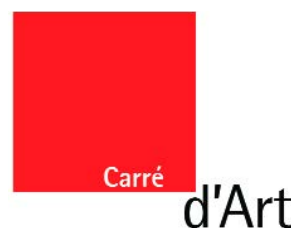




**PRESS KIT**

**PETER FRIEDL**  
*TEATRO*

**CARRÉ D'ART-NÎMES. OCTOBER 25, 2019-MARCH 1, 2020**



Musée d'art contemporain de Nîmes

## PRESS KIT

**PETER FRIEDL**

*TEATRO*

**Carré d'Art-Musée d'art contemporain de Nîmes**  
**Exhibition from October 25, 2019 to March 1, 2020**

**Curator: Jean-Marc Prevost**

### **Summary**

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High resolution visuals and press kits can be uploaded from the Press section of our website:  
<http://carreartmusee.com/fr/espace-presse/>

**Press Contact: Delphine Verrières-Gaultier – Carré d'Art**  
Tel. : +33 (0)4 66 76 35 77 – Email : [communication@carreartmusee.com](mailto:communication@carreartmusee.com)  
Website : [www.carreartmusee.com/en/](http://www.carreartmusee.com/en/)



## THE EXHIBITION

Peter Friedl works with a variety of media, genres and forms of display. In pursuit of new models of narration, his projects explore the construction of history and concepts.

The exhibition *Teatro* highlights Friedl's aesthetics of critical intimacy and focuses on recurring themes in his oeuvre: model, language, translation, theatricality. One of the centerpieces is the film installation *Report* (2016), which was first presented at documenta 14 (2017). On the empty stage of the National Theater in Athens, actors of various origins and backgrounds recite excerpts from Franz Kafka's short story *A Report to an Academy* in their mother tongue or a language of their choice. Current forms of migration and diaspora are mirrored in Kafka's parable on assimilation and mimesis. Friedl's cinematographically complex work examines the permeability of language and identity boundaries.

*Rehousing* (2012–19) consists of architectural models, each of which reflects history, politics, biographies, and ideologies. They are, in Friedl's own words, "case studies for the mental geography of an alternative modernity." The series comprises the artist's childhood home in Austria; Martin Heidegger's cabin in the Black Forest; the private residence of Ho Chi Minh in Hanoi; a slave hut on the Evergreen plantation in Louisiana; Winnie and Nelson Mandela's former home in Soweto, South Africa; and a container house from a refugee camp in Jordan, among others.

*Teatro* also features older works such as *Dummy* (1997), a video produced for documenta X, and the long-term project *Theory of Justice* (1992–2010). Both address different fictions of justice. Inspired by traditional forms of puppet theater, *Teatro Popular* (2016–17) presents an idiosyncratic cast of characters from the Lusophone World.

Two of the artist's works, *The Dramatist (Black Hamlet, Crazy Henry, Giulia, Toussaint)* (2013) and *The Children* (2009), along with a series of drawings, are part of Carré d'Art's permanent collections.

## PUBLICATION

The exhibition will be accompanied by a book co-edited with Hatje Cantz

Texts by Philippe-Alain Michaud, Mischa Twitchin, interview of the artist with Claire Tancons.

Bilingual English / French

96 pages, soft cover

## EXTRACTS FROM THE CATALOG

### Portrait of the Artist as a Dramatist - A Conversation with Peter Friedl

Claire Tancons

[...]

**Claire Tancons:** I'm interested in the invisible hand behind the many stages you provide for your works. Let's start with *The Dramatist (Black Hamlet, Crazy Henry, Giulia, Toussaint)* (2013), in which four handcrafted marionettes from different overlapping periods are found wanting. Gramsci's wife, Julia Schucht, stands for love and resistance in Fascist Italy; Henry Ford embodies the apex of classic American capitalism; black Hamlet comes from pre-Apartheid South Africa. And Toussaint L'Ouverture, the leader of the Haitian Revolution, belongs to another century entirely.

