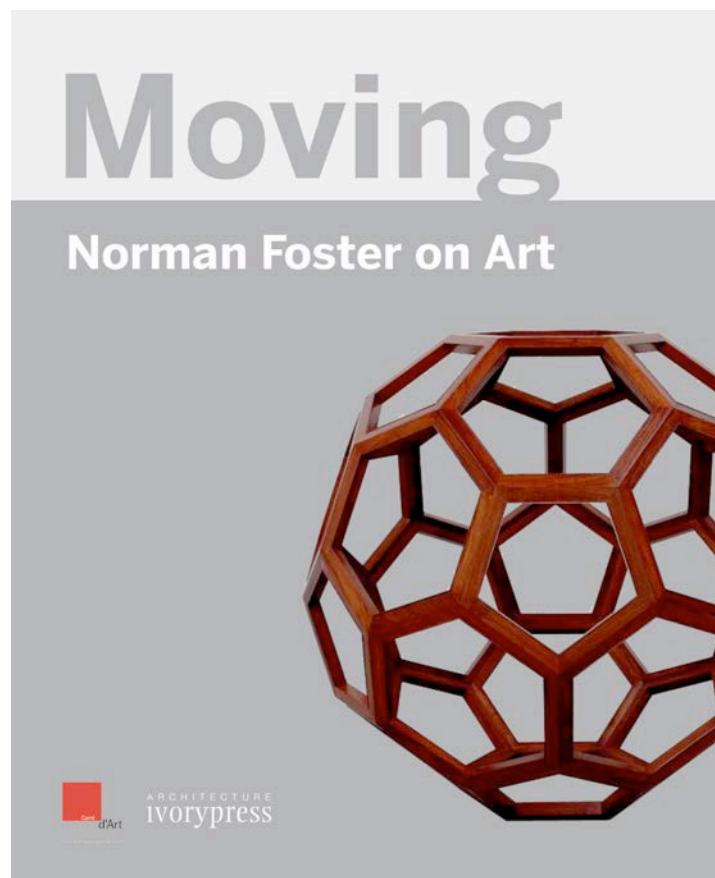
Published jointly with Ivorypress

## ***MOVING. NORMAN FOSTER ON ART***

288 pages

ca. 200 documents

Format 23,8 x 28,8 cm





# LIST OF EXHIBITED ARTISTS

## Joseph ALBERS

1888, Bottrop (Germany) – 1976, New Haven (USA)  
Josef Albers Museum, Bottrop (Germany) : [www.bottrop.de](http://www.bottrop.de)  
Albers Foundation : [www.albersfoundation.org](http://www.albersfoundation.org)

## Jonathas de ANDRADE

1982, Maceió (Brasil). Lives and works in Recife (Brasil) - [www.jonathasdeandrade.com.br](http://www.jonathasdeandrade.com.br)

## Birgir ANDRÉSSON

1955, Westmans Island (Island) – 2007 - [www.i8.is/](http://www.i8.is/)

## Michael ANDREWS

1928, Norwich (United Kingdom) – 1995, London - [www.jameshymangallery.com](http://www.jameshymangallery.com)

## Juan ASENSIO

1959, Cuenca (Spain) - [www.galeriaelviragonzalez.com/](http://www.galeriaelviragonzalez.com/)

## Miguel BARCELÓ

1957, Felanitz (Spain). Lives and works in Palma de Majorque et à Paris - [www.miquelbarcelo.info/](http://www.miquelbarcelo.info/)

## Max BILL

1908, Wintherthur (Switzerland) – 1994, Berlin - [http://fr.wikipedia.org/wiki/Max\\_Bill](http://fr.wikipedia.org/wiki/Max_Bill)

## Umberto BOCCIONI

1882, Reggio de Calabre (Italia) – 1916, Vérone - [http://en.wikipedia.org/wiki/Umberto\\_Boccioni](http://en.wikipedia.org/wiki/Umberto_Boccioni)

