

CA

NAIRY BAGHRAMIAN

Parloir

CARRÉ D'ART – NÎMES

MUSÉE D'ART CONTEMPORAIN

www.carreartmusee.com



PRESS KIT

April 29 - September 18, 2022

PRESS KIT

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NAIRY BAGHRAMIAN PARLOIR



**Carré d'Art – Contemporary Art Museum, Nîmes
Exhibition from April 29 to September 18, 2022**

Exhibition Curator: Jean-Marc Prevost

Summary

Press release

Essay by Nairy Baghramian

Biography

List of works in the exhibition

Images

Practical Informations

Upcoming Exhibitions

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

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Nairy Baghramian Parloir

Exhibition from April 29 to September 18, 2022

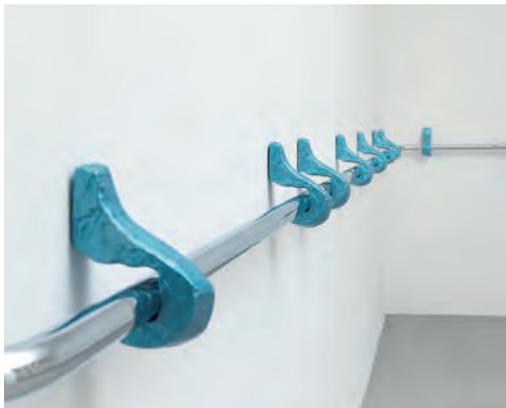
Over the last two decades, Nairy Baghramian has created sculptures, photographic works and drawings that explore the relationships between architecture, everyday objects, and the human body. Her oeuvre confronts preconceived ideas of functionality, decoration, abstraction, domesticity, and feminism. Baghramian's sculptural work boldly features protuberances and cavities, blobs and spills, limbs and prosthetics, all of which challenge the traditional concepts of volume, mass, form, and theatricality that have shaped the history of sculpture.

Her works are created from materials as diverse as steel, glass, silicon, resin, cork and copper. They often allude to familiar objects abstracted and reconfigured in precise and innovative new forms, and this reinvention conjures fragments deriving from many fields, both anthropomorphic and industrial, from fashion, theater to interior architecture. History and ideological undercurrents are of particular interest to the artist.

In this, her first solo exhibition in a French museum, Baghramian opens various rooms and reception rooms, in the spirit of her work « Reception Room » (2006), which combines historical works with recently created pieces. It is as if the rooms of the Carré d'Art, arranged along a course, had been scanned or re-measured and examined based on their specific architectural function and representative shape. The works are placed close to the corners, or serve to separate parts of the room or render relatively peripheral rooms completely inaccessible. Each of the eight exhibition rooms remains autonomous in the individual juxtaposition of viewer versus object in the context of spatial dynamics. There is no dramaturgy or climax in the expectations of the subordinate main room. Rather, each of the rooms is transformed into a reception room that encourages dialogue and conversation (parler = to speak).

Born in 1971 in Isfahan, Iran, Nairy Baghramian is a visual artist living and working in Berlin. Her work has been the subject of solo exhibitions at an array of institutions, including Secession, Vienna (2022), GAM, Milan (2021), MUDAM, Luxembourg (2019); the Museo Reina Sofia, Madrid (2018); SMK, Copenhagen (2017); Walker Art Center, Minneapolis, USA (2016); S.M.A.K, Ghent (2016); Museo Tamayo, Mexico City (2015); Museo Serralves, Porto (2014); the Art Institute of Chicago (2014). Baghramian also participated in Skulptur Projekte, Muenster (2017 / 2007); documenta 14, Kassel and Athens (2017); Lyon Biennale (2017); Berlin Biennale (2014 / 2008); 54th and 58th Venice Biennale (2011/2019).