**Peter Friedl:** All together they are the dramatis personae of an unwritten plot. Giulia and Henry Ford were contemporaries, as was John Chavafambira, the Manyika *nganga* and protagonist of the first African psychoanalytic study in Wulf Sachs's *Black Hamlet*. Long-lived Henry Ford, who once said that history is bunk, was of course much older. It's an idiosyncratic Gang of Four. And Toussaint L'Ouverture, the hero behind one of the revolutions I like most, is the undead. There's also another group of three marionettes, *The Dramatist (Anne, Blind Boy, Koba)* (2016)—a dysfunctional family of sorts. Anne Bonny, one of the most famous female pirates of all times, was Irish and operated in the Caribbean. Koba is young Joseph Stalin, who during his years in Tbilisi adopted his nickname from Alexander Kazbegi's novel *The Patricide*. The blind boy is me, but he's also a character of Edward Gordon Craig's series of puppet plays. I'm floating through lives and times, but I don't think this is so unusual. Nothing is more forced upon us than belonging to a certain time. Achrony or anachrony makes more sense. When it comes to the past, especially in theater, shortcuts known as actualization are very common. I prefer distance. I like to look at old things in a museum. I even like theater as a museum.

**CT:** The overarching title of your solo show, *Teatro*, suggests that you're the dramatist here. Is staging theater inside a museum your way of supplanting it?

**PF:** I just take up certain elements from the history of theater and theatricality and look closer at the museum's alienation effects. To exhibit something is never normal; to exhibit history is even more problematic. The interesting thing about the past is precisely that it's a foreign country; they do things differently there—yet, at the same time it doesn't look so different. It's this mobility or potentiality that I'm interested in. I don't see how something could be given any more value by selfishly classifying it as contemporary. You don't have to go so far to consider something more beautiful, more intelligent, and greater just because it belongs to the past. It's often lost, and nobody will get it back. This is one extreme. On the other hand, you can think that people in the past also loved and mourned, and the difference doesn't look so desperate then. Despite the fact that they had a completely different historical fate. As an artist you don't have to worry too much about any of this; it's your material. I like to wander many possible streets on different levels. The notion of the archaeologist can quickly become a melancholic cliché, but it does have its merits. We're used to calling Walter Benjamin an archaeologist of modernity. For Freud, the unconscious was timeless and unchangeable, like a landscape of ruins. Ancient Rome, with its layers of architectural remains, was his model for the modern psyche. You dig a hole somewhere and discover another city. You dig a little more and you find yourself in another epoch. When you stay in front of all these different layers, simultaneously in space and time: this is how I am in history.

**CT:** Is your sense of a lost past reflected in certain forms of absence?

**PF:** The past isn't lost. The past is part of the present. Or I could also say: there is no present.

**CT:** How does absence manifest formally in a work like *The Dramatist*?

**PF:** There is no performance and there is no puppeteer. It's like freezing a specific situation: the moment before or after a performance. The performance itself is omitted, which is, of course, a very conscious decision. In fact, I hate the dictate of immediacy. The theatrical in art became prominent once as a form of resistance against a certain understanding or misunderstanding of modernism. A lot of arguments seem to be based on relatively unproved theorems and assumptions, for example, the way in which theatrical space and time are relational—in relation to the viewer. Or immediacy as opposed to the distance that separates thought and speech, purity as opposed to an impure theatricality. One can say that performance is a sort of rebirth of the Passion, without a script. The fact that in theater speech creates space must have been a lure to visual artists, around 1917. But I'm not aiming at restaging the Quarrel of the Ancients and the Moderns. Actually, I'm starting to develop more sympathy for certain positions and ideas attributed to more backward or dogmatic forms of classical modernism. Impurity isn't necessarily more subversive than purity. The rather melancholic or classical atmosphere that I'm trying to create has a lot to do with my desire to start from an aesthetic-historical situation where certain things already coexist in a kind of synthesis. From there, I want to push everything toward openness by means of various genres in order to find other forms of narration. *The Dramatist* doesn't have much to do with any romantic ideas of paradise lost or regained as far as the famous essay "On the Marionette Theater" by Heinrich von Kleist or Craig's *über-marionette and Drama for Fools* are concerned. My question is how such a configuration—through aesthetic contemplation—can open another way of thinking about history differently. It bothers me when context gets reduced to mere text. Of course, if you don't know the four characters at all you can ask: where's the text? How much text do I need to decipher it? But this problem occurs in front of any phenomena. Immediacy is no salvation. The theatrical helps to at once enforce and mitigate the erratic aspects in my work.