## Mayo BUCHER

1963, Zurich (Switzerland) - [www.mayobucher.com](http://www.mayobucher.com)

## Alexandre CALDER

1898, Philadelphia – 1976, New York - [www.calder.org/](http://www.calder.org/)

## LOS CARPINTEROS

Collective founded in 1991 in Havana (Cuba). Live and work in Havana (Cuba) and Madrid (Spain).  
Marco Antonio Castillo Valdés (Camaguey, Cuba, 1971) ; Dagoberto Rodríguez Sánchez (Caibarién, Las Villas, Cuba, 1969) & Alexandre Arrechea Jesus Zambrano (Trinidad, Las Villas, Cuba, 1970), until 2003  
- [www.loscarpinteros.net](http://www.loscarpinteros.net)

## Philippe DECRAUZAT

1974, Lausanne (Switzerland). Lives and works in Lausanne - [www.parra-romero.com/](http://www.parra-romero.com/)

## Marcel DUCHAMP

1887, Blainville-Crevon – 1968, Neuilly-sur-Seine

## Olafur ELIASSON

1967, Copenhagen. Lives and works in Copenhagen and Berlin - [www.olafureliasson.net/](http://www.olafureliasson.net/)

## **EQUIPO 57**

Collective founded in Paris in 1957 by Jorge Oteiza, Ángel Duarte, José Duarte, Juan Serrano and Agustín Ibarrola ; later joined by new members, Juan Cuenca, Néstor Basterretxea, Luis Aguilera and Francisco Aguilera Amate ; and dissolved at the end of 1961.

[http://es.wikipedia.org/wiki/Equipo\\_57](http://es.wikipedia.org/wiki/Equipo_57)

## **Dan FLAVIN**

1933, New York – 1996, New York – [http://en.wikipedia.org/wiki/Dan\\_Flavin](http://en.wikipedia.org/wiki/Dan_Flavin)

## **Bill FONTANA**

1947, Cleveland (USA). Lives and works in Berkeley (USA) et à Cologne <http://resoundings.org/>

## **Corsin FONTANA**

1944, Domat/Ems (Switzerland). Lives and works in Basel – [www.tony-wuethrich.com/](http://www.tony-wuethrich.com/)

## **John GERRARD**

1974, Dublin. Lives and works in Dublin and Wien – [www.johngerrard.net/](http://www.johngerrard.net/)

## **Alberto GIACOMETTI**

1968, St Ampa (Switzerland) – 1966, Coire (Switzerland) – [www.fondation-giacometti.fr](http://www.fondation-giacometti.fr)

## **Gotthard GRAUBNER**

1930, Erlbach (Germany). Lives and works in Düsseldorf and Berlin  
[http://en.wikipedia.org/wiki/Gotthard\\_Graubner](http://en.wikipedia.org/wiki/Gotthard_Graubner)

## **Andreas GURSKY**

1955, Leipzig (Germany). Lives and works in Düsseldorf  
[www.ateliergursky.de](http://www.ateliergursky.de)

## **Terence HAGGERTY**

1970, London. Lives and works in Berlin – [www.terryhaggerty.net](http://www.terryhaggerty.net)

## **David HOCKNEY**

1937, Bradford – [www.davidhockney.com](http://www.davidhockney.com)

## **YOON Hee Chang**

[www.yoonheechang.com/](http://www.yoonheechang.com/)

## **Lluís HORTALÀ**

1959, Girona – [www.fucares.com/eng/](http://www.fucares.com/eng/)

## **Callum INNES**

1962, Edimbourg (United Kingdom) – [www.calluminnes.com/](http://www.calluminnes.com/)

## **Prudencio IRAZABAL**

1954, Puentelarrá, Alava (Spain). Lives and works in Madrid – [www.prudencioirazabal.com](http://www.prudencioirazabal.com)

