

My first Summer in the Sierra

Works from the  Centre national des arts plastiques

28.06–06.12.15*

Opening Sunday 28 June, from noon

Curator: Sébastien Faucon & Xavier Franceschi



Xavier ANTIN
Olivier BABIN
Michel BLAZY
Pierrette BLOCH
Katinka BOCK
Hubert DUPRAT
Hreinn FRIDFINNSSON
Dominique GHESQUIÈRE
Andy GOLDSWORTHY
Thomas GRÜNFELD
Sigurdur GUDMUNDSSON
Carsten HÖLLER
Gordon MATTA-CLARK
Pratchaya PHINTHONG
Abraham POINCHEVAL / Laurent TIXADOR
Erik SAMAKH
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Stéphane THIDET
TUNGA
herman de vries

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* closed from 3-21 August inclusive

Summary

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Press release

For this second exhibition at the château de Rentilly, recently rehabilitated by the Communauté d'agglomération de Marne et Gondoire, the frac île-de-france invite the Centre national des arts plastiques to made an exhibition project based on a selection of works from the Fond National d'Art Contemporain's collection, which it is the CNAP's brief to enrich, conserve and diffuse.

My First Summer in the Sierra is freely inspired by the book self-title written by the American naturalist John Muir (1838-1914), and brings together some thirty works from the collection, clearly promote the idea of nature and the link between man and his environment.

John Muir, a confirmed activist, was a powerfull figure in proto-ecological thinking. Throughout his life he stood apart as a result of his stance in favour of the landscape's preservation, involving, in particular, the creation of Yosemite National Park. His inspiring writings are also a tremendous exaltation of a nature that is ever more surprising and fascinating.

With *My First Summer in the Sierra*, John Muir invites us on a journey to the Sierra Nevada during the summer of 1869, a mountain range where fauna and flora are connected: "When one tugs at a single thing in nature, he finds it attached to the rest of the world".

By following this thread of a nature which, in the specific context of Rentilly – and its park of more than 125 acres – seems primordial, the exhibition proposes a new landscape, strange and familiar. A walk in the nature's heart that is disturbing and sublime. Inside the château, which is devoid of any scenographical adjunct, thus underpinning one of the wagers of the rehabilitation project and this special relationship with the exterior, the works thus engage in a dialogue with the surrounding nature.


Be it a floor/sculpture made of terra cotta conjuring up the depths of the Lac de Vassivière in Limoges region (Dominique Ghesquière), an ascent with a tree as its high point (Katinka Bock), painstaking samples of colours and plants (herman de vries), a tapestry made solely with horse hair (Pierrette Bloch), or the effect of a previously coloured snowball on a sheet of paper (Andy Goldsworthy), this relation to nature is unambiguously established, and the reality that is brought to us is asserted in the most direct manner.

In many instances, the logic of the approach embarked upon by the artists comes across just as clearly. The rules and procedures which govern what is presented are made so legible for us that the works stemming from them seem natural to us, in more than one respect: broken into bits, a rock is put back together again as it once was, in an extremely minimal operation (Hubert Duprat), in a powerful way, chocolate-coated substances and mice are summoned to create surprising abstract paintings (Michel Blazy), and a cupboard houses many flat stones like books in a library (Stéphane Thidet)... In many cases, the procedure is above all a game which draws us turn by turn towards the strange, the absurd, and the wondrous.

← frac
↖ île-de-france
↙ le château
rentilly



In this way, by means of this thread which is as explicit as it is fundamental, *My First Summer in the Sierra* asserts the singular qualities of nature and its strong evocative powers, for a free wander between captures of reality and sweet daydreams.

The  Centre national des arts plastiques is one of the main arms of the policy of the Ministry of Culture and Communication in the field of contemporary visual arts. As a cultural and economic player, it encourages the art scene in all its diversity and assists both artists and professionals through several support systems. On behalf of the State, it enriches a national collection, the Fonds national d'art contemporain (National Contemporary Art Collection), which it curates and brings to attention by means of loans in France and abroad. This establishment undoubtedly has one of Europe's most important collections devoted to contemporary art. In an exemplary manner, with more than 95,000 works, it represents not only all the various fields, tendencies and media of art over the past two centuries, but also the French and international scenes.

