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CARRÉ D'ART – NÎMES

MUSÉE D'ART CONTEMPORAIN

www.carreartmusee.com

*Emmanuelle Huynh
& Jocelyn Cottencin*

PRESS KIT

November 23, 2021-March 13, 2022

PRESS KIT

Place de la Maison Carrée. 30000 Nîmes. France. Tél.: 04 66 76 35 70
www.carreartmusee.com - Email : info@carreartmusee.com

EMMANUELLE HUYNH JOCELYN COTTENCIN

**De vertical,
devenir
horizontal,
étale.**



Carré d'Art – Contemporary Art Museum, Nîmes
Exhibition, November 23, 2021 to March 13, 2022
Opening, Tuesday, December 7 at 6:30 PM

Exhibition Curator: Jean-Marc Prevost

Summary

The Exhibition

Biographies

Available Press Visuals

General Information

Upcoming Events

High definition visuals and press kits can be downloaded 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 – E-mail: communication@carreartmusee.com
Website: www.carreartmusee.com



In 2014, Emmanuelle Huynh and Jocelyn Cottencin began a research project on urban areas focusing on gesture and movement, history and the people who inhabit these places.

The first chapter in this series of city portraits is about New York: *A Taxi Driver, an Architect and the High Line* (2016), the second, in 2019, *Nous Venons de Trop Loin pour Oublier Qui Nous Sommes* ("We Have Come too Far to Forget Who We Are"), focuses on Saint Nazaire. The artists' process is to encounter the inhabitants and experience the energies present around them, collecting their words and extending their gestures, gathering memories, and, from them, generating actions and experiences.

Huynh and Cottencin come from different milieus: Huynh has a background in dance and performance art, while Cottencin is a practitioner of the visual arts, graphic design and film. The duo came together over recurrent questions they shared in their respective disciplines, and the result is a collaboration that has created a space for expansion and experimentation.

Their projects are always executed in three parts. The first is about location scouting, encounters, shooting film and creating workshops that involve the communities in question in the project. The second includes scripted shootings, along with actions and performances in public spaces. The third consists of a phase of writing and composing, where the collected audiovisual materials are edited, and a performance piece to extend and complement the installation and films is choreographed.

Huynh and Cottencin are pursuing their series of exposés on urban memory, and two new portraits are in progress: São Paulo and Houston. In Houston, they are working in partnership with DiverseWorks to create a narrative of Houston's history, its hurricanes, its history with Mexico as a border town, its natural resources, in short, everything that defines this city and the personalities who emerge from its landscape. This project reveals new facets of a city in constant cultural transformation.

Conception Emmanuelle Huynh and Jocelyn Cottencin

Technical Direction A team from Le Carré d'Art in Nîmes in collaboration with Maël Teillant

Administration, Development Amelia Serrano

Production, Distribution Hélène Moulin

Production Plateforme Múa & Jocelyn Cottencin Studio

A Coproduction of *Nous Venons de Trop Loin pour Oublier Qui Nous Sommes* will be held at Le Grand Café, a nationally recognized center for contemporary art in Saint-Nazaire | also at the Théâtre de Nîmes, a national theater for art and contemporary dance. **Partnerships:** Audiovisual dramatic arts, research co-chair in Canada at the University of Quebec at Chicoutimi | *Athénor*, a roving stage for creation and performance in Saint Nazaire, sponsored by La Région des Pays de la Loire fund to assist creative arts. | the Jocelyn Cottencin studio. **With the generous support of** La Région des Pays de la Loire as part of their campaign to support cultural activities.

Coproductions of *A Taxi Driver, an Architect and the High Line*: the Cultural Services section of the French Embassy in New York | Le Quartz, Scène Nationale de Brest | Passerelle Centre d'Art Contemporain, Brest.

Acknowledgements: The AIA Center for Architecture, New York | MOMA PS1 - Queens Museum | Musée de la Danse - Centre Chorégraphique National de Rennes et de Bretagne | La Criée Centre d'Art Contemporain de Rennes.

Coproduction of the portrait of Houston, Texas at DiverseWorks in Houston | Part of the FUSED Program (French US Exchange in Dance) through the National Dance Project, NEFA, the Cultural Services department of the French Embassy in New York, and the FACE Foundation.