With the support of the Marian Goodman Gallery



Off the Rack (Handrail), 2014



Portrait (The concept-artist smoking head, Stand-In), 2016

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ESSAY BY NAIRY BAGHRAMIAN

In architecture, 'inversion' describes a model of thought and strategy in which spaces are grafted into each other and different layers of spatial experience are superimposed to effect a synchronization of categories such as foreground and background and allow for established orders to be perceived on new levels. In historic urban construction, for instance, a city's wall frames it in a way that lets the traveler approaching it from the distance experience it as a single entity; inside it, the eye encounters multiple inversive spaces composed of individual nested and interwoven structures, each of which can simultaneously limn both an interior and an exterior. To pass through or enter into the interior of the urban space is at once to find oneself outside numerous organically defined and self-contained units; roaming among these stations, one encounters passages or interstices that raise the questions of inside and outside, of involvement or passivity.

This interstitial space is determined by the placement and control of fixed points of spatial volumes or in a continuous structure of the design of ever smaller interiors through the positioning of objects and their interrelations. In a figurative sense, such passages can become spaces of thinking that, in more than one way, unsettle constants on the axis of traditional historical classifications and established spatial determinants and allow new conjunctions to emerge.

The description of museum spaces and their organization for the purpose of the presentation of art reveals that this process offers numerous opportunities for inversive design, but also for manipulation. The category of the display, in particular, comes into view as a scene on which complex relations between beholder and object are enacted, allowing for perceptions such as opacity vs. transparency or historicizing vs. modernizing readings.

When we pursue this thought further, the framing of paintings becomes an object of analysis as well. Here, too, the arena of painting, as a space in which the creative arrangement of form is performed, is contained or encompassed by a framing that might be described as an additive space leaving more or less room for progressive or else normative readings of a work of art, but that may at the same time also be conceived as an organization of historical references.

One example of close interconnection in this relation between work and frame is the account offered by the art collector and patron Heinz Berggruen (1914–2007), who, in the audio guide to his collection of works of classic modernism in Berlin, notes how important it was to him to personally select frames suited to the art he had collected. Emphasizing the close correlation between the two, he keeps the work in the structures framing and containing them, even retaining or conserving them in the distinctive historical as well as political reality bound up with their genesis. The Italian architect and exhibition organizer Carlo Scarpa (1906–1978), who was the Venice Biennale's managing architect for many years and directed the redesign of numerous museums

and exhibition spaces in postwar Italy, may serve as an example of a different strategy to bring established patterns of perception into focus.

The gesture of removing historic paintings from their visually as well as relationally fraught frames, as in the Museo di Castelvecchio in Verona or the Accademia in Venice, and the alternative forms of presentation he devised for these works confront the beholder with how his experiences are grounded in tradition and give rise to certain expectations. Scarpa thus lays bare the mechanism of the display and the possibilities of the work's representation.

The simple metal supports and hooks on which he props or anchors the canvases, also effectively isolating them from the institutional surroundings, engender the inversive niches and passages that make a reconsideration from a fresh perspective and a transposition into a contemporary perception possible.

His interventions and accentuations dislocate hierarchies, even compelling a reassessment of authorship. The pedestals and displays he designs for works of art evince an artistic-aesthetic elaboration and deliberate fragility that project ambiguity, raising the question wherein the difference between the work and its presentation lies. The beholder is prompted to ponder: What is it that ultimately makes art art? Which attributions of aura are immanent to the work, and which are superadded to it by their articulation?

So the self-conscious display must be aware that the autonomy it has attained and its aspiration to effect a reassessment have triggered a fresh thinking and even revisionism—but also to the simultaneous leveling of historical fact and the possibility of a 'tabula rasa,' or in other words, the eventuality of amnesia.

In his personal copy of Jean Cocteau's *Le Coq et l'Arlequin* (1918), Scarpa highlights the following aphorism: 'Emotion resulting from a work of art is only of value when it is not obtained by sentimental blackmail.'

„Nairy Baghramian "Inversions", 2017, catalogue Kühnmalvezzi (not published yet)“

BIOGRAPHY

Nairy Baghramian b. 1971 in Isafahan, Iran is a visual artist living and working in Berlin.