Since the opening of the Parc Culturel de Rentilly in 2006, the frac île-de-france has been a partner of the Marne et Gondoire conurbation, developing the contemporary art element. The rehabilitation of the castle, which is part of the estate, has made it possible – thanks to the initiative of the frac île-de-france – to develop an extra-ordinary project: entrusting this rehabilitation to an artist, Xavier Veilhan – accompanied by the architects Elisabeth Lemerrier and Philippe Bona, and the set designer Alexis Bertrand – to turn the castle into both an artwork, no less, and a place totally suited to the showing of artworks. Together with le plateau in Paris, the château de Rentilly is the frac île-de-france's second exhibition venue, whose programme is focused on the presentation of its collection as well as other invited collections, public and private alike, be they French or foreign.

Notes

Xavier Antin

1981, Bourg de Péage (FR)
Lives and works in Paris (FR)

*Untitled (News from Nowhere,
or An Epoch of Rest) - ensemble I*
2014

Pigmented inkjet print on cotton serge
Centre national des arts
plastiques FNAC AP 15 - 1 (1)

The work consists of a series of canvases depicting plant motifs, arranged folded on a metal structure, which spreads in the exhibition venue. Its title refers to the science-fiction tale written by William Morris, initiator of the Arts & Crafts movement, who, at the end of the 19th century, would lay out the principles of design while celebrating the forms of nature. To make the installation, plants and flowers were filmed in video, to start with, then "captured", printed by an inkjet plotter—modified by the artist—, then precisely installed. He re-questions the utopian ideas hailing from the Arts & Crafts movement, advocating an emancipation of the individual by means of artistic production and craftsmanship. Trained in both the visual and applied arts, Xavier Antin is in fact interested as much in the ownership of images as in their flow, and in technological tools making it possible to generate and circulate them.

Olivier Babin

1975, Dijon (FR)
Lives and works in New York (US)

Art for the Very Last People
2005

Acrylic paint and varnish on bronze
Centre national des arts
plastiques FNAC 06-245

Art for the Very Last People is a hyperrealist sculpture depicting a water melon. It bears a perfect and evocative resemblance of the fruit and its freshness, without revealing anything of its inner flesh. In fact, the work, which was produced in painted bronze, reproducing the details of its subject, is just a simulacrum, limited to a pure surface, a smooth, shiny skin. It evokes the paradox between outwardness and inwardness. Its title, drawn from a series of small sculptures by Richard Deacon, *Art for Other People* (1982-1990), appoints the work's viewer as a sort of survivor. Olivier Babin's work adopts an often ironical distance in relation to the notion of the art work and field of contemporary art appears for the artist like a kind of toy shop from which to take ideas, sometimes having to do with the idea of idiocy. After different exhibitions and appearances in the 2000s, Olivier Babin has been a gallery owner since 2011 (CLEARING gallery, New York, Brussels).

Michel Blazy

1966, Monaco (MN)
Lives and works in Île-Saint-Denis (FR)

Chien dans le desert

4 November 2008
Chocolate cream, vanilla cream,
powdered milk and egg on wood,
nibbled by mice, mouse droppings
Centre national des arts
plastiques FNAC 10-1095

Paysage : Montagne

4 November 2008
Chocolate cream, vanilla cream,
powdered milk and egg on wood,
nibbled by mice, mouse droppings
Centre national des arts
plastiques FNAC 10-1094

Le chien et la souris

2005
7'20"
Video, colour, sound
Centre national des arts
plastiques FNAC 08-713

Pierrette Bloch

1928, Paris (FR)
Lives and works in Paris (FR)

Tapiserie Grande maille de crin

1980 - 1981
Natural horsehair, attached,
knotted and knitted
Centre national des arts
plastiques FNAC 89414
La pratique du dessin apparaît comme
fondatrice de la recherche de Pierrette
Bloch : ponctuant la feuille des traces de
ses déambulations gestuelles, l'artiste
conçoit une abstraction intimement liée

To produce the two pictures on view in the exhibition, taken from the series of « Mouse-Pictures », the artist covers a wooden plaque with cream dessert and other ingredients and puts them in a corner of his studio located beside the river Seine. When he leaves his studio, the mice start to nibble. On his return to his studio, the artist discovers what the mice have been up to during the night. He duly decides to move the picture. He turns it and sets it vertically, in relation to the graphics which he wants to show. And so on and so forth, for several weeks, the picture is made based on a minimal pictorial gesture.