Plateforme Múa is sponsored by DRAC Pays de la Loire – Ministry of Culture and Communication, the Loire-Atlantique Department, and the City of Saint Nazaire.

THE EXHIBITION

A Taxi Driver, an Architect and the High Line, 2016

Films (in color with sound), installations & performances, 45 mn

New York, the quintessential city, continues to occupy a special place in the imagination. It is probably one of cities that is the most present on film. The project *A Taxi Driver, an Architect and the High Line* does not directly rely upon this, but rather chooses to read this city through the prism of the body. It is the body, placed within the space, that uses relationships between gesture and rhythm to reveal the city and its architectures. Our perspective is sharpened through this physical presence, walking and dancing, thus discreetly underlining the movements of the city, its masses and its transformations.

A Taxi Driver, an Architect and the High Line is a filmed trilogy. It's the portrait of the city rendered through three characters and their relationships with the space and the architecture. The first two characters are a taxi driver and an architect. The third is a monument, the High Line. A length of greenery that wends its way through the heart of the city, the High Line is metaphorically considered to be a person moving through the city, revealing and provoking encounters between people and histories. The films simultaneously juxtapose physical memories with intimate histories and spaces.

Nous Venons de Trop Loin pour Oublier Qui Nous Sommes *("We Have Come too Far to Forget Who We Are"), 2019*

Films (in color with sound), installations & performances, 1hr 29mn

After forming the Plateforme Múa Company in Saint Nazaire, Emmanuelle Huynh and Jocelyn Cottencin conceived a new video installation to represent the singular nature of this area. After having met with students, children, workers and other inhabitants over two consecutive years, the two artists succeeded in unravelling the ties that bind these spaces and the people who interact with them. *Nous Venons de Trop Loin pour Oublier Qui Nous Sommes* tells the story of the construction of Saint Nazaire, this industrial landscape poised between sea and land, and the cultural mix that is an integral part of the spirit of this city. This offering weaves together narratives, confronting them with images to evoke a parallel between reality and fiction that raises social, political and artistic questions.

Drunken Horses and Others

- *Éléments/Score – Paysages (Landscapes)*, 2016, 3 inkjet prints, 120 x 170 cm
- *Éléments/Score – Textes*, 6 formats 70 x 100 cm, 2 formats 100 x 150 cm, 1 format 10 x 235 cm
- *Éléments/Score – Figures*, ensemble of fifty serigraphs, format 70 x 100 cm
- *Les Diplomates*, 2019, bark, felt pen and oil of gaultheria
- *Vers Le Sol (Towards the Ground)*, 2009, film, silent, 7 mn 35 sec
- *Indiens/ Indians*, 2009, film, silent, 5 mn 30 sec

BIOGRAPHIES

Jocelyn Cottencin

Jocelyn Cottencin obtained a diploma in Arts and Architecture from ENSAD, Paris. For several years, he has researched signs, codes, language and images through recurring themes such as group and community. His projects involve the use of art installations, film, graphic design, typography, performance and books. His involvement with choreography has led to his designing scenic elements for choreographers such as Loïc Touzé, Latifa Laâbissi, Alain Michard, I-Fang Lin, and Olivia Grandville, as well as a close collaboration with Emmanuelle Huynh over the last few years. His latest projects consist of installations where filmmaking takes pride of place, combining fiction and documentary genres with the performance arts. In 2019, he conceived a permanent installation for a one percent for art project for the IUT C in Roubaix, *Chronique d'un Automne, les Formes du Travail* which consists of three films that combine fiction, documentary and performance genres, created while working with the students, teachers and staff of the IUT. He is currently working on a project, *L'Assemblée*, in Nancy in which three major schools (Sciences, Business, and Art) and a high school are involved. This work is made up of different strata, including the creation of a typography and signage by the high school students, as well as the creation of a book, *Lexique Lacunaire Pour Maintenant*. In November 2021, Cottencin will also be presenting *Ébloui*, a project created with choreographer and performance artist I-Fang Lin, at the Théâtre de la Vignette à Montpellier. In April 2022, his performance piece *Monumental* will be reprised at the TU in Nantes. *Monumental* was created with the support of the Hermès Foundation as part of their NewSettings initiative, and premiered in 2016 at the Centre Pompidou in Paris. He also teaches at several schools in France and abroad (ENSBA-Paris, ENSBA-Dijon, Rietvelt Academie, Amsterdam, University of the Arts, Philadelphia USA, ENSA, Nantes). He is an Associate Professor in the Exerce Master Program at the CCN of Montpellier, pursuing an area of research that he has initiated: Publishing as a Performative Act. Cottencin presents the results of his work here in France and abroad; over the last few years, his projects have been shown at the Pompidou Center, Paris, Le Grand Café / Saint Nazaire, Palais de Tokyo / Paris, Centre Pompidou / Malaga, Mana Contemporary / Chicago, Mana Contemporary / Jersey City, Kanal / Brussels, University of the Arts / Philadelphia, FRAC / Bretagne, etc.
www.jocelyncottencin.com