## **Hans JOSEPHSOHN**

1920, Königsberg, today Kaliningrad (Russia) – 2012, Zürich – [www.hauserwirth.com](http://www.hauserwirth.com)

**Donald JUDD**

1928, Excelsior Springs (USA) – 1994, New York – [www.juddfoundation.org/](http://www.juddfoundation.org/)

**Luisa LAMBRI**

1969, Côme (Italia). Lives and works in Los Angeles – [www.luhringaugustine.com](http://www.luhringaugustine.com)

**Daniel LERGON**

1978, Bonn (Germany). Lives and works in Berlin – <http://www.artnews.org/daniellergon>

**Sol LeWITT**

1928, Hartford (USA) – 2007, New York – [http://fr.wikipedia.org/wiki/Sol\\_LeWitt](http://fr.wikipedia.org/wiki/Sol_LeWitt)

**David MAISEL**

1961, New York. Lives and works in San Francisco – <http://davidmaisel.com/>

**Iñigo MANGLANO-OVALLE**

1961, Madrid. Lives and works in Chicago – <http://inigomanglano-ovalle.com/>

**Jason MARTIN**

1970, Jersey (USA). Lives and works in London – <http://ropac.net/>

**Henry MOORE**

1898, Castelford (United Kingdom) – 1986, Much Hadlam (United Kingdom) – [www.henry-moore.org/](http://www.henry-moore.org/)

**Juan MUÑOZ**

1953, Madrid (Spain) – 2001, Ibiza (Spain) – [http://fr.wikipedia.org/wiki/Juan\\_Mu%C3%B1oz](http://fr.wikipedia.org/wiki/Juan_Mu%C3%B1oz)

**Barbara MUNGENAST**

1960, Imst (Austria). Lives and works in Wien – [www.galeriesenn.at](http://www.galeriesenn.at)

**Nuno RAMOS**

1960, São Paulo (Brasil). Lives and works in São Paulo – [www.nunoramos.com.br](http://www.nunoramos.com.br)

**César PATERNOSTO**

1931, La Plata (Argentina). Lives and works in Ségovie (Spain)  
[www.ceciliadetorres.com/artists/focus/csar\\_paternosto](http://www.ceciliadetorres.com/artists/focus/csar_paternosto)

**Gerhard RICHTER**

1932, Dresde (Germany). Lives and works in Köln – [www.gerhard-richter.com](http://www.gerhard-richter.com)

**George RICKY**

1907, South Bend (USA) – 2002, Saint-Paul (USA) – [www.georgerickeyworks.com](http://www.georgerickeyworks.com)

**Bridget RILEY**

1931, London (United Kingdom). Lives and works in London – [www.bridgetriley.com](http://www.bridgetriley.com)

**Miguel Ángel RÍOS**

1943, San Jose Norte Catamarca (Argentina). Lives and works in Mexico and New York

**Michal ROVNER**

1957, Tel-Aviv (Israel) - <http://michalrovnerstudio.com/>

**Mark ROTHKO**

1903, Dvinsk (Lettonia) - 1970, New York

**Tomás SARACENO**

1973, San Miguel de Tucumán (Argentina). Lives and works in Francfurt - [www.tomassaraceno.com/](http://www.tomassaraceno.com/)

**Richard SERRA**

1939, San Francisco (USA). Lives and works in New York

[http://fr.wikipedia.org/wiki/Richard\\_Serra](http://fr.wikipedia.org/wiki/Richard_Serra)

**Ettore SPALLETTI**

1940, Cappelle Sul Tavo (Italia). Lives and works in Cappelle Sul Tavo (Italia) - [www.helgadealvear.com/](http://www.helgadealvear.com/)

**Pierre SOULAGES**

1919, Rodez (France). Lives and works in Sète and Paris - [www.pierre-soulages.com/](http://www.pierre-soulages.com/)