In his video, Michel Blazy sculpts a dog's skeleton made of dog biscuits and sets it up in his studio, infested by rodents. After two months of photographs, the experiment, shown speeded-up, offers viewers the sight of the sculpture's inevitable disappearance. Michel Blazy is developing a body of work around the living world and the ephemeral. He lets time, insects and animals intervene and transform his works. The pieces he offers us are often the outcome of observing natural phenomena, tests and experiments. In so doing, his approach is akin to the researcher's and his studio resembles a laboratory.

In the 1970s, Pierrette Bloch's praxis led her to discover a material which would become one of the symbols of her work: horsehair. As a natural material which is neither valuable nor noble, horsehair is spun, drawn and woven by hands that are sensitive to the repetition of the gesture. In freeing the line from the two-dimensionality to which it seemed to be fated, Pierrette Bloch produced her first horsehair sculptures in 1979: the horsehair was embroidered on a nylon thread up to several yards in length. The meshes are made to be hung; they play with their transparency and are also perceived as a spider-like surface. In her own words: "I chose horsehair for its linear aspect, its sharpness, its shadow". The praxis of drawing seems to be quintessential in Pierrette Bloch's research: punctuating the sheet of paper with traces of her gestural strolling, the artist conceives and abstraction closely bound up with matters of rhythm and variation. Without ever belonging to any art movement, Pierrette Bloch interprets action in the most simple and minimal way: a point, a line, a trace revealing gesture and history.

Katinka Bock

1976, Frankfurt (GE)
 Lives and works in Paris (FR)
 and Berlin (GE)

La passerelle #2

2007
 Plywood and plant matter
 Centre national des arts
 plastiques FNAC 10-368 1 à 5

A double wooden spiral is joined together to clasp and surmount an olive tree whose growth will threaten the building in due course. In this race between the static (the construction) and the evolving (the tree), the observation point from the top of the bridge might in time become a leafy hideout, a refuge. The power plays expressed in Katinka Bock's work are those operating in nature. She works on the evolution of all things. The growth cycles of plants as much as the currents of a river are the slow powers which activate her installations and sculptures. With her works, the artist tries to establish a relationship with the exhibition space. Materials are also lie at the heart of her projects and play a decisive role—they are usually natural (earth, wood, iron, copper, sand, water), and at times unexpected (a lemon)... The artist works with their physical qualities, which she associates with the chance elements of their transformation (for example, firing). The work is thus an interplay of opposing and stabilized forces: a harmonious arrangement which is a moment of clarity and suspense in the great general movement which the world is.

Hubert Duprat

1957, Nérac (FR)
 Lives and works in Claret (FR)

Untitled

1993
 18 jewel case
 Gold, pearls, precious stones

Since the early 1980s, the artist has been interested in caddis flies, like an entomologist. Caddis-fly larvae live in fresh water in a "case" or "sheath" which they build themselves with small stones and bits of plants. Hubert Duprat removes their case and puts them in an aquarium in cold water on a bed of flecks of gold and precious stones. The larvae immediately start to build a new case with the only materials at their disposal. The artist appropriates the animal's know-how, and the insect-builder becomes an inset-jeweller.

Hreinn Fridfinnsson

Born in Dölum (IC)
 Lives and works in Amsterdam (NL)

Cliffs and Whispers

1983
 Set of 7 black and white photographs
 And 7 drawings
 Rubbing
 Centre national des arts
 plastiques FNAC 2776

Cliffs and Whispers is made of different small frames, with desert-like landscapes evoking the country of the artist's birth, Iceland. Two types of images co-exist, black and white photographs—views of mountains and craggy areas—and drawings, borrowing certain details of mineral surfaces, based on the principle of rubbing. In this serial work, aimed more at the pleasure of formal exploration offered by the natural elements than at any real scientific study, the artists deals with one and the same subject in two styles, playing with the change of scale and viewpoint. He shifts from an optical experience to a tactile one, placing his sheets of paper on the rock and moving a pencil over it to keep the trace.

The term « whispers » in the title translates this intimate relation established by the artist with the landscape, through the gesture of rubbing. In the 1970s and 1980s, Hreinn Fridfinnsson developed a body of work akin to the Land Art movement, with works incorporated in the actual landscape, but also in exhibition venues, by introducing traces of nature. Since then, the artist has been interested above all in matter, its properties and symbolisms.