SOLO EXHIBITIONS (selection)

Secession, Wien (2022)
GAM, Milano (2021)
Mudam, Luxembourg (2019)
Museo nacional centro de arte Reina Sofia, Madrid (2018)
SMK, Copenhagen (2017)
Walker Art Center, Minneapolis (2016)
S.M.A.K., Gent (2016)
Museo Tamayo, Mexico (2015)
Museo Serralves, Porto (2014)
Art Institute of Chicago (2014)

GROUP EXHIBITIONS (selection)

Skulptur Projekte Münster (2007 & 2017)
documenta 14 à Athènes et Kassel (2017)
Biennale de Lyon (2017)
Biennale de Berlin (2008 & 2014)
Biennale de Venise (2011 & 2019).

GRANTS/AWARDS/RESIDENCIES

Nasher Prize (2022), Malcolm-McLaren-Award with Maria Hassabi (2019), Zurich Art Prize (2016), Arnold-Bode-Award of the documenta-city Kassel (2014), Villa Aurora Los Angeles (2013), Hector Art Award (2012), Senatsstipendium Berlin (2009), Schering Foundation Promotion Award (Berlinische Galerie Museum of Modern Art, Photography and Architecture) (2007)

WORKS IN PUBLIC SPACE

Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean (2019)
Walker Art Center, Wurtele Upper Garden (2017)

PUBLIC COLLECTIONS

SF MOMA (2021), MUDAM (Musée d'Art Moderne Grand-Duc Jean), Luxembourg (2019), Museum of Modern Art, New York (2018), Museo Tamayo, Mexico City & Centre Pompidou, Paris (2017), Salomon R. Guggenheim Museum, New York, Edinburgh House Estate Ltd., Tate Modern London, The Nasher Museum of Art at Duke University, Art Institute of Chicago, The Brandhorst Collection, Munich (2016), Museum Abteiberg Mönchengladbach & Stedelijk Museum voor Aktueele Kunst S.M.A.K. Ghent (2014), Muzeum Sztuki, "Neoplastik Raum." Łódź & Sammlung Bundeskulturstiftung, Halle an der Saale (2013), Sammlung des Instituts für Auslandsbeziehungen (IfA), Museum Ludwig Köln, Neues Museum Nürnberg & Kunsthalle Mannheim (2012), Stedelijk Museum Amsterdam, Junger Ankauf Museum Ludwig Gesellschaft für aktuelle Kunst, Köln, Walker Art Center (2011), Staatsgalerie Stuttgart (2010), Collection Ludwig Forum Aachen (2009), Museum Szuki Lodz, PL (Permanent Loan of Collection Prokesz), Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Nationalgalerie, Staatliche Museen zu Berlin – Preußischer Kulturbesitz (2007), Kunsthalle Basel (2004)