**CT:** In *Report* (2016) you staged a largely amateur cast, dressed in their everyday clothes, reciting excerpts from Franz Kafka's "A Report to an Academy" (1917) on an empty stage stripped down to the firewalls. The twenty-four actors speak in their native tongue or in a language of their choice: Arabic, Dari, English, French, Greek, Kurdish, Russian, or Swahili. With the exception of Maria Kallimani, a well-known Greek actress, who chose to speak in English, they share complex histories of migration, exile, and displacement. Yet, *Report* is not "about" the so-called migrant crisis in the Mediterranean.

**PF:** *Report* mirrors a specific historical situation when art about refugees and migrants started to abound. I wanted to put an end to the bad habit that artists and the art world have to permanently run after world crises. They should pay for it. As Godard once said with regard to *Apocalypse Now*: Coppola should have paid Nixon something since all his ideas about Vietnam came from Nixon, not from anywhere else. So I wanted to offer one of my classical solutions. As much as the actors or participants in *Report* are part of global migration movements, being a migrant or a refugee isn't a profession. I also try to bypass the question of exploitation. There's always some sort of exploitation in art. Or you are exploiting the Passion of Jesus Christ when you make a religious painting, or you are exploiting colonial history, your own family, and your love stories.

**CT:** If no material can escape exploitation, how much distance do you have to establish between yourself, your material, and your work?

**PF:** I feel like the aesthetic material at disposal today is rather mediocre, but there's nothing else, so I try to find my way through it. Clearly, I didn't want to focus on the TV news stories about migrants that you get when you put a camera in front of someone who just survived a dreadful passage across the Mediterranean, who maybe saw his friends or kids dying and, with tears in the eyes, and in another

language, says something that's considered authentic. This is just pornography. Choosing Kafka's "A Report to an Academy" as if it were a biblical text in various translations, a canonical text that isn't even my favorite text, was a typical way-out scenario. How can I understand someone if I don't know their language? *Report* is about shared fatigue. I had the feeling that it was time to put an end to documentary truism. But again, this isn't too ideological. From time to time, one has to equilibrate things differently. The history of filmic images starts with fiction and documentary coming together from the very beginning. The Lumière brothers knew that to film a street scene in Paris, they had to find a certain angle if they wanted to capture a movement in its entirety, on a limited reel. A film lasted two minutes in 1896; now, it's two hours. I remember a slightly anachronistic TV documentary that Éric Rohmer did in 1968. He invited Jean Renoir and Henri Langlois to talk about Louis Lumière. It's interesting to see such a sublime film director as Renoir indulging in "I still remember" anecdotes, whereas Langlois insists on the political and artistic choices behind that kind of filming. If you look at things differently, they suddenly become a bit strange or look a little odd. This is how I regard working with genre. Genre means that you put parentheses around something; you exhibit it. That's exactly what I like about the museum: it decontextualizes. If you're concerned about the correct context, you can always try to reconstruct it. That's easy. I'm interested in how narration works, and my use of the theatrical has very much to do with being conscious of the fact that narrating history is always problematic.

**CT:** Historically, theater has been the arena where politics is being examined. Thinking now of *Teatro (Report)* (2016–17), a model of the National Theatre in Athens, which you used as location for the film, I wonder if you believe in theater as an adequate place for the representation of democracy.

**PF:** I don't know much about representing democracy. In my view, theater's impuissance is evident. Once it had lost its significance as a place to debate power to cinema, then to television, and finally to all other screens, the tricks and methods of theater have become available to everyone. If at all, my theater model is haunted by other ghosts coming from the esoteric part of Renaissance philosophy. I'm referring to Giulio Camillo's *L'idea del teatro* or to Fludd's *Theatrum Orbi*, but not to Greece as the cradle of democracy and tragedy. Sure, the Acropolis is just a short walk from the National Theatre where the scenes of *Report* were shot. The classicist National Theatre was built by the German architect Ernst Ziller and opened in 1901. Usually, you wouldn't see the people I invited on stage there.

[...]