Dominique Ghesquière
1953, Pensacola (US)
Lives and works in Paris (FR)

Terre de profondeur
2013
Terra cotta
Released by the Fonds National des
Arts Graphiques et Plastiques
and the Centre International
d'art et du paysage de l'île
de Vassivière

Terre de profondeur (Deep Earth) is presented as a floor made of terra cotta, dried and cracked, which visitors can experience. During his residency at the Centre International d'Art et du Paysage in 2012-2013, Dominique Ghesquière steeped himself in the history of the place and became more particularly interested in the manmade island of Vassivière. The landscape was conceived and designed by man. The artist thus reveals what the eye does not see, the place's secret part, by bringing out the initial landscape, nowadays hidden and buried beneath the water by man's hands, and revealed every twenty years when the EDF dam is opened, emptying the lake.

This tension between nature and artifice informs all of Dominique Ghesquière's work. By drawing inspiration from the elements (earth, water, fire, air), the artist re-makes landscapes and natural phenomena, and is concerned with pinning down fleeting and ephemeral moments revealed to us by nature. His work is undoubtedly permeated by the issue of representation, to which the artist responds by replacing the work by a displacement of the living world in a setting that is doomed to die.

Andy Goldsworthy
1956, Cheshire (UK)
Lives and works in Penpont (UK)

Scaur Water Snowball,
Morecambe Bay Stone
1992
Melted snowball and red stone on paper
Centre national des arts
plastiques FNAC 95317

Andy Goldsworthy is one of those artists who can only create in association with nature. His works, which are usually *in-situ*, are constructed on the basis of the place and the seasons, and are composed of found and collected materials (stones, pebbles, sand, branches, leaves, roots, stalks, feathers, wool, water, snow, ice...). His often ephemeral creations evolve and can disappear over the years, or sometimes even in just a few seconds. Movement, change, light, growth and decomposition are the forms of energy that the artist tries to draw on through his work. For Andy Goldsworthy, you have to forget about the artist's traditional tools, work with sound intelligence with your environment, and also get away from the compartmentalized, sterile world of galleries and museums. He nevertheless records his actions and works by making detailed sketches and using photographic prints, many of which are accompanied by a title in the form of a caption explaining the genesis of the work.

Thomas Grünfeld
 1956, Opladen (GE)
 Lives and works in Cologne (GE)

Rabbit Swan from *Misfits*'serie
 1992
 Artisanal stuffing
 Public commission for the
 Château d'Oiron
 Centre national des arts
 plastiques FNAC 92127 (1 à 7)

Sigurdur Gudmundsson
 1942, Reykjavik (IC)
 Lives and works in Beijing (CH)
 and Amsterdam (NL)

Short Discovery
 1977
 Black and white photograph
 Centre national des arts
 plastiques FNAC 2473

Carsten Höller
 1961, Brussels (BE)
 Lives and works in Farsta (SW)

Canary
 2009
 Photogravure with gold
 powder on paper
 Centre national des arts
 plastiques FNAC 2011-0165 (1 à 9)

Thomas Grünfeld's pieces are invariably ambiguous, or rather, hybrid. Among viewers, they create seduction and discomfort, and stir up deep-seated questions about the nature of art, and the status of art objects in general. Grünfeld's work is the result of a line of thinking about the anti-aestheticism of the 1980s, and of an ironical criticism of *Gemütlichkeit* (German satisfaction of well being which one only feels in one's own home), which has produced both the tradition of hunting trophies and the tradition of 18th century cabinets of curiosities. Grünfeld's both absurd and disconcerting world disturbs us as much as by what is shown as by what it suggests. Thomas Grünfeld creates stuffed specimens by mixing several species called *Misfits*. This *Rabbit Swan* belongs to this series which is literally and symbolically a chimaera. Between the hybrid animal, victim of a strange and fantastic mutation, and the perturbing feeling of a view of the mind, the viewer is effectively on this scales which only the artist controls: reality or imagination, seduction or repulsion, good taste or bad taste, the unknown or the familiar... These hybridizations do not echo current scientific findings, manipulations and diverse genetic mutations.