LIST OF WORKS IN THE EXHIBITION

All works: Courtesy the artist, Marian Goodman Gallery, kurimanzutto

- *Das hübsche Eck / The Pretty Corner*, 2006, painted metal, mirror, painted wood, waxed wood, stairs: 160 x 115 x 25 cm; wall: 250 x 145 x 25 cm.
- *Hocker links, Hocker rechts / Stool left, stool right*, 2006, lacquered steel, wool, ca. 82 x 38 x 44 cm.
- *Empfangzimmer / Reception room*, 2006, concrete, C-print, glass, 100 x 60 x 18 cm.
- *Es ist ausser Haus / It is out of House*, 2006, C-print, painted metal, glass, brass stick, ribbons, 70 x 110 x 25 cm.
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- *Es ist ausser Haus / It is out of House*, 2006, C-print, painted metal, glass, brass stick, ribbons, 70 x 110 x 25 cm.
- *Aufsicht / Invigilator*, 2008, polished aluminium, rubber, 52,5 x 69 x 42 cm.
- *Besucher / Visiteur*, 2008, polished aluminium, rubber, 68 x 66 x 71 cm.
- *Spanner / Tensioner*, 2008, 2 tenting devices, chromed brass pipe, stretcher, rubber wire rope, painted metal rings, 2 parts, ca. 580 & 340 cm.
- *Brackets*, 2012, painted metal, 7 parts
- *Von der Stange (Handlauf) / Off the Rack (Handrail)*, 2014, cast and painted aluminium, chromed brass pole, concrete, variable dimensions.
- *Beliedte Stelle / Settled place*, 2016, steel, epoxy resin, 29 x 126 x 88 cm.
- *Beliedte Stelle / Settled place*, 2016, steel, epoxy resin, 15 x 122 x 92 cm.
- *Beliedte Stelle / Settled place*, 2016, steel, epoxy resin, 21 x 129 x 119 cm.
- *Portrait (The concept-artist smoking head, Stand-In)*, 2016, Baryte b/w print (framed), 121,5 x 193 x 5,5 cm.
- *Portrait (The concept-artist smoking head, Stand-In)*, 2016, Baryte b/w print (framed), 192,7 x 121,9 x 5,4 cm.
- *Portrait (The concept-artist smoking head, Stand-In)*, 2016, Baryte b/w print (framed), 122,5 x 122,5 x 5,5 cm.
- *Portrait (The concept-artist smoking head, Stand-In)*, 2016, C-print (framed), 107,5 x 143 x 5,5 cm.
- *Portrait (The concept-artist smoking head, Stand-In)*, 2016, Baryte b/w print (framed), 102,7 x 102,7 x 5,5 cm.
- *Scruff of the Neck (Stopgap)*, 2016, Polished aluminium rods and other polished aluminium components, 213 x 182 x 80 cm
- *As Long as it Lasts*, 2017, epoxy resin, polished aluminium, powder coated steel, rubber, front room: 381 x 580 x 730 cm ; back room: 381 x 365 x 430 cm.
- *Smart Water (after Michel Asher, Untitled 1991, UCSD)*, 2017, C-print in artist frame, 162 x 108,5 x 8,7 cm (with frame).
- *Dwindler_Overflow*, 2018, glass, zinc coated metal, colored epoxy resin, 2 parts, 311 x 60 x 67 cm.
- *Grosse Klappe / Big Mouth*, 2020, polished aluminium, laquered steel, silicon, 120 x 200 x 120 cm.
- *Grosse Klappe / Big Mouth*, 2020, polished aluminium, laquered steel, silicon, 190 x 320 x 150 cm.
- *Deep Furrow*, 2021, casted aluminium, wax, chromed steel, 147 x 135 x 54 cm ; 164 x 185 x 47 cm ; 147 x 170 x 47 cm
- *Dwindler_Dizzle (blue)*, 2021, glass, zinc coated metal, coloured epoxy resin, 2 parts, 170 x 46 x 50 cm.
- *Dwindler_Dizzle (blue/green)*, 2021, glass, zinc coated metal, coloured epoxy resin, 200 x 46 x 42 cm.
- *Dwindler_Dizzle (green)*, 2021, glass, zinc coated metal, coloured epoxy resin, 163 x 48 x 53 cm.

PRESS IMAGES

NAIRY BAGHRAMIAN



Das hübsche Eck, 2006



Empfangszimmer, 2006



Es ist ausser Haus, 2006



Von der Stange (Handlauf), 2014



Portrait (The concept-artist smoking head, Stand-In), 2016



Deep Furrow, 2021



Dwindler_Dizzle (blue/green), 2021

PRACTICAL INFORMATIONS

(subject to modification for health reasons)

Open from Tuesday to Friday from 10 AM to 6PM

Saturday & Sunday from 10 AM to 6:30PM

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

(fee, added to admission fee): 3€

Individuals

- Every Saturday and Sunday at 3PM and 4:30 PM
- During School vacations, every day at 3PM and 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 Fabien Garcin : serviceculturel@carreartmusee.com

Experimental Art Workshop: *by appointment.*

Contact: Fabien Garcin (04.66.76.35.74)

Individuals (fee: 5 €) Children from 2PM to 4PM some Wednesdays and during holiday periods.
Adults, 2nd Saturday of the month from 10AM to 1PM

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

Centre de documentation en art contemporain, Level -1

Tuesday, Thursday, 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

GLENN LIGON-*Post-Noir*

Carré d'Art (June 24 - November, 20 2022)

Glenn Ligon was born in 1960 in New York. His early art practice was based on painting, drawing on the legacy of artists such as Philip Guston, Cy Twombly, Robert Rauschenberg, and Jasper Johns while making connections to the abstraction of African American artists of the 1960s and 1970s.