# BIOGRAPHY

Peter Friedl (b. 1960) is an artist based in Berlin. His work has been exhibited worldwide, including at Museo Nacional Centro de Arte Reina Sofía, Madrid; MoMA PS1, New York City; Centre Pompidou, Paris; Walker Art Center, Minneapolis; Van Abbemuseum, Eindhoven; Hamburger Kunsthalle; Museum of Modern Art, Moscow; and Museo Tamayo, Mexico City.

He has participated in documenta 10, 12, and 14 (1997, 2007, 2017); the 48th and 56th Venice Biennale (1999, 2015); the 3rd Berlin Biennial for Contemporary Art (2004); Manifesta 7, Trento (2008); the 7th Gwangju Biennale (2008); the 28th Bienal de São Paulo (2008); *La Triennale*, Paris (2012); the Taipei Biennial (2012, 2016); the 10th Shanghai Biennale (2014); the 1st Anren Biennale (2017); and Sharjah Biennial 14 (2019).

Selected solo exhibitions include *luttésdesclasses*, Institut d'art contemporain, Villeurbanne (2002); *OUT OF THE SHADOWS*, Witte de With, Center for Contemporary Art, Rotterdam (2004); *Work 1964–2006*, Museu d'Art Contemporani de Barcelona; Miami Art Central, Miami; Musée d'Art Contemporain, Marseille (2006–07); *Blow Job*, Extra City Kunsthall, Antwerp (2008); *Working*, Kunsthalle Basel (2008); *Peter Friedl*, Sala Rekalde, Bilbao (2010); *The Dramatist*, Artspace, Auckland, (2014); *The Diaries*, Grazer Kunstverein, Graz (2016); *Teatro Popular*, Lumiar Cité, Lisbon (2017); and *Teatro*, Kunsthalle Wien, Vienna (2019), in cooperation with Carré d'Art – Musée d'art contemporain de Nîmes.

## **Collections (selection)**

Carré d'Art–Musée d'art contemporain de Nîmes, Nîmes.  
Castello di Rivoli, Museo d'Arte Contemporanea, Turin.  
Centre Georges Pompidou–Musée national d'art moderne, Paris.  
Centre national des arts plastiques (CNAP), Paris.  
Centro Andaluz de Arte Contemporáneo (CAAC), Seville.  
Collection Philippe Méaille, Tiercé.  
Collezione Enea Righi, Bologne.  
Collezione La Gaia, Busca.  
Collezione Marco e Luisa Rossi, Turin.  
Congress Center, Hambourg.  
Frac Nord–Pas de Calais, Dunkerque.  
Generali Foundation, Vienna.  
Hamburg Institute for Social Research, Hamburg.  
Hamburger Kunsthalle, Hamburg.  
Institut d'art contemporain Villeurbanne/Rhône-Alpes, Villeurbanne.  
Kadist Art Foundation, Paris.  
Landesgalerie am Oberösterreichischen Landesmuseum, Linz.  
MAK–Austrian Museum of Applied Arts/Contemporary Art, Vienna.  
Mamco–Musée d'art moderne et contemporain, Genève.  
MUSA–Museum Start Gallery Artothek, Vienna.  
Musée d'art contemporain, Marseille.  
Musée des Beaux-Arts de Nantes, Nantes.  
Museion–Museum for Modern and Contemporary Art, Bolzano.  
Museo Nacional Centro de Arte Reina Sofía, Madrid.  
Museu d'Art Contemporani de Barcelona (MACBA), Barcelona.  
Sammlung Falckenberg, Hamburg.  
The Margulies Collection, Miami.  
The Walther Collection, Neu-Ulm.  
Vanhaerents Art Collection, Brussels.  
Walker Art Center, Minneapolis.

# LIST OF WORKS IN THE EXHIBITION

## VIDEOS

**Dummy**, 1997, video, loop, 4:3, 0'32". Courtesy of the artist ; Guido Costa Projects, Turin ; Galerie Erna Hecey, Luxembourg ; Nicolas Krupp Galerie, Basel.

**Tiger oder Löwe**, 2000, video, loop, 4:3, 1'05". Courtesy of the artist ; Guido Costa Projects, Turin ; Galerie Erna Hecey, Luxembourg ; Nicolas Krupp Galerie, Basel.