In the middle of nature, his silhouette etched against the sky, a man points at a rock with a magic wand, wreathed in light. There is an effect of discrepancy between the "contemporary" look of the figure and the old-fashioned and pseudo-heroic gesture he is making. In this photomontage, the artist presented himself like the hero Sigurd, borrowed from those famous Icelandic sagas, capable of cutting up rocks, but in an everyday mode, which lends the scene a tone of absurdity. Throughout the 1970s, Sigurdur Gudmundsson produced photographic sculptures which he called *Situations*, in which he represented himself with different objects and props (like a Pinocchio's nose). Involved mainly were interventions in nature, at once absurd and poetic.

Canary series depicts hybrid birds created by the artist. Sterile by unnatural genetic crossbreeding, they illustrate a singular phenomenon: they are at once the first and the last of their species. Each one of Höller's examples of crossbreeding seems exceptionally singular: one is thin, the other worn/smooth, others are tousled or swollen. Each bird has been photographed alone in the manner of classic studio portraits, then raised to the rank of icon by a photographic procedure using gold powder. The artist raises the tricky question about the ethical responsibility of creative people. Be they artist or scientist, toward the accursed creatures which they have created. Carsten Höller, who was initially a scientist, is interested in the olfactory communication between insects, he undertakes these experiments on the living creature, and he imagines monumental installations involving the perception and participation of visitors.

Gordon Matta-Clark
1943 – 1978, New-York (US)

Tree Dance. Tree House
1971
16 mm film, black and white
silent, DVD
9'32"
Centre national des arts
plastiques FNAC 01-017

The branches of a gigantic tree become the site of a ritual dance, the "Tree Dance", conceived like an ode to spring and fertility. Put on in Poughkeepsie (in New York state), on the Vassar campus, the performance is based upon an installation of sheets hung like cocoons, connected with each other by rope ladders. By evolving amid the branches, the dancers form a fragile aerial community, giving life back to the tree, which was at the time dormant in mid-winter. A preparatory work involving drawings retraces the artist's project involving an architecture in trees, an alternative living area, favourable to daydreaming. Throughout the 1970s, Gordon Matta-Clark's works were mainly incorporated within the urban landscape, often proceeding by way of deconstruction rather than construction, with the artist making cut-outs inside buildings that were abandoned and often in the process of demolition. The artist's "anarchitectural" propositions were thus aimed at opening up the way people look at things by coming to terms with reality in its structural and urban dimensions.

Pratchaya Phinthong
1974 (TH)
Lives and works in Bangkok (TH)

Untitled
2009
Colour photograph. Digital print
Centre national des arts
plastiques FNAC 09-620

Photographs of what appear to be pieces of broken mirrors reflect the sky. They are in fact fragments of meteorites, whose surfaces have been polished, arranged on the ground by Pratchaya Phinthong in a paddy field in Thailand. Playing on different layers of reality, these tiny extraterrestrial bits poetically reflect their origin, the sky, and also seem to vanish in the ground, revealing a hole in the earth. What results from this act are these mysterious images of astral bodies still wandering about on Earth. Pratchaya Phinthong's projects are constructed most of the time based on a dialogue between the artist and other people, slipping the artistic gesture towards the daily round in a social and political dimension, or conversely translating and transforming an experience lived in the field of art.

Untitled
2009
Colour photograph. Digital print
Centre national des arts
plastiques FNAC 09-621

Abraham Poincheval

1972, Alençon (FR)
Lives and works in Marseille (FR)

Laurent Tixador

1965, Colmar (FR)
Lives and works in Nantes (FR)

Horizon moins 20,
2008
Glass, plastic, string, plants,
stone, shell, bones
Centre national des arts
plastiques FNAC 10-287 (2)

Horizon moins 20
2008
22'45"
Video, colour, sound
Centre national des arts
plastiques FNAC 10-287 (1)

Erik Samakh

1959, Saint-Georges-de-Didonne (FR)
Lives and works in Serres (FR)

Plasma 03
2007
6 videos, colour, sound
60'30"

Horizon moins 20, made in 2008 at Murcia in Spain, is one of Abraham Poincheval and Laurent Tixador's most extreme projects: twenty days to cover twenty metres underground by digging a tunnel which they fill in behind them. At a rate of one small metre a day, this unusual and solitary displacement turned the artists into subterranean archaeologists and revealed the anxieties of such an experience. All that remains of all those adventures is video traces, live documentary photos of the extreme conditions, and a collection of objects, tools made during those expeditions.