**Matias SPESCHA**

1925, Trun (Switzerland) - 2008

**William TURNER**

1775, London (United Kingdom) - 1851, Chelsea (United Kingdom)

[http://fr.wikipedia.org/wiki/Joseph\\_Mallord\\_William\\_Turner](http://fr.wikipedia.org/wiki/Joseph_Mallord_William_Turner)

**Marc VAUX**

1932, Swindon, Wiltshire (United Kingdom) - <http://jacobsongallery.com/>

**Not VITAL**

1948, Sent (Switzerland). Lives and works in Agadez (Niger) and New York - [www.notvital.ch](http://www.notvital.ch)

**Ai WEIWEI**

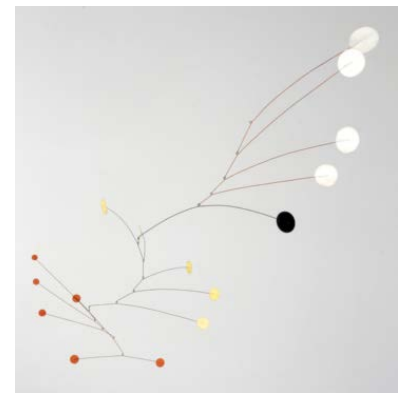
1957, Beijing (China). Lives and works in Beijing



JOSEPH ALBERS  
*Silent Adobe. Homage to the Square*, 1954  
Musée d'art moderne, St-Etienne Métropole



UMBERTO BOCCIONI  
*Formes uniques de continuité dans l'espace*, 1913. Collection particulière



ALEXANDER CALDER  
*6-5-1-4*, c. 1950  
Musée d'art moderne, St-Etienne Métropole



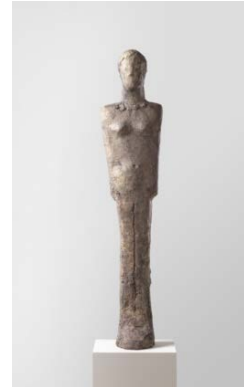
LOS CARPINTEROS  
*Cuarteto rebelde*, 2012  
Coutreys Ivorypress



ALBERTO GIACOMETTI  
*Standing Woman*, 1958-1959  
Robert & Lisa Sainsbury Collection, Sainsbury  
Centre for Visual Arts, University of East Anglia, UK



ANDREAS GURSKY  
*Bangkok II*, 2007  
Courtesy Sprüth Magers  
Berlin London



HANS JOSEPHSOHN  
*Untitled (Miriam)*, 1953  
Collection particulière.  
Courtesy Hauser & Wirth.



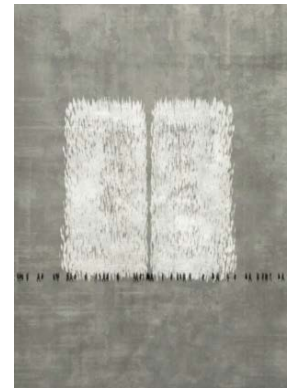
INIGO MANGLANO-OVALLE  
*Bird in Space Prototype for Mach 10 Hypervelocity Test*, 2012  
Court. de l'artiste & Christopher Grimes  
Gallery, Santa Monica



MIGUEL ANGEL RIOS  
*Love*, 2005  
Collection particulière



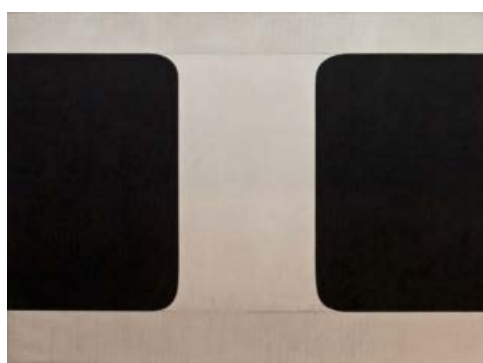
MARK ROTHKO  
*Untitled*, 1970  
Coll. Christopher Rothko



