



PROJECT ROOM  
**A DESIRE FOR  
ARCHAEOLOGY**

PERSPECTIVES ON THE FUTURE

Thu Van Tran, *Les pieds de la république*, detail, 2017. Courtesy of the artist and Meessen De Clercq, Brussels @ Thu Van Tran

CARRÉ D'ART - NÎMES  
12 APRIL - 4 NOVEMBER 2018

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# PRESENTATION OF THE EXHIBITION

THIS EXHIBITION HAS BEEN CONCEIVED TO COINCIDE WITH THE OPENING OF  
THE MUSÉE DE LA ROMANITÉ IN NÎMES IN JUNE 2018.

The exhibition will feature four artists whose works are broadly inspired by archaeology. Many artists today are producing works based on research into the notion of archives and memory as a way of questioning ideas of historical truth. If archaeology is traditionally associated with the discovery of objects such as architectural ruins or sculptures, what can be said today about the archaeology of images?

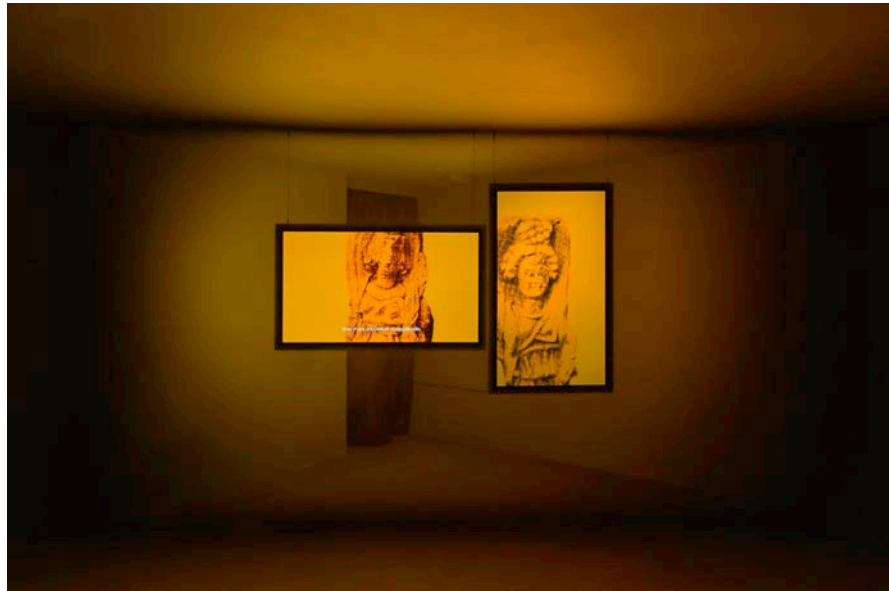
The artists featured here reflect on the need to do such archaeological work. The corpus of this archaeology is not constituted by material objects but by images, archives, gestures and narratives. To look at the past is often synonymous with the construction of narratives. These become particularly visible in the conception of museographic sequences that suggest the possibility of a historical truth. The interest of these artists is driven by a critical approach that seeks to shed light on the present. The works exhibited here evoke the aesthetic of ruins, the issues of representation, the current conflicts in the Middle East and the rereading of colonialist discourses.

Exhibition curated by: Jean-Marc Prevost

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## Baris Dogrusöz

This artist has chosen to consider Europos Doura, a cosmopolitan city located in today's Syria. Starting in the 3rd century BC, and for over five hundred years, this city was notable for its religious, linguistic and cultural diversity. Besieged by the Persians and later abandoned, it remained partly buried under sand until it was rediscovered in the 20th century. This video installation presents a study of the archaeological site in which burial can be viewed as a strategy of resistance and conservation echoing the destruction suffered by monuments in certain parts of the world.