Somewhere between journeys and adventures with powerful restrictions, Abraham Poincheval and Laurent Tixador undertake explorations which put their bodies to the test in incongruous situations. On the borderline between the absurd and the comical, the outcome of Tixador and Poincheval's experiments is never the scientific discovery, but rather the ushering in of novel gestures and the clearance of new visual territories.

Plasma 03, presents a tight framing around a lizard. We see neither its head, nor the environment around it, simply the slow, hypnotizing sliding movement of its yellow-green scales. Here he combines the natural phenomenon which he captures and records (sounds and images) with a state-of-the-art technology, in order to reconcile nature and culture in the aesthetics of his oeuvre and in the discovery made by the viewer of new forms, and new viewpoints on things. These lizard skins, filmed using a macro-photographic scale, thus also evoke the grainy look of a plasma screen. Erik Samakh's work issues from an ongoing dialogue between man and nature. For more than 25 years, he has been recording and reinstating in exhibition spaces what, for him, represents nothing less than plastic matter, which he installs and diffuses in these spaces. Erik Samakh also works in the landscape, and gets it to react, by grafting onto it different instruments that he has invented.

Joe Scanlan

1961 in Stoutsville (US)
Lives and works in New York (US)

Sic Transit Gloria

2000
Metal, paper, wood and glue
Centre national des arts
plastiques FNAC 01-815 (1 à 3)

The work's title is taken from the Latin inscription *sic transit gloria mundi* meaning "thus passes the glory of the world". Bunches of pseudo forsythia flowers are affixed to pedestals placed on the floor. The blossoming of this decorative shrub, with its golden yellow hue, traditionally marks the short passage between winter and spring. The artist thus produces a kind of vanitas still life, a way of thinking about the ephemeral nature of things. The formal simplicity of the work can be associated with the pleasure of DIY aesthetics, which the artist lays claim to, as he conveys his ideas in the form of user manuals, before making them as objects. In his works and productions, installations but also literary texts, patent applications for scientific inventions, Joe Scanlan develops a practical line of research about the links between art, economics, and craftsmanship.

Stéphane Thidet

1974, Paris (FR)
Lives and works in Paris (FR)

*Untitled (I think there was a house,
it seems to me I lived in it)*

2010
Bookshelves filled with stones
Cherry wood and white stones
Centre national des arts
plastiques FNAC 10-940

The work is a set of bookshelves in which flat stones are meticulously arranged, like books. Thus shifting the function of the library, which nevertheless retains that of storing and classifying objects. Might it be, here too, that the stones are our memory? Or alternatively, on the contrary, might our culture be becoming petrified under the hold of every manner of conservatism? Needless to say, the artist leaves the interpretation open. Stéphane Thidet's works play on the discrepancy which comes about from the mixture between an object whose form and function (bookshelves, billiard table) we are thoroughly acquainted with, but whose inner elements are transformed, thus removing any kind of usefulness from these familiar objects. His works present his vision of reality by impregnating it with fiction and poetry. He carries out displacements, re-contextualizes, transposes matter, and reassembles elements, all of which goes to create off-beat and at times absurd situations.

Tunga

(Antonio Jose de Barros Carvalho)
1952 in Palmares (BR)
Lives and works in Rio de Janeiro (BR)

Moved Braid

1985 / 1998
Woven lead wires,
stained background

Pieces of lead wire have been woven together and make a long snake-like form on the floor. As is often the case with Tunga's work, the viewer is in touch with a work that has a powerful physical presence. The *Moved Braid* plays the seduction game. The braid motif, and the loop, which are recurrent in the artist's work, conjure up a cyclical and endless time. Through the materials used, and the mental images which they may stir up, the work refers to an enigmatic archaic ritual and evokes the relations between individual, industry and nature. The sculpture calls to mind a performance during which the artist made a braid with three reptiles, groggy from the cold. An architect by training, Tunga is a major figure in Brazilian contemporary art. His sculptures, drawings, videos and performances are marked by numerous mythological and literary references, and celebrate the energy of nature.

herman de vries

1931, Alkmaar (NL)

