

SoixanteDixSept

Three exhibitions celebrating the 40th anniversary of the Centre Pompidou

Centre Photographique d'Ile-de-France

La Ferme du Buisson

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

11.03–16.07.2017

Hôtel du Pavot...

Andrej ABRAMOV, Mac ADAMS, Eduardo ARROYO, John BALDESSARI, Hannes BECKMANN, Robert BREER/ Pontus HULTÉN, Victor BURGIN, Marc Camille CHAIMOWICZ, Paul CORNET, Lucio FANTI, Esther FERRER, ROBERT FILLIOU, Jose FIORAVANTI, GENERAL IDEA, Emile GILIOLI, Aroldo GOVERNATORI, Sigurdur GUDMUNDSSON, Erich HARTMANN, Marius HERMANOWICZ, Francis JALAIN, Edmund KUPPEL, Jiri KOVANDA, Ugo LA PIETRA, Urs LÜTHI, Annette MESSAGER, Duane MICHALS, Dore O. / Werner NEKES, Slobodan PAJIC, Max PAM, Neša PARIPOVIĆ, Roger PARRY, Dieter ROTH / Richard HAMILTON, Ulrich RÜCKRIEM, Dorothea TANNING, Monique TIROUFLET, Jean-Luc VILMOUTH, Piet ZWART



Dorothea Tanning *Chambre 202, Hôtel du Pavot*, 1970 © The Estate of Dorothea Tanning / Adagp, Paris.
Photo : Centre Pompidou, MNAM-CCI/Georges Meguerditchian/Dist. RMN-GP. Collection Centre Pompidou,
Paris Musée national d'art moderne - Centre de création industrielle

The 40th anniversary of the Centre Pompidou

In 2017, the Centre Pompidou is celebrating its 40th anniversary throughout France. To share the celebration with a wider audience, it will be presenting a completely new programme of exhibitions, outstanding loans and various events throughout the year. Exhibitions, shows, concerts and meetings will be staged in 40 French cities in partnership with museums, contemporary art centres, performance halls, a festival, a key player in France's cultural and artistic fabric and many more.

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11 March - 16 July 2017

Through several exhibitions and a festival, three key venues for contemporary art in Seine-et-Marne (French administrative *département* no.77) use the symbolic creation date of the Centre Pompidou – “centre of decentralisation” – to breathe the spirit of an epoch into the this territory again.

The three art centres present works created or acquired in 1977, works by artists born in 1977 or works about the museum and its history to get audiences and ideas moving around.

The project looks back on a vision of art and society, a key time spawning utopias that still make their appearance in contemporary creation. Reconsidering this moment after forty years means understanding how a museum makes history, preserving but also modelling a future.

SoixanteDixSept

Hôtel du Pavot...

frac île-de-france, le château / Parc culturel de Rentilly - Michel Chartier,
Bussy-St-Martin

SoixanteDixSept

Quand Rossellini filmait Beaubourg

Centre d'art contemporain de la Ferme du Buisson, Noisiel

SoixanteDixSept

Experiment

Centre Photographique d'Île-de-France, Pontault-Combault

SoixanteDixSept Hôtel du Pavot...

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

Curator: Xavier Franceschi

Faithful to the protocol shared by the three venues – with a selection of works, mainly from the Centre Pompidou collections, either dating from 1977, acquired in 1977 or produced by artists who died in 1977 – the *Hôtel du Pavot...* exhibition in Rentilly reveals a succession of landscapes multiplying both formal and semantic analogies, culminating in a unique experience.

On the first floor and starting with *Chambre 202, Hôtel du Pavot* by Dorothea Tanning (a piece acquired in 1977), that the artist produced by integrating older pieces to recreate a genuine setting, an entire dramatic installation unfolds incorporating very diverse works within other 'rooms' that continuously bring a form of echo into play: the decor divides into two, the sculptural or photographic pieces are symmetrical, interior scenes with surrealist overtones intertwine and a strange mise en abyme is taking place.

The world created by these various rooms in *Hôtel du Pavot...* is extended by a series of narrative-focused bi-dimensional works, some of which, like the pieces of a mysterious puzzle, appear to set us on the path of an enquiry (Arroyo, Mac Adams). Very precisely like the visitor invited therefore to detect the numerous games and links between the different pieces...