**Liberty City**, 2007, video, loop, 4:3, 1'11". Courtesy of the artist ; Guido Costa Projects, Turin ; Galerie Erna Hecey, Luxembourg ; Nicolas Krupp Galerie, Basel.

**The Children**, 2009, video, loop, 4:3, 2'12". Collection Carré d'Art-Musée d'art contemporain, Nîmes.

**Study for Social Dreaming**, 2014–17, video, loop, 16:9, 28'50". Courtesy of the artist ; Guido Costa Projects, Turin ; Galerie Erna Hecey, Luxembourg ; Nicolas Krupp Galerie, Basel.

**Report**, 2016, video installation, 16:9, 32'03". Courtesy of the artist ; Guido Costa Projects, Turin ; Galerie Erna Hecey, Luxembourg ; Nicolas Krupp Galerie, Basel.

## INSTALLATIONS

**Theory of Justice**, 1992–2010, installation with 16 showcases including newspaper clippings, 100 x 160 x 72 cm each. Museo Nacional Centro de Arte Reina Sofia, Madrid.

**Peter Friedl**, 1998, 13 animal costumes in fabrics, clothes, mixed technique, 13 costumes: Lion, 4 elements; Gorilla, 1 element; Unicorn, 2 elements; Crocodile, 1 element; Duck, 1 item; Ostrich, 1 item; Giraffe, 1 item; Blue Bear, 4 elements; Cat, 2 elements; White bird, 1 element; Donkey, 1 element; Penguin, 2 elements; Kangaroo, 1 element; yellow gymnastic ball. Variable dimensions. Collection La Gaia, Busca, Italy.

**The Dramatist (Black Hamlet, Crazy Henry, Giulia, Toussaint)**, 2013, wood, metal, fabric, leather, glass, hair, straw, oil painting and nylon thread. Collection Carré d'Art-Musée d'art contemporain, Nîmes

**Teatro Popular**, 2016–17, 4 "barracas": 190 x 100 x 100 cm (2x), 180 x 90 x 90 cm, 180 x 100 x 100 cm; wood, aluminum, tissue. 22 puppets glove, mixed media, variable dimensions (ca. 40–50 cm each). Courtesy of the artist.

**Teatro (Report)**, 2016–18, oak, plywood, brass, Plexiglas, polyurethane, polystyrene resin, puc, stainless steel, digital prints, neodymium magnets, acrylic paint, 185 x 119 x 84 cm. Courtesy of the artist & Guido Costa Projects.

**No prey, no pay**, 2018–19, 7 wooden pedestals, 1 flag, pirate costumes, mixed media, variable dimensions: King Death, Black Caesar, Hunt the Squirrel, Dragon Lady, Joice, Chocolat, Little Ben. Courtesy of the artist.

## REHOUSING

**Gründbergstraße 22**, 2012, MDF, brass, Plexiglas, PVC, polyurethane resin, wood, acrylic paint, 23.7 x 36.5 x 21.5 cm, table : steel, plywood, acrylic paint, 100 x 60 x 60 cm. Collection Marco Rossi, Torino.

**Uncle Ho**, 2012, PVC, polyurethane resin, wood, acrylic paint, 20.4 x 32 x 24.5 cm, table : steel, plywood, acrylic paint, 100 x 60 x 60 cm. Collection Marco Rossi, Torino.

**Villa tropicale**, 2012–13, MDF, PVC, brass, Plexiglas, acrylic paint, 14 x 26.7 x 21.4 cm, table : steel, plywood, acrylic paint, 100 x 60 x 60 cm. Collection Marco Rossi, Torino.

**Evergreen**, 2013, wood, polyurethane resin, acrylic paint, 23.2 x 30.5 x 23.2 cm, table : steel, plywood, acrylic paint, 100 x 60 x 60 cm. Collection Marco Rossi, Torino.



*Heidegger*, 2014, MDF, brass, Plexiglas, PVC, polyurethane resin, wood, acrylic paint, 22.5 x 26 x 36 cm, table : steel, plywood, acrylic paint, 100 x 60 x 60 cm. Collection Marco Rossi, Torino.

*Oranienplatz*, 2014, MDF, polypropylene, PVC, wood, acrylic paint, 19 x 22 x 30 cm, table : steel, plywood, acrylic paint, 100 x 60 x 60 cm. Collection Marco Rossi, Torino.