Lives and works in Eschenau (GE)

from earth

1987

Rubbed earth on paper

Centre national des arts

plastiques FNAC 03-915

collected : mérida 20-2-1980

1980

Collage, plants, handwritten text

Centre national des arts

plastiques FNAC 03-911

Samples of earth taken from the Canary Islands and rubbed on pages, or dried leaves arranged like a herbarium are so many “extracts” of nature that people no longer look at, for they are seemingly without interest. This is what herman de vries tries to show us. His artistic approach is skin to that of botanist gathering and classifying flowers, leaves, stones and wood gleaned during walks and journeys. herman de vries tries to work in harmony with nature. But he does not intervene directly outdoors. For him, nature suffices into itself and does not need embellishing by art. The artist nevertheless strives to demonstrate the universality of the landscape and man’s removal from the natural world. His work is thus situated at the very heart of the rivalry between nature and man. These works try to find new ways of confronting nature, and are deliberately placed at some remove, in favour of the environment. Influenced by eastern philosophy, herman de vries tends rather to seek balance and reconciliation, and broaches the world from a contemplative angle, striving to reveal nature’s beauty in the most neutral way possible.

Visuals available

Visuals on demand at Magda Kachouche (mkachouche@fraciledefrance.com)



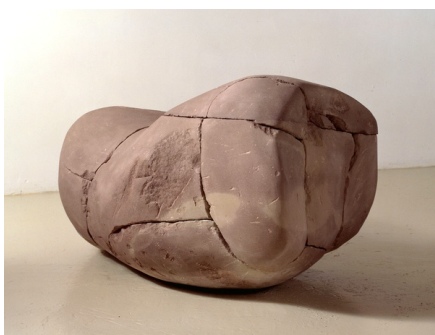
Xavier ANTIN

Untitled (News from Nowhere, or An Epoch of Rest) - ensemble I
2014

Pigmented inkjet print on cotton serge

Centre national des arts

plastiques FNAC AP 15 - 1 (1)



Hubert DUPRAT

Cassé-collé, 1992

Pink sandstone

Centre national des arts plastiques

FNAC 93628

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Hubert DUPRAT

Untitled

1993

18 jewel case

Gold, pearls, precious stones

Centre national des arts plastiques

FNAC 93548

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Dominique GHESQUIÈRE

Terre de profondeur, 2013

Terra cotta

200 m²

Centre national des arts plastiques

FNAC 2014-0371

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← frac ↗
île-de-france
↙ le château
rentilly

MARNEetGONDOIRE
communauté d'agglomération
Parc culturel de Rentilly



Andy GOLDSWORTHY
Scaur Water Snowball, Morecambe Bay Stone, 1992
Melted snowball and red stone on paper
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FNAC 95317
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Carsten HÖLLER
Canary, 2009
Photogravure with gold
powder on paper
Centre national des arts plastiques
FNAC 2011-0165 (1 à 9)
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Gordon MATTA-CLARK
Tree Dance Tree House, 1971
16 mm film, black and white silent, DVD 9'32''
Centre national des arts plastiques
FNAC 01-017
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Pratchaya PHINTHONG
Untitled, 2009
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Save the dates

Uisit with Katinka Bock

Sunday 20.09.15 – 3:30pm

Uisit with Sébastien Faucon & Xavier Franceschi (curators)

Sunday 18.10.15 – 3:30pm

Uisit with Xavier Antin

Sunday 22.11.15 – 3:30pm

Uisit with Dominique Ghesquière

Sunday 06.12.15 – 3:30pm

Guided tours

Each Sunday – 3:30pm

Contacts us

Parc culturel de Rentilly / frac île-de-france, le château

Domaine de Rentilly
1, rue de l'Étang
77600 Bussy-Saint-Martin

Free admission

Wed. & Sat. 2:30pm – 5:30pm

Sun. 10:30am – 1pm

2:30pm – 5:30pm

Access

RER A – Torcy (then 15 min walk)

Bus PEP'S 21 – Rentilly

Bus 46/25/13 – Cèdre

Navette each Saturday and Sunday
between RER A – Torcy and le château
(from 2pm, every 30min)

Website & e-mail

fraciledefrance.com / parcculturelrentilly.fr / cnap.fr

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Michel Chartier
President of Communauté d'agglomération
de Marne et Gondoire
Armelle Thévenot
Director of Parc culturel de Rentilly
Jean-François Chougnat
President of frac île-de-france
Xavier Franceschi
Director of frac île-de-France
Yves Robert
Director of Centre national des arts plastiques