On the second floor, the exhibition begins with experimental and prospective forms that were very innovative at the end of the seventies: through photographs, films and videos – many pieces of which are from the collections of several Frac, always dated 1977 -, the works presented reveal another relationship with reality. A reality that is transposed by renewing the narrative methods. It involves intervention and through it we encounter experiences of a dramatic nature.

A series of photographs examines our relationship with the body and the intimate (Esther Ferrer, Annette Messager), subverts the codes of the photonovel (Duane Michals) or those of travel stories (Max Pam), to elaborate new narrative styles. By using the images in a dreamlike and allegorical way (Robert Breer / Pontus Hultén, Dore O. / Werner Nekes), by perceiving the city like an ideal territory for experimentation to question man's place in his urban environment (Ugo La Pietra, Nesa Paripovic), by producing tiny, almost invisible

Dorothea Tanning

The installation *Chambre 202, Hôtel du Pavot* by Dorothea Tanning, evokes a nightmarish scene or the decor of a phantasmagorical news story. In this installation, in a room decorated with a rug, flowery wallpaper, false wooden panelling cast in a gloomy light, Dorothea Tanning assembles five older sculptural works, thus providing an original setting based on her own creations: *Hôtel du Pavot* – two mural figures in pink wool-, *Révélation ou la fin du mois* – a creature on an easy chair-, *Time and Place* – a fireplace overflowing with monsters -, la *Table tragique*, as well as her first soft sculpture, *Pelote d'épingles* that could be used as a fetish.

Going back to the start of her career, this work was produced when the artist discovered surrealism in tandem with the exhibition 'Fantastic Art, Dada and Surrealism', at the Museum of Modern Art, in New York in 1936, and began to produce her first fantasy paintings. She married the artist Max Ernst in 1946, dividing their time between Arizona and France, while remaining on the fringes of the surrealist movement. *Chambre 202, Hôtel du Pavot* reveals extent to which Tanning brings the surrealist world up to date and emphasises her fascination with mannequins and dolls.

Mirror Rooms

Reflecting Dorothea Tanning's installation, two other 'rooms' mirror a selection of bi-dimensional, as well as voluminous works. The scenography thus freely extends the very way in which the American artist conceived her own installation.

An amazing play of symmetry is established from one box to the other, between figurative and abstract sculptures by Paul Cornet and Emile Gilioli and photographs once again referring us back to the domestic scenes (Monique Tirouflet) or to a modernist vocabulary multiplying the effects of solarisation, superimposition and interplay of light (Roger Parry, Hannes Beckmann, Andrej Abramov, Erich Hartmann).

Two dark and split stone cubes, from the Italian Dolomites region, recall from a distance the geometric shape of the boxes constructed for the exhibition providing further scenographic resonance. Ulrich Rückriem is a significant figure in geometric and minimalist sculpture in Germany. With Dolomit he questions the concepts of mass and matter, power, tension and equilibrium.



Erich Hartmann



Roger Parry



Ulrich Rückriem

News stories and crime scenes

The strangeness elicited by the work of Dorothea Tanning can also be seen in other more recent works, immersing the viewer into mysterious scenes and evoking the world of crime.

For example, the painting by Eduardo Arroyo, *Heureux qui comme Ulysse* that presents a crime scene with the appearance of decor. Exhibited opposite the entrance to Poppy Hotel, Room 202 and used as a template for making certain choices – brown carpet, wall in shades of green – for the American artist's installation, this painting is part of a set tackling the theme of exile, a subject that is omnipresent in Eduardo Arroyo's work. Two enigmatic characters wearing dark suits and felt hats arrive at the crime scene, while a woman is hiding behind a curtain.

The characters are reduced to archetypes. The chaos reigning in the room makes the scene resemble a detective film. Against this film set backdrop, Arroyo expresses, in a roundabout way, a period in his life when he experienced inner heartbreak and disillusion caused by exile, at the same time as the political situation of Spain at the end of the 1970s.



Eduardo Arroyo



Mac Adams

The photographs by Mac Adams from the *Mysteries* series, dating from the 1970s, present photographs in a diptych format, proving or staging a news story perhaps? The shot seems to have been taken just after the murder, clues (broken glass, hammer, saw, etc.) and evidence of the tragedy are dispersed throughout interiors.