*101*, 2016, ABS, polyurethane resin, PVC, stainless steel, wood, acrylic paint, 21 x 30 x 24 cm, table : steel, plywood, acrylic paint, 100 x 60 x 60 cm. Nicolas Krupp Galerie, Basel.

*Azraq*, 2016, MDF, Plexiglas, polystyrene, polyurethane resin, PVC, wood, acrylic paint, 16 x 31 x 22 cm, table : steel, plywood, acrylic paint, 100 x 60 x 60 cm. Nicolas Krupp Galerie, Basel.

*Dome*, 2016, MDF, Plexiglas, polyurethane resin, PVC, wood, acrylic paint, 18 x 45.5 x 45.5 cm, table : steel, plywood, acrylic paint, 100 x 60 x 60 cm. Nicolas Krupp Galerie, Basel.

*Holdout*, 2016, MDF, Plexiglas, polystyrene, polyurethane resin, PVC, watercolor, acrylic paint, 27,5 x 13 x 30 cm, table : steel, plywood, acrylic paint, 100 x 60 x 60 cm. Nicolas Krupp Galerie, Basel.

*Amona*, 2018-19, MDF, Plexiglas, polyurethane resin, PVC, stainless steel, styrene, acrylic paint, 11.3 x 33.3 x 10.5 cm, table : steel, plywood, acrylic paint, 100 x 60 x 60 cm. Courtesy of the artist.

*8115 Vilakazi Street*, 2018-19, formica, wood, MDF, brass, Plexiglas, polyurethane resin, PVC, acrylic paint, 11.5 x 34.4 x 26 cm, table : steel, plywood, acrylic paint, 100 x 60 x 60 cm. Courtesy of the artist.

*German Village*, 2014-15, MDF, Plexiglas, PVC, polyurethane resin, wood, acrylic paint, 34.5 x 90.5 x 57.5 cm, table : steel, plywood, acrylic paint, 100 x 120 x 70 cm. Courtesy of the artist & Guido Costa Projects.

*Tripoli*, 2015, MDF, Plexiglas, PVC, wood, acrylic paint, 48 x 104 x 32.2 cm, table : steel, plywood, acrylic paint, 100 x 120 x 70 cm. Courtesy of the artist & Guido Costa Projects.

## DRAWINGS

*Kasperltheater*, 1964-2007, silkscreen on paper, 4 parts, 208 x 168 cm. Courtesy of the artist.

*Untitled*, 1998, color photography, Tipp-Ex, felt pen, 12.7 x 17.7 cm. Courtesy Erna Hecey Gallery, Luxembourg.

*Untitled*, 1998, color photography, marker pen, 10 x 15.1 cm. Courtesy Erna Hecey Gallery, Luxembourg.

*Untitled*, 1998, color photography, marker pen, 8.7 x 12.9 cm. Courtesy Erna Hecey Gallery, Luxembourg.

*Untitled*, 1998, color photography, marker pen, 8.7 x 13 cm. Courtesy Erna Hecey Gallery, Luxembourg.

*Untitled*, 1998, color photography, marker pen, 8.8 x 12.8 cm. Courtesy Erna Hecey Gallery, Luxembourg.

*Untitled*, 1998, color photography, marker pen, 8.8 x 12.8 cm. Courtesy Erna Hecey Gallery, Luxembourg.

*Untitled*, 1998, color photography, marker pen, 10.2 x 14.8 cm. Courtesy Erna Hecey Gallery, Luxembourg.

*Untitled*, 2015, felt pen, ink on paper, 8.6 x 13.8 cm. Courtesy of the artist.

*Untitled*, 2015, pencil, ballpoint pen, ink on paper, 14.8 x 20.9 cm. Courtesy of the artist.

*Untitled*, 2015, pencil, color pencil, felt on paper, 21 x 14.7 cm. Courtesy of the artist.

*Untitled*, 2015, pencil, color pencil, ballpoint pen on paper, 21 x 15.2 cm. Courtesy of the artist.

*Untitled*, 2016, ballpoint pen, color pencil, marker on paper, 20.9 x 14.9 cm. Courtesy of the artist.

*Untitled*, 2016, marker pen, ink, vegetable color paint on paper, 14.8 x 20.8 cm. Courtesy of the artist.