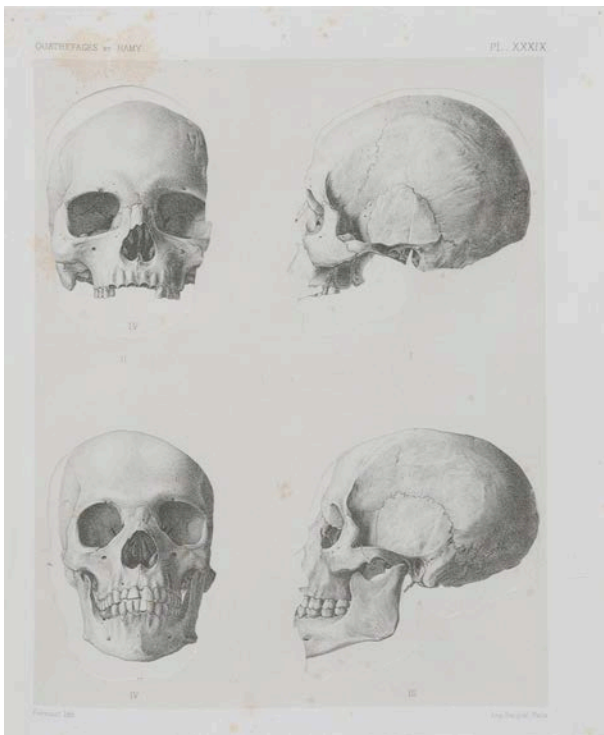
*Europos Dura Project – A relational excavation, 2017*  
Prelude & Movement IV : The Sand Storm and the Oblivion  
Video installation. HD. 8'11"  
© B. Dogrusoz

Born 1978 in Istanbul, Turkey

Lives and works in Beirut

## Asier Mendizabal

Asier Mendizabal reflects on the relations between form, discourse and ideology based on the archaeological and ethnographic collection of the Museum of Pre-Columbian Art in Quito, which was built up in the post-colonial period. He refers to the writings of Paul Rivet, who, at the turn of the 20th century, began what was known as the Second French Geodesic Mission in Ecuador. The artist reuses images found in the publications of the day, subtly changing the outlines of the vases and skulls they represent as a way of questioning the legitimacy of forms of representation and classification.



*Geodesia y antropometria (crania ethnica)*, 2016  
Collage, 30 x 25 cm  
Courtesy ProjecteSD, Barcelone  
Photo R. Ruiz. © A. Mendizabal



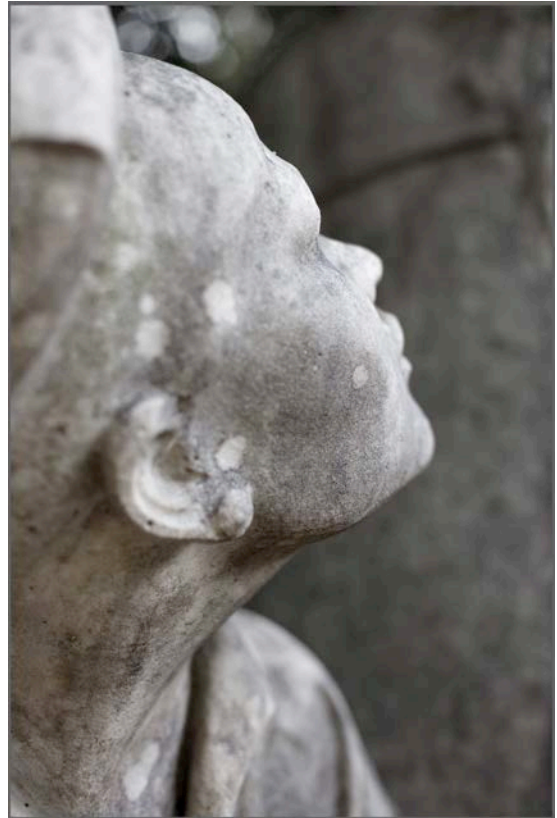
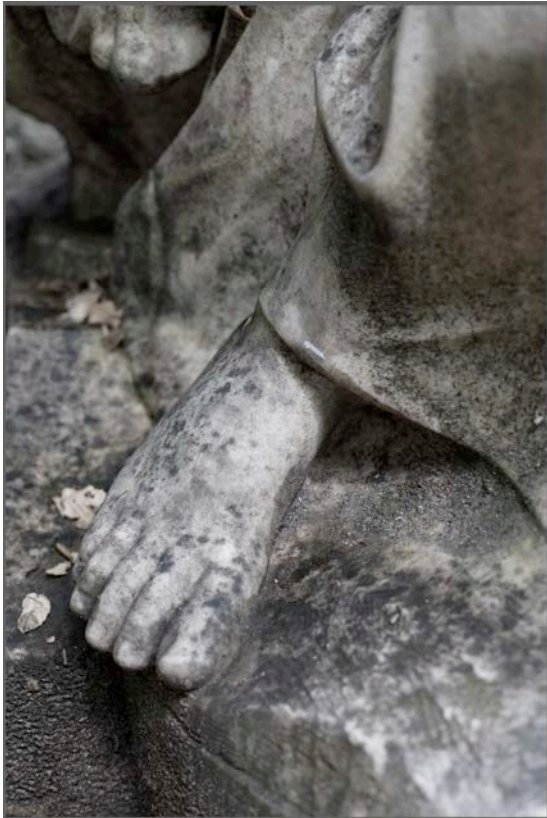
*Geodesia y antropometria (vasijas)*, 2016  
Collage, 83,5 x 64 cm  
Courtesy ProjecteSD, Barcelone  
Photo R. Ruiz. © A. Mendizabal