Mac Adams introduces confusion to the image, through its status as a false witness and its ability to gather clues, but also through the disturbing strangeness that it produces. The viewer is therefore dragged into the investigation: the protagonists, murder weapon and decor are established but the interpretation of the scene remains very uncertain. This short sequence presents obvious affinity with the photostory genre.

Image, text and narrative

There is also a narrative principle in several photographs combining text and image, a process frequently used in conceptual photography. Going from documentation to questioning it and from information to transforming it,

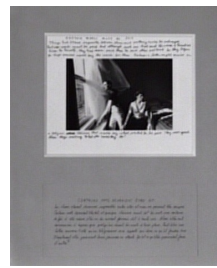
conceptual artists have emphasised, while questioning, the narrative and informative power inherent to photography.

Victor Burgin's interest in conceptual art is apparent in this reflection on the relationship between language and representation. He focuses in particular on images of women or family within our society. Interested primarily in photography, that he considers to be a political act, he sees art as a social practice, the signs, codes and meaning of which cannot be separated from those available to us through other types of images (advertising, fashion, reporting, political propaganda etc.). For Burgin, image is always caught in a network. He uses photographic images, from advertising images, notably blending them with text. His photo texts aim to analyse social codes, this analysis enables new images of the world to be generated.

Through his photographs produced in the 1970s, Duane Michals develops photographic work that is narrative, comprising sets of images on which a handwritten text is affixed. His narratives based on human identity, intimacy, couples and family construct a surrealist, poetic and disturbing world.



Victor Burgin



Duane Michals

Text and writing are also present in the work Hindustan autobiographies by Max Pam. Produced between 1971 and 1980, this set of 12 diptychs incorporates a portfolio of his journey to Asia, at a time when Kathmandu was very appealing to the western world. During the Utopian movement in the 1960s and 1970s, the city was associated with American counter-culture, and the rejection of consumerism at that time. The photographs by Max Pam are accompanied by printed texts, describing the artist's experience at the time of the shot. Like a travel journal, he outlines his encounters, providing a testimony therefore of the spiritual and political mentality of his era.



Max Pam

Performance

The exhibition brings together photographs and videos that document performances. From the 1960s, on both sides of the Iron Curtain, as well as in the United States, artists engaged their bodies and performed.

These artistic actions, the temporal progression of which forms the work, use the body as a tool and action carries out the work. The artists naturally turn to techniques like photography and video to record these performances and to keep a vestige, a memory of the ephemeral actions. Beyond this documentary nature, artists produce works visually adapting in their works situations concerned with living things and the immaterial.

Performances by the Czech artist Jiri Kovanda appear in the form of photographic documentation supported by texts. His dramatic actions are comprised of slightly quirky everyday gestures.

Each photograph is accompanied by a text describing the action, often envisaged through contact with others in public spaces and crowds: '3 September 1977 – On an escalator, I turn around, I look the person behind me in the eyes', and '8 December 1977 – With my hands covering my eyes, I walk blindly through a group of people to the end of the corridor'.

Jiri Kovanda is alone, the unique protagonist in his interventions, therefore reaffirming his individuality. The individual and human reality is expressed in this combination of apparent simplicity and disconnection, in a society that is under surveillance. He stopped performing in 1978 and from then on, his body, his being disappeared from the photographs.



Sigurdur Gudmundsson



Jiri Kovanda

Throughout the 1970s, Sigurdur Gudmundsson produced photographic sculptures that he called Situations in which he depicted himself with different objects and accessories, such as in Bow (1976). Above all, it involved absurd as well as poetic, interventions in nature.

In light of this, Jean-Luc Vilmouth's sculpture, Trois objets d'un poids absolument identique (Three Objects Absolutely Identical in Weight), may be regarded as the result of an action, as it seems to be based on the use of a previously established protocol: to elaborate an equivalence principle between three objects that differ in nature and status, a green plant (natural organism), a block of cellular concrete (artificial stone) and a metal circle (proof of industrial

manufacturing). Visitors have to trust the stated weight consistency, however, this principle will be disrupted during the exhibition, as the green plant continues to grow, beyond its scale in relation to the work, ultimately resisting the artificial objects that remain stuck in their shape.