*Untitled*, 2016, marker pen, ink on paper, 12.2 x 14.9 cm. Courtesy of the artist.

*Untitled*, 2016, marker pen, ink on paper, 14.6 x 20.8 cm. Courtesy of the artist.

*Untitled*, 2016, ballpoint pen, vegetable color paint on paper, 21.3 x 15.1 cm. Courtesy of the artist.

*Untitled*, 2018, marker pen, ink on paper, 21 x 15.7 cm. Courtesy of the artist.

*Untitled*, 2018, color pencil, felt pen, pencil on paper, 17.5 x 13.3 cm. Courtesy of the artist.

*Untitled*, 2018, felt pen, ink, ballpoint pen on paper, 20.8 x 14.5 cm. Courtesy of the artist.

*Untitled*, 2018, pencil, ink, vegetable color paint on paper, 20.9 x 14.7 cm. Courtesy of the artist.

*Untitled*, 2018, pencil, colored pencil on paper, 29.7 x 21 cm. Courtesy of the artist.

*Untitled*, 2019, pencil, ink on paper, 15.7 x 19.4 cm. Courtesy of the artist.

*Untitled*, 2019, marker pen, ink on paper, 20.8 x 15.5 cm. Courtesy of the artist.

*Untitled*, 2019, ink on paper, 21 x 14.2 cm. Courtesy of the artist.

*Untitled*, 2019, pencil, colored pencil on paper, 15.2 x 21 cm. Courtesy of the artist.

*Untitled*, 2019, color pencil, ballpoint pen, collage, vegetable color paint on paper, 29.6 x 20.7 cm. Courtesy of the artist.

*Untitled*, 2019, ink on paper, 20.9 x 15.4 cm. Courtesy of the artist.

*Untitled*, 2019, pencil, vegetable color paint on paper, 21 x 14.5 cm. Courtesy of the artist.

*Untitled*, 2019, ballpoint pen, ink, vegetable color paint on paper, 20.8 x 17 cm. Courtesy of the artist.

*Untitled*, 2019, pencil, ink on paper, 29.6 x 21 cm. Courtesy of the artist.

*Untitled*, 2019, ballpoint pen, ink on paper, 29.5 x 20.9 cm. Courtesy of the artist.



*Theory of Justice*, détail, 1992-2010



*Rehousing*, 2012-2019



*Study for Social Dreaming*, 2014-2017



*Report*, 2016



*The Dramatist (Black Hamlet, Crazy Henry, Giulia, Toussaint)*, 2013



*Teatro (Report)*, 2016-2018



*Teatro Popular*, détail, 2016-2017



*Untitled*, 2016



*Untitled*, 2018



*Untitled*, 2018

## PRACTICAL INFORMATIONS

Open from Tuesday to Sunday included from 10 AM to 6PM.

Carré d'Art–Musée d'art contemporain. Place de la Maison Carrée. 30000 Nîmes  
Tel.: + 33 (0)4 66 76 35 70 - Email : [info@carreartmusee.com](mailto:info@carreartmusee.com). Website : [www.carreartmusee.com](http://www.carreartmusee.com)

### Admission Fees

Entrance to temporary exhibition + permanent collection + Project Room: full fee: 8 €; reduced fee\*: 6 €  
Entrance to permanent collection + Project Room: full fee: 5 €; reduced fee\*: 3 €

#### 1st Sunday of the month

temporary exhibition only - full fee: 8 €; reduced fee\*: 6 € / Permanent collection + Project Room: free

\* reduced fee\*: those eligible include groups of more than 20 people, people seeking employment, students (upon presentation of written proof), members of the association Amis des Musées de la Région Occitanie (Friends of the Museum of the Region of Occitania).