Born 1973 in Ordizia, Spain

Lives and works in Bilbao

## Thu Van Tran

In her *Les Pieds de la République* project, Thu Van Tran photographed a monument to the City of Paris, celebrating French colonial expansion. Completed in 1920, this sculpture was left in front of the Palais des Colonies at Porte de Vincennes after the colonial exhibition of 1931. It was later relegated to a spot in the Jardin Tropical in Nogent-sur-Marne, as were many other vestiges from the pavilions of the colonized countries. A historical testament, the monument which is now a ruin from France's colonial past is today being appropriated in various ways by local inhabitants who may or may not be aware of its historical dimension and symbolic import.



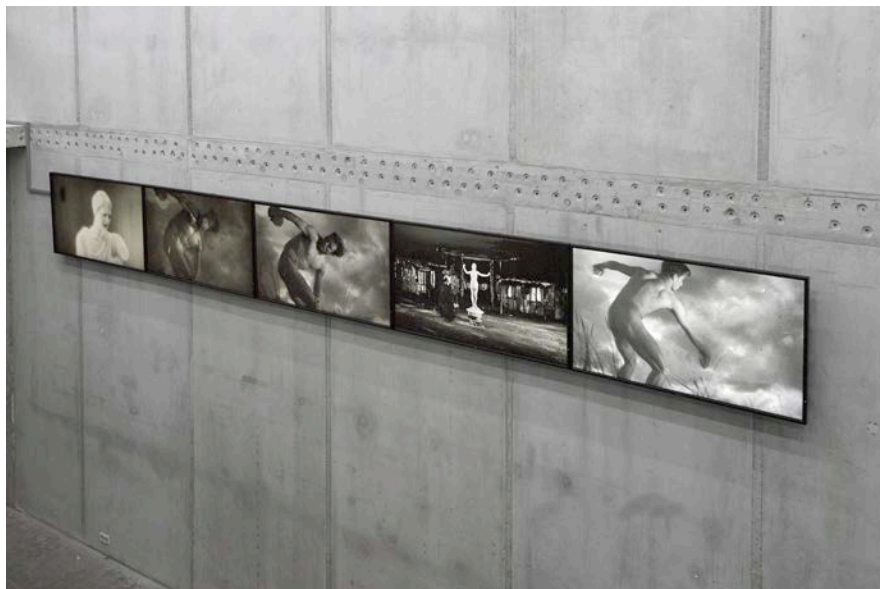
*Les Pieds de la République*, 2017  
Print on Baryta paper, 61,7 x 41,7 cm  
Courtesy of the artist and Meessen De Clercq, Brussels  
© T. Van Tran

Born 1979 in Vietnam  
Lives and works in France



## Clemens Von Wedemeyer

In *The Beginning – Living Figures Dying* Clemens Von Wedemeyer constructs a short history of Greek and Roman sculpture in the cinema by replaying the demiurgic creation of human figures. In this work we see the application of the artifices and spectacular effects whereby cinema constructs fantasies but also demons and enemies. The work is about the political dimension of sculpture, both its power of representation and the desire for destruction revealing cinema as a battlefield.



*The Beginning. Living Figures dying*, 2013

Video installation. HD. 18'

View of the installation at KOW, Berlin, 2015. Photo Ladislav Zajac

Courtesy KOW, Berlin & Galerie Jocelyn Wolff, Paris

© C. von Wedemeyer

Born 1974 in Göttingen, Germany

Lives and works in Berlin