Emmanuelle Huynh

Emmanuelle Huynh studies dance and philosophy. She created *Múa*, the first choreographic piece, in the dark, in 1995. She crafts choreographic writings that constantly renew themselves with each project: *Distribution en Cours* (2000) places an astrophysicist and his research on black holes at the center of dance. *Bord* (2001), an approach to bodies, texts and tables, offers up the texts of Christophe Tarkos on and under Nicolas Floc'h's tables. The music of Xenakis frames the architecture of the choreographic piece *Cribles*, a choreographic legend for 1,000 dancers created at Montpellier Danse in 2009. That same year Huynh completed part of her residency project, *Villa Kujoyama* (Kyoto 2001) with *Shinbai: the Flight of the Soul*, with the participation of a master of the Japanese floral art, Ikebana, in a scenography created by Nadia Lauro. In 2012, she created *Augures*, a piece for seven dancers, which premiered at the Rencontres Choréographiques Internationales in Seine-Saint-Denis, France, as well as the duo *Spiel*, with Akira Kasai, a butoh artist, presented at that year's Festival d'Automne in Paris. Huynh directed the Centre National de Danse Contemporaine (CND) in Angers from February 2004–December 2012, and revamped the school, notably with the creation of a new curriculum, *Essais*, a course of study that comprises a Master in Dance, Creation and Performance. For 10 years, she conversed with Trisha Brown about the processes and work cycles of American choreography. Trisha Brown–Emmanuelle Huynh, *Histoire (s) et Lectures* was published by Presses du Réel in 2012. In November 2017, she created a piece for four dancers entitled *Formation*, based on the autobiographical work of Pierre Guyotat, with a set designed by artist Nicolas Floc'h. Huynh's work with the Plateforme *Múa* Company, sponsored by DRAC Pays de la Loire, the Ministry of Culture and Communication, the Loire-Atlantique region and the City of Saint Nazaire, springs from a wider perspective on dance, and generates knowledge and emotions about the perceptions society has of itself through transmission, art, social commitment, all of which helps our society visualize itself, create structure and act. The company has invested that same level of attention and commitment to the creation and dissemination of its repertoire through pedagogical initiatives and international and transdisciplinary collaborative projects. From 2014 to 2016, Huynh was an Associate Assistant Professor at the Ecole Nationale Supérieure d'Architecture in Nantes. In September 2016, she was appointed as Head of the Dance Workshop at the Beaux Arts in Paris. Huynh has been an artist-in-residence from 2018 to 2021 at the Théâtre de Nîmes along with her company, Plateforme *Múa*. She presented her newest creation, *Nuée*, there in the spring of 2021. It will be reprised in November 2021 at the Maison de la Musique in Nanterre for the Festival d'Automne in Paris.