The Body/The Intimate

Intime et personnel by Esther Ferrer is one of the Spanish artist's first performances, in which the proposed protocol proves to be, as is often the case with her, extremely simple and open to interpretation. It involves measuring a body (your own or someone else's) using a measuring tape, indicating the places measured with a figure, a dot or a note, that we can then, as we choose, read out loud, play, draw on the ground or on a board, etc.

In this performance a denunciation of the submission of bodies to an intensified statistical and standard logic can be detected. This work refers to key challenges of art in her era including the unabashed relationship with the body, the paradigm of music (influence of John Cage), the economy and reduction of means, as well as the importance of protocol over production.

In his photographic polytychs, Urs Lüthi works on the self-portrait genre in a dramatic way and examines the notion of identity. He strikes a frontal pose, appearing, in turn, like a young, androgynous or tired character, according to the posture that he adopts or the different accessories that he uses.



Esther Ferrer



Annette Messenger

The handling of news stories, by certain media with sensational headlines, inspires Annette Messenger in *Le Portrait des amants* (1977) to reproduce the relationship status of contemporary women. In this work, the artist blends photographs and drawings in colour and black and white.



Urs Lüthi

The Canadian collective General Idea, comprised of three artists Jorge Zontal, Felix Partz and AA Bronson, active from 1968 to 1994, develops an approach in which life and artistic expression are inseparable. The trio disrupts the intellectual and mercenary codes of the artistic system, in particular by creating *FILE Magazine* (1972-1989), an alternative 'viral' and caustic response to the glossy publication *Life*. The three photographs form an issue accompanying the publication of a retrospective *FILE Magazine* box set. They play with advertising and media codes to create their own artistic mythology from the comb, a personal object suggestive of human bodies absent here.

Video/actions

The video by Robert Filliou, *From to Poetical Economy* belongs to a set of films and videos that he produced during his visits to Canada (between 1973 and 1980), that can be likened to performances, as he takes on the role of a presenter who addresses the viewer. These films seem to be educational and artistic experiences of a new genre, at the boundary of documentary and fiction. They are deliberately oriented to a broader use of words and images. This edition reproduces the fundamental principles of Robert Filliou's practice: a refusal to categorise works according to the talent or skill used in producing them: the 'equivalence principle' of 'well done', 'badly done', 'not done'. The title chosen: *From Political to Poetical Economy*, refers to the artist's idea to conceptualise leisure as an aspect of art, so that each individual can assert their brilliance in the context of any activity. And depending on what they wish, to bring art and life together, as one.



Robert Filliou



John Baldessari

Primarily working with video producing pieces with complex film structures, Slobodan Pajic addresses the concept of speech and language in *Questioning*, as well as the relationship between sound and image. Through this intimate video, the artist stages a woman in a succession of close-ups; a voice-over, probably that of the artist, appears to question her. The answers, a priori pronounced, remain muted to us.

Before a camera In *Doubts*, Marc Camille Chaimowicz sets a pendulum in motion. The shiny trace marks the screen with a silvery line; the back and forth of the pendulum is a clear metaphor for the time for action. The artist simultaneously faces his work and forms part of it. The perceptive and representational space is

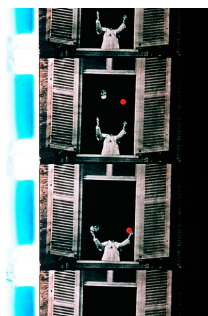
not defined by obvious boundaries. Chaimowicz produces a form of art in real time, playing on an effect of indirect presence, disseminated through photographs, a pre-recorded video track, screens/windows that constantly duplicate, a setting en abyme.

In *Six Colorful Inside Jobs* (1977), John Baldessari makes a mockery of abstract painting. From a high-angle shot, the image shows, in fast motion, the artist's working week, day by day, from Monday to Saturday, repainting a enclosed room with a different colour. The artist therefore becomes a house painter. With this action, he pursues a criticism of painting, having in 1970 destroyed all of his paintings produced between 1958 and 1966, paving the way for other protocols and productions.