Ligon incorporated text into his work early on, using the stenciled words that would become the hallmark of his work. Painted language is a privileged medium for the construction of subjectivity. In a reframing of American history, he alludes directly to the exclusion and erasure of African-Americans, the way black artists have been placed on the margins of art history.

In Nîmes, a new monumental diptych from the "Stranger" series will be presented, featuring excerpts from novelist James Baldwin's 1953 essay, "Stranger in the Village". In it, Baldwin recounts his time in a Swiss village where most of the inhabitants had never met a black man. By appropriating Baldwin's story, he establishes connections between the cultural contexts in the United States and Europe, questioning notions of racism and colonialism. This work is part of a larger body of work in which Ligon uses the stencil technique to inscribe text on the canvas

In the large-format screenprints and oil paintings in the "Debris Field" series, the artist has focused on the shapes of single letters rather than words. The letters float on the surface of the canvas to create rhythmic, improvised compositions. The color is partially inspired by Warhol's "Death and Disaster" paintings from the 1960s as well as the cover of the 1973 book "The Fall of America" by Elijah Muhammad, former leader of the Nation of Islam.

Glenn Ligon is now one of the most important figures in contemporary art. He addresses some of the most current issues by questioning the status of African-Americans and questioning notions of gender, sexuality, race, colonialism and identity.

The exhibition at Carré d'Art will be the first in a French institution.

RENCONTRES D'ARLES

As part of the Rencontres de la Photographie, in the summer of 2022, Carré d'Art will host two exhibitions. The program is being created in tandem with the Director of the Rencontres. It will take up the Carré d'Art's Project Room space and the Chapelle des Jésuites in Nîmes.

SAM CONTIS - Project Room, Carré d'Art (July 5 - December 4)

Sam Contis explores the construction of myths, places and identities. In her photographs and films she examines notions of representation and the role of the photographic lens in understanding our surroundings. For the Deep Spring series she made several trips to the California desert between the Sierra Nevada and northern Death Valley where the art school for boys known as Deep Spring College is located. This school was founded in 1917 and is today a mythical place. To be interested in this school is to approach the notions of freedom and self-determination but also to experience masculinity. It is a complex community where a great number of personalities and different identities rub shoulders.

The exhibition will feature recent photographs taken during the period of confinement in England following long walks in the countryside. She photographed the structures that allow one to move from one space to another. They become sculptural forms but can also signify a certain democratic freedom to be able to move freely in a territory.



JULIEN CREUZET Chapelle des Jésuites, Nîmes (Projection from July 1 to September 4, 2022)

The works of Julien Creuzet (born in 1986 in France) suggest painful stories, both personal and more universal, without it being possible to separate one from the other. He places at the heart of his installations the link between identities and economies, whether it be the transatlantic trajectories of the West Indians or those of migrants from the South. If the terms "archipelagic" and "creolization" come back like mantras in his vocabulary or in articles written about him, it is because it is indeed a way of doing and being in the world, fragmentary and crossed by a multiplicity of identities. In this video he subtly and poetically probes another aspect of colonization, trade, the exploitation of natural resources, living creatures, fauna and flora, men and women. Black and white photographs of various plants are superimposed on color images of birds and objects. He has drawn on these images, hiding certain elements under a thick mass of large black and red lines that look like foliage. Sometimes these collages are interspersed with floating images of small figures, such as the cowboy giving way to a stereotypical representation of a native man. These haunting images are accompanied by melancholy and soft music written and composed by the artist. Entitled Blogodo after a Creole onomatopoeia that evokes brutality and speed, this sound piece blends English lyrics with Creole pieces. Like the hybrid forms that Julien Creuzet sculpts, the language in which he writes is composite. We find the idea of creolization by which Edouard Glissant describes the unpredictable results of intercultural crossings. "I present to you as an offering the word creolisation, to signify these extraordinary unpredictable results, which prevent us from being convinced of an essence" (Edouard Glissant).

"Cloud Cloudy Glory" is a trance, a tale where different imaginations meet. Julien Creuzet's works are also offerings, signifying unexpected possibilities and other possibilities of the world.