

SAM CONTIS

Transit

Carré d'Art
Project Room / Level + 2

from July 5 to November 20, 2022

JULIEN CREUZET

Projection



Chapelle des Jésuites

from July 5 to September 4, 2022



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SAM CONTIS

TRANSIT

Carré d'Art-Musée d'art contemporain
Project Room. Level + 2
Exhibition from July 5 to November 20, 2022

Her first solo exhibition at a French institution, Sam Contis's *Transit* presents new and recent works from three series, including large scale color photographs, intimately scaled gelatin silver prints, and a two-channel video projection. Contis's continuing interest is in the body in flux – in motion through the landscape and through transitional states of identity. Employing a variety of approaches to picture making, she asks the viewer to consider not only what they see but how they see.

In her photographs of a high school girls' cross-country team, she examines the passage of time (photographic time, biographical time, cultural time) while referencing art historical depictions of women and the early motion studies of Eadweard Muybridge and Étienne-Jules Marey. Her teenage subjects run against the backdrop of a fraught, politically divided Pennsylvania landscape – a landscape in which a woman's control over her body is newly threatened. The images continually shift in scale and focus, showing the tangled limbs of runners at practice, a view across a river through blurred trees, the back of a knee spotted with mud. In the large-scale diptych, *Motion Study (Maryanne)*, Contis shows us a young woman turned away from the viewer, nearly life-sized, moving towards the darkened woods, her body suspended mid-flight.

A second gallery presents work made while walking along a vast network of footpaths through the English countryside, which allow public access across privately owned land. Contis focuses on the stiles found on these paths, the simple structures offering a means of passage over walls and fences. In her images the stiles become repeating sculptural forms in the landscape, an invitation to free movement on one hand and a reminder of the history of enclosure on the other. As writer Daisy Hildyard describes the series:

Contis's subjects are small but tough: stalks, seeds, pieces of grit, thorns, hairs tangled into the wire fence... These are quiet places, but their quietness is suggestive. The worn paths and spaces between walls trace presence. The vegetation is lush, tangled, profuse. Everything leans into everything else, germinating, growing, subsiding, collapsing, and then regenerating.

The final two galleries present work from *Deep Springs*, made between 2013 and 2018 in a remote desert valley, home to one of the last all-male colleges in the United States. In this work Contis engages with the pervasive mythology of the American West. She shows her protagonists performing the iconic role of the cowboy, branding cattle and riding on horseback through the eastern Sierra. At the same time she suggests a more expansive, fluid conception of masculinity, presenting intimate, tactile studies of the earth and the body. A caterpillar hovering between two dirt-covered hands, a painted blue thumbnail, wrestling forms obscured in a cloud of dust and smoke – these details allude to the passage of time and identities in flux. Throughout the series Contis invites us to reimagine the Western landscape as a site of possibility and transformation, and to reflect on photography's role in the construction of place and self.

Open Tuesday to Friday from 10am to 6pm. Saturday and Sunday from 10am to 6.30pm

PRESS IMAGES

SAM CONTIS

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



Close Cut, 2013



Branding, 2014



Blue Thumb, 2015



Maggie (Marmot), 2018



Trust Exercise, 2018



Untitled (from the series Overpass), 2020–2022

JULIEN CREUZET

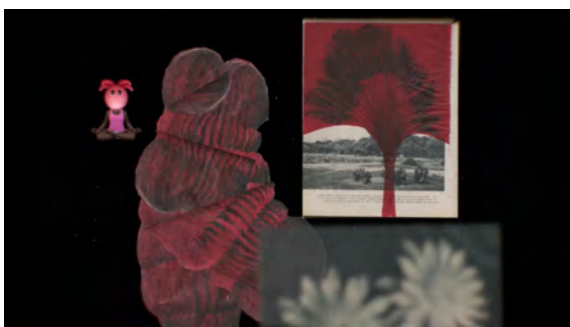
cloud cloudy glory doodles on the leaves pages, memory slowly the story redness
sadness bloody redness on the skin

Chapelle des Jésuites Exhibition from July 5 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.



Video, 2020, 12'

Collection Carré d'Art-Musée d'art contemporain de Nîmes. Purchased in 2021 with the help of FRAM

Open Tuesday to Sunday inclusive from 10am to 6pm - Free admission
www.carreartmusee.com/en/