PRESS IMAGES

EMMANUELLE HUYNH

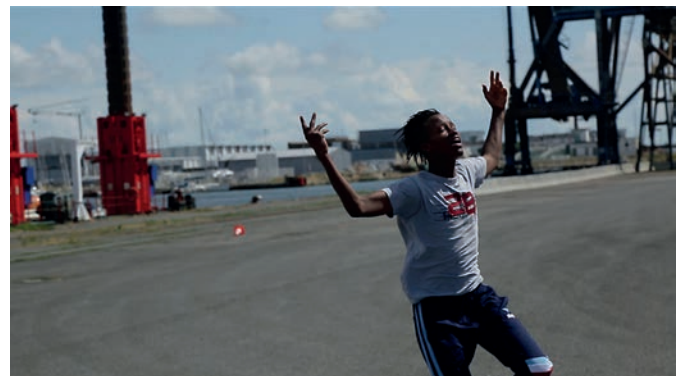
JOCELYN COTTENCIN



Indiens, 2009



A taxi driver, an architect
and the High Line
2016



Nous venons de trop loin
pour oublier qui nous sommes
2019



PRACTICAL INFORMATION

(subject to modification for health reasons)

Open from Tuesday to Sunday from 10 AM to 6 PM

!!! Masks must be worn at all times in the museum !!!

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Entrance Fees

Admission to temporary exhibitions + permanent collection + Project Room:

Regular Admission: 8 €; Reduced Rate*: 6 €

Admission to permanent collection + Project Room:

Regular Admission: 5 €; Reduced Rate*: 3 €

1st Sunday of the Month

Admission to temporary exhibition - Regular Admission: 8 €; Reduced Rate*: 6 € /

Permanent collection + Project Room: free

* Reduced Rates: applies to groups of over twenty people, job seekers and students (presentation of proof of status required), members of the Amis des Musées de la Région Occitanie association.

Free Admission (presentation of proof of status required): see <http://carreartmusee.com/fr/infos-pratiques/>

Guided Tours: Leaving from Museum reception area, Level + 2

(unique rate, added to admissions fee): 3 €

Individuals

- Every Saturday and Sunday at 3PM
- During school vacations, every day at 3PM
- The first Sunday of each month, guided visits at 3PM and 4:30PM (included in the admissions fee)

Groups not associated with a school: By appointment only. Please contact Sophie Gauthier (04 66 76 35 74).

Experimental Art Workshop: *Open to children 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 holidays.

Groups: From Tuesday through Friday by appointment. For rates see our website: <http://carreartmusee.com/fr/infos-pratiques/>

Centre de Documentation en Art Contemporain, level -1

Tuesday through Friday, from 2PM to 6PM; mornings by appointment only.

04 66 76 35 88 - documentation@carreartmusee.com

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

UPCOMING EXHIBITIONS

SUSPENSION / STILLNESS

ETEL ADNAN, TRISHA DONNELLY, LILI DUJOURIE, SUZAN FRECON, CHARLOTTE POSENENSKE

+ 3, North Wing (December 8, 2021 to March 13, 2022)

This exhibition brings together the works of artists each of whom, in their own individual ways, have created a work that generates a moment suspended in time. For the most part, these artists have had limited exposure in France, despite being well-known internationally.

Born in 1925 in Beirut, Lebanon, Etel Adnan's poetic and colorful landscapes complement the large scale works by American artist Suzan Frecon (b. 1941, Pennsylvania, USA). The sculptures of Charlotte Posenenske (b. 1930, Wiesbaden, Germany) create a fascinating dialogue with the sensitive offerings of Lili Dujourie (b. 1941, Roulers, Belgium) within the context of an approach informed by the feminism of the 1960s. Trisha Donnelly (b. 1974, San Francisco, USA) confronts us with a fixed image that provokes many physical and visual sensations.

NAIRY BAGHRAMIAN

Coude à coude ("Elbow to Elbow")

+ 3 (April 15 to September 18, 2022 – dates subject to confirmation)

For the past two decades, Nairy Baghramian has been creating sculptures, photographs and drawings that explore the links between architecture, objects of everyday life, and the human body. They question the preconceived notions of the functional, the decorative, the abstract, the domestic and the feminine. Baghramian's sculptures proudly flaunt protuberances, cavities, stains, spatter, members and prostheses, all intended to upend the traditional notions of volume, mass, form, and theatricality that have shaped the history of sculpture. For this, her first exhibition in a French museum, entitled *Coude à Coude* ("Elbow to Elbow"), Baghramian has curated a series of works selected to initiate a dialogue with the architecture of the Carré d'Art. As one progresses through several rooms, one perceives that the walls, the door frames, and the corridors are all as much a part of the scenography as the works themselves.

GLENN LIGON

+ 2 (June 17 to November 20, 2022 – dates subject to confirmation)