Montage/film collage: manipulating images

Robert Breer's films are made image by image: a rapid and syncopated succession of drawings, photographs, collages, etc. There are intimate photos, news footage, geometric drawings, micro-narratives, etc. Funny and absurd scenes are consequently created in the short films *Pat's Birthday* and *A Miracle*, a short film in which Pope Pius XII shakes his head and goes to Paradise. However, his arm does not arrive!

Jüm-Jüm by Dore O. and Werner Nekes is a film that uses the superimposition of images. A woman swings in front of a cinema screen on which on which a phallus is painted. The perspective is such that she appears to swing in and out of the phallus.



Breer / Hultén



Dore O. / Werner Nekes

The City: an artistic ground for experimentation

Videos by Ugo La Pietra and Nesa Paripovic involve introducing artistic actions to the heart of urban spaces, and therefore make it a favoured ground for experimentations.

The Italian architect, artist and designer, Ugo La Pietra conducts radical research. In *La Riappropriazione della città* (1977), a film produced for the opening of the Centre Georges Pompidou, he focuses on demolishing the boundary between public space and domestic space.

In *N.P.1977* (1977), initials from the artist's name, Nesa Paripovic, a key figure in Serbian conceptual art, traces a virtual line in Belgrade and follows it through the city, overcoming the obstacles that confront him. Steeped with a sense of the absurd, the film marks the notion of boundary, in connection with the communist context, while questioning the role of the artist.



Ugo La Pietra



Nesa Paripovic

Agenda

Guided tours

Every Sunday

3pm

Meeting

Sunday 02.04.17

With the artist Esther Ferrer

3pm

Curators tours

Itinerary between the three exhibitions and meetings with Xavier Franceschi (frac île-de-france, le château / Parc Culturel de Rentilly - Michel Chartier), then Julie Pellegrin (Centre d'art contemporain de la Ferme du Buisson) and Nathalie Giraudeau (Centre Photographique d'île-de-France).

Sunday 25.06.17

11:30am

Taxi Tram

Itinerary between the three exhibitions: Centre Photographique d'île-de-France, then frac île-de-france, le château / Parc Culturel de Rentilly - Michel Chartier and Centre d'art contemporain de la Ferme du Buisson

Sunday 13.05.17

01 53 34 64 43 or taxitram@tram-idf.fr

Offsite

Performance Day: Performed museum

Festival of performance in collaboration with the Centre Photographique d'île-de-France, the frac île-de-france, the Fondation Serralves-Fundação de Serralves-Museu de Arte Contemporânea and the Centre Pompidou.

Curators: Xavier Franceschi, Nathalie Giraudeau, Julie Pellegrin and the Fundação de Serralves-Museu de Arte Contemporânea with Cristina Grande, Ricardo Nicolau and Pedro Rocha

Saturday 03.06.17

The festival is based on the idea of "performed museum". The artists are invited to dream up performances, readings, guided tours, concerts and pieces based on stories of museums and collections.

Information

Adress

Parc culturel de Rentilly - Michel Chartier / frac île-de-france, le château
Domaine de Rentilly
1 rue de l'Etang
77600 Bussy-Saint-Martin
Tél. : 01 60 35 43 50

Opening hours

Wednesday and Saturday: 2.30 – 5.30pm
Sunday: 10.30am to 1pm and 2.30 – 5.30pm

Access

RER A: Torcy stop then on foot (15 minutes)
Bus: PEP'S ligne 21 (Rentilly stop) or lines 46/25/13 (Cèdre stop)

Websites

www.fraciledefrance.com / www.parcculturelrentilly.fr
info@fraciledefrance.com / parcculturelrentilly@marneetgondaire.fr
Tél. : 01 60 35 46 72

Contacts

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Director of Parc culturel de Rentilly – Michel Chartier: Armelle Thévenot
President of frac île-de-france: Florence Berthout
Director of frac île-de-france: Xavier Franceschi
President of Centre Georges Pompidou: Serge Lasvignes

Partners

Frac île-de-france receives the support of Conseil régional d'Île-de-France,
Ministère de la Culture et de la Communication – Direction Régionale des
Affaires Culturelles d'Île-de-France and Mairie de Paris.
Member of Tram, Platform (association of all the Fracs) and Grand Belleville.