FREE ADMISSION (upon presentation of written proof): see <http://carreartmusee.com/fr/infos-pratiques/>

Guided Tours: Leaving from the reception hall of the Museum, level + 2

(fee, added to admission fee): 3€

#### **Individuals**

- Every Saturday and Sunday at 4:30 PM
- During April school vacations, every day at 4:30 PM
- From July 6 to August 31, every day at 4:30 PM
- The first Sunday of each month, guided tours at 3PM and 4:30 PM (included in the entrance fee)

Groups not affiliated with schools: By appointment only. Contact Sophie Gauthier (04 66 76 35 74)

### Atelier d'Expérimentation Plastique (Experimental Art Workshop):

*For children from 6 to 12 years of age, by appointment. Contact: Sophie Gauthier (04.66.76.35.74)*

**Individuals** (fee: 5 €) from 2PM to 4PM some Wednesdays and during holiday periods.

**Groups** : From Tuesday to Friday, by appointment. For rates see <http://carreartmusee.com/fr/infos-pratiques/>

### Collective Family Workshop

Open to all, free for old and young from 2PM to 4PM on November 6, December 4, 2019, January 15, February 5, 2020. Participation possible without prior registration, on the first floor of the Carré d'Art museum.

### Adult Workshops

(fee: 5 €) From 10AM to 1PM on November 30, December 7 & 14, 2019, January 11, 2020  
Registration required; classes meet at the atelier of the Carré d'Art museum. No minimum level of skill required.

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## Centre de documentation en art contemporain, Level -1

From Tuesday to Friday, from 1PM to 5PM; in the morning by appointment

Saturday from 10AM to 1PM and from 2PM to 5PM.

04 66 76 35 88 - [documentation@carreartmusee.com](mailto:documentation@carreartmusee.com)

Online catalogue: <http://carreartmusee.centredoc.fr/opac/>

# UPCOMING EXHIBITIONS

## NAIRY BAGHRAMIAN

**2 April – 20 September 2020**

Nairy Baghramian conceives of sculpture as the link between questions of a formal order and issues of meaning. At first glance, her work is striking because of a certain sensuality of form, underlined every so often by a subtle play of colors. The works often appear to be unstable, striving for balance yet utterly at ease with their fragility. Wax, a material both fluid and solid, which is often used in sculpture for modeling and molds, comprises an integral part of her oeuvre, often coating metallic structures. As a counterpoint to the history of art, the artist summons up the world of interior design, as well as the paramedical field. This results in a volatility and an organicism which run counter to monumental sculpture. By focusing upon a history of forms that range from the domestic and fragile to the decorative and artisanal, the artist virtually contaminates the history of art with its excluded and denigrated underside.

In this exhibition at Nimes, Baghramian will be establishing a dialogue with the Carré d'Art's architecture by Norman Foster, as transparent and aerial as it is rigid and authoritarian, as well as the monumental sculpture of Ellsworth Kelly, located in the foyer of the building.

Nairy Baghramian (born in 1971) currently lives in Berlin. This internationally recognized artist has recently shown her work at the Mudam in Luxembourg, the Museo Reina Sofia in Madrid, the Walker Art Center in Minneapolis, the National Gallery of Denmark in Copenhagen, and the latest Venice Biennale. She is working on a new piece for the Autumn 2019 Festival Performa in New York.

This will be her first museum exhibition in France.

## TARIK KISWANSON

**October 2020 – March 2021**

Born in Sweden in 1986, Tarik Kiswanson's family is originally from Palestine. He lives and works in Paris, developing a body of work that brings together sculpture, writing and performance art. Kiswanson creates new forms that attest to a commitment to the "poetics of the mixing of cultures." Through a variety of conceptual strategies of weaving, both in the strictest sense, as well as a metaphorical one, the artist seeks to give form to the need to be "connected" as formulated by Edouard Glissant. His works are activated by the presence of the viewer, even as they reflect back in return a vision of the viewer's own image, multiplied, destabilized, erased or diffracted.

As a sculptor, writer and performer, Kiswanson works with several supports simultaneously. First and foremost, writing, in this oeuvre permeated with poetry, fragments and rhythms, then sound, through polyphonies melding voices and sounds recorded over the course of his travels; all are woven together by the metal in his sculptures which bring the whole together, reflecting diverse references informed by his family heritage.

Tarik Kiswanson is a graduate of Central Saint Martins in London and the Ecole des Beaux-Arts in Paris. He has recently shown his work at the Fondation d'Entreprise Ricard in Paris (2018), at the Mudam in Luxembourg (2017), to be followed by a 2019 show at the Centre Georges Pompidou in Paris and this year's Performa Festival in New York.

This will be his first museum exhibition in France.