MICHAL ROVNER  
*Current-3*, 2012  
Courtesy of the artist &  
Pace Gallery New York, London



PIERRE SOULAGES  
*Peinture*, 222 x 222 cm, 1 septembre 2001,  
2001. Musée Fabre de Montpellier Agglomération



MATIAS SPESCHA  
*Sans titre*, 1991. Musée régional d'art  
contemporain Languedoc-Roussillon, Sérignan



AI WEIWEI  
*Untitled*, 2010  
Courtesy Ivorypress

## PRACTICAL INFORMATIONS

Open from Tuesday to Sunday inclusive - From 10 a.m. to 6 p.m.  
*Exceptional opening on Thursdays in July and August until 21h*

*During the months of July and August and all weekends in May, June and September, mediators will accompany visitors in the exhibition.*

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  
Email : [info@carreartmusee.com](mailto:info@carreartmusee.com). Website : <http://carreartmusee.nimes.fr>

### Admission rates

**Individuals :** Full rate : 8 € (exhibition only) ; 10 € (entrance and guided tour)  
**Groups :** Reduced rate: 5,50 € (exhibition only) ; 7,50 € (entrance and guided tour)

### 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)  
- May, June, September : Saturdays and Sundays at 3.30 p.m.  
- July, August : each days at 3.30 p.m.  
- Free admission for all on the first Sunday of each month with additional tours at 3 p.m.

**Groups** (single rate for the guided tour service : 75 €)  
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, on the first Wednesday of the month  
Reception at Carré d'Art on the first floor, no prior booking required

## CARRE D'ART AT 20 OTHER EVENTS

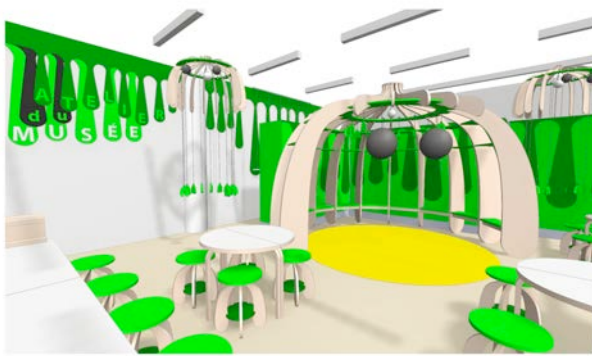
### THE COLLECTION EXTRA MUROS

The Museum of Contemporary Art is being temporarily relocated for the duration of the Norman Foster show.

From the end of June until September a selection of works are to be installed across other cultural venues in the town:

- The Musée des Beaux-Arts will be presenting a selection of works that are in resonance with its own collections
- The Ecole des Beaux-Arts will be presenting a selection of works
- The Musée du Vieux Nîmes will also be housing a number of works

### « PETITE POUSSE » - THE CHILDREN'S WORKSHOP REVISED BY MATALI CRASSET



Carré d'art-Musée d'art contemporain de Nîmes has given matali crasset carte blanche to design the children's workshop space, viewing it as an ephemeral installation. matali crasset based this project on a postulate: starting out from a form, to devise and imagine a world.

"A kind of ridge, a comma in two, becomes the brick of a three-dimensional universe. It is a tool for developing an imaginary and constructing the space. Produced on various scales, it serves by turns to build the structure of a stool, a shelter, a mobile... This is an imaginary system thought out as an open universe. The space hinges around two areas: the square, and in it a small greenhouse filled with imaginary plants and which makes a call from the lobby; in the middle, the mummy weeping willow, a space to come together and be protected for activities or settle down with a book. And all around, the little shoots pollinizing the space and making it open to change. A tribute to the energy of nature and to springtime. A vivacious structure to release one's creativeness."

matali crasset is by training an industrial designer. At the beginning of 2000, after her initial experience with Denis Santachiara Italy and with Philippe Starck in France. She considers design to be research. Like her symbolic work, focused on hospitality, "Quand Jim monte à Paris" (*When Jim goes up to Paris*), is based on a mere visual and conscious perception which she invents another relation to the everyday space and objects. Her work revolves around searching for new coordination processes and formulating new logics in life. She defines this search as an accompaniment towards the contemporary. matali crasset works with a variety of actors, just as easily with the curious craftsman as with an individual in search of a new life scenario, with the industrialist ready to experiment as with the hotelier who wants to develop a new concept (Hi Hotel in Nice or Dar Hi à Nefta), with a small rural commune which wants to develop its cultural and social dynamism or the museum which wants to be transformed (SM's in s'Hertogenbosch in the Netherlands). Always in search of new territories to explore, she collaborates with eclectic worlds, from crafts to electronic music, from the textiles industry to fair trade, realising projects in set design, furniture, architecture, graphics, collaborations with artists, and so on such as with artists (Peter Halley), with young furniture-making companies, as well as with municipalities and communes... <http://www.matalicrasset.com>

# CARRE D'ART-LIBRARY

*Livresque des profondeurs : an unusual anthology of the library reserve collection*

Exhibition May 3rd to September 15th 2013



*Le songe de Poliphile, François Columna, 1546*

Salle d'exposition Soleil Noir - Niveau -1

Tuesday to Saturday from 10 a.m. to 6 p.m.

Press Contact :

- Anne Calvini, Attachée de presse de la Ville de Nîmes : + 33 (0)4.66.76.70.36
- Evelyne Bret, Conservateur responsable du pôle Patrimoine : + 33 (0)4.66.76.35.19

Carré d'art vessel is hiding four levels under its waterline, three of which are inaccessible to the public, being occupied by the museum workshops and the reserve collections of the town archives and of the library. Like oceanographers, librarians have explored these sea beds, not yet completely mapped, in order to bring up amazing pieces to the surface: precious pearls, strange species, buried treasures or wrecks from a vanished universe.

The exhibits, most of them shown for the very first time, will provide surprise and emotion: giant or microscopic books, gold embossed papers or human skin, first colour prints, masterpieces of illumination or engraving, fanciful imprints, rare languages, licentious books, juicy annotations, luxury or funny marks of ownership...

The discovery of originals will be continued, or led to, by the exploring of digital facsimiles, which will be manipulable, using a large touch-screen table, and which will be video projected on a wide screen in Carré d'art atrium.

The abyss are known to be silent. However, going close to the display windows and cases, the visitor will be able to hear, captured by the highly sensitive ear of Daniel Martin-Borret, the mysterious and enchanting voice of books. Their spirit may go to head...



# FORTHCOMING EXHIBITION

## STAN DOUGLAS

11<sup>th</sup> October 2013 – 12<sup>th</sup> January 2014 (dates subject to confirmation)



*Shoes, 1947, 2010, from the sery Midcentury Studio*

Courtesy of the artist and David Zwirner Gallery. © S. Douglas

Since the late eighties, Stan Douglas has been producing films, photographs and installations that reinvestigate certain places and events from the past. He is as happy using the new image-making technologies as with applying obsolete techniques while taking over the codes already used in the cinema, television and press photography.

The Carré d'Art exhibition will be showing a new video installation based on the well-known novel by Joseph Conrad, *The Secret Agent*, and accompanied by two recent series of photographs, *Mid Century Studio* and *Disco Angola*. Topics will include photojournalism, the rhetoric of the reportage, documentary fiction, the media and the future of the news show.

Stan Douglas has held numerous exhibitions, including recently at the Power Plant in Toronto, at the Staatgalerie in Stuttgart, and at the Secession in Vienna, and has featured in three Venice biennales and three Documentas.

This exhibition is presented in partnership with the Canadian Cultural Centre, Paris



Centre  
culturel canadien  
Paris