

BIENS COMMUNS 1

ACQUISITIONS RÉCENTES

PETER DREHER
ROMANE HOLDERRIED KAESDORF
JUGNET + CLAIRET
NATACHA LESUEUR
MOO CHEW WONG
EXPOSITIONS MONOGRAPHIQUES

19 OCTOBER 2011
— 15 JANUARY
2012

cycle

THE ETERNAL DETOUR

2011-2012 autumn-winter sequence

mamco

Musée d'art moderne
et contemporain, Genève
10, rue des Vieux-Grenadiers
CH-1205 Geneva
www.mamco.ch

Press Release

Mamco, the Eternal Detour Cycle, the 2011-2012 autumn-winter sequence, 19 October 2011 - 15 January 2012
Press conference, Tuesday 18 October at 11 AM, show opening at 6 PM

For the 2011-2012 autumn-winter sequence of the L'Éternel Détour (The Eternal Detour) cycle, Mamco is pleased to present *Biens communs 1* (Public Property 1), a selection of recent acquisitions, as well as five monographic shows devoted to artists from Germany, France and Malaysia.

Biens communs 1

In eighteen years of activity Mamco has managed to acquire over 1500 works of art. This dynamic has sparked in us the desire to show an important part of the collection, bring the choices the museum has made to the public's attention, and point up the coherence of those choices. *Biens communs 1* will give way next year to a second part, *Biens communs 2*. Both exhibitions are a chance to display works are indeed public property, that belong to everyone because of Mamco's status as a public museum, and so by definition ought be held in common and shared by one and all. Putting our recent acquisitions on display is a way of highlighting the museum's approach and promoting artists and art forms that exist well outside the art market and the dominant trends.

Biens communs 1 is especially open to large-scale works like **Adel Abdessemed's** dreamlike *Habibi*. Shown in 2004, this seventeen-meter-long levitating skeleton impresses, delights and finally compels viewers to question their own bodies. Featured twice in 1999 and 2007, **Xavier Veilhan's** *La Forêt* (The Forest) is back for a third viewing, generating once again its intimate, playful and poetic atmosphere within the museum. By transferring the depiction of a well-known place, the artist is able to carry out a true translation and recreate another "forest." With its near silence Veilhan's forest points up sensations connected with our senses of hearing and touch. Installed on rails, the immense creatures of **Alain Séchas's** *Les Chats* (The Cats), already seen in 2002 and 2009, are once again tirelessly chasing each other round and round. Like skaters, they glide about the gallery, passing in front of huge bitingly funny cartoons done by the same artist. Offering a different atmosphere, **Jan Fabre's** *Le Carnaval des chiens de rue morts* (The Carnival of Dead Stray Dogs) is a gift to Mamco, which is showing the work for the first time. Stuffed dogs, confetti, bows—the party is frozen in place around a long table that creates a dynamic diagonal line across a dark room. Gloomy and disturbing, this installation, which verges on a theater set, stands at the center of Fabre's work in the plastic arts. It is also part of the *Constellation Jan Fabre* (Jan Fabre Constellation), a joint event mounted with Arsenic and ADC.

In the spirit of the museum's groups of artworks, **Philippe Gronon**, a photographer of reality and objects, concludes his exhibition of 2003 and 2010 with an ensemble of works that focus in particular on sand castles and manure piles. Meanwhile, in the wake of a 2004 retrospective and the addition of new gifts to the museum, Mamco is pleased to present a new show highlighting **Guy de Cointet's** work on typography, line and color. The creator of a colorful world that often borders on the lavish, the photographer and Genevan writer **Patrick Weidmann** first exhibited at Mamco in 2003 ; the museum has followed this artist for many years and now Weidmann has put together a group of recent works for Mamco. **Noël Dolla** and **Pascal Pinaud**, originally from southern France, work in deconstructing painting and analytical abstraction. A highly radical artist and former member of the Supports / Surfaces group, Dolla was featured at the museum in 2003. Here he is exhibiting a mix of old and new works. Pinaud, seen at Mamco in 2001 and 2010, has installed a "drawing greenhouse" this time, providing visitors the chance to linger over for once what there is to see on the back of images. As part of post-abstraction, **John Armleder's** recent works question painting itself. And finally, black-and-white drawing also has a place among the featured work thanks to the pieces being shown by **Silvia Bächli** (featured in 2006) and **Didier Rittener** (seen in 2010).

In conjunction with the above-mentioned shows, the museum is also pleased to present five monographic shows currently on view in the museum's galleries:

Peter Dreher (1932, Mannheim) lives and works in the Black Forest region of Germany. He studied at Karlsruhe's Staatliche Akademie der Bildenden Künste. Dreher's work on series, entitled *Tag um Tag guter Tag* (Day after Day Good Day), exists outside current fashions and trends, and is an echo of rule-inspired artists of the 1960s like On Kawara and Roman Opalka.

"At first, this series was supposed to involve between five and six pictures done with the idea that it isn't necessary to change motifs in order to feel the urge to paint," Dreher explains. For over thirty years, from 1972 on, working in a 25 X 25 cm format the artist has painted over 4500 glasses of water, all of them apparently similar and in the same position. His *Tag um Tag guter Tag* project, whose title is drawn from the words of the Buddhist master Yunmen Wenyan, documents reality but also renders that reality abstract. Dreher doesn't feel as though photography has exercised any influence on his work;

Press Release

he is akin to Andy Warhol when the American artist declared, "I'd like to be a machine." Between meditation and emotion, this demanding routine has made it possible for Dreher to develop both his virtuosity and his impulse to paint. By depicting an everyday object that is available to anyone, he demonstrates that we don't see things as they are but rather solely through the filter of their functionality. Thanks to *Tag um Tag guter Tag*, the artist has succeeded in preserving a perception of reality intact and transmitting it.

Romane Holderried Kaesdorf (1922-2007, Biberach an der Riss) was an artist specialized in drawing and painting who only gained recognition late in her career in Germany. She studied at Stuttgart's Academy of the Arts before returning to her native town. The wife of the lawyer and painter Julius Kaesdorf, she was instrumental in putting together exhibitions of her work, which earned her important art prizes and awards. She is likewise the mother of Domenika Kaesdorf, whose own sculptural work in textiles was shown in 2011 at Mamco as part of the *Hôtel Sarkis* exhibition.

For some sixty years and through 2000 pieces, Holderried Kaesdorf developed her work around the human figure. Drawing was at the forefront of her activity; between 1960 and 1970, she liked to depict figures in unexpected situations while surrounding them with familiar objects. Akin to Dada and art brut, the paintings from this period abound in representations of women, men and children, in most cases shown as grotesques. She spent the 1970s focused on the male figure, and then from 1980 until her death she shows a keen interest in the female figure.

With humor and a rare sense of observation, Holderried Kaesdorf elaborated a world that was at once nonfigurative and fantastical in *Bleistift im Kopf* (Pencil in the Head). Influenced by German expressionism, her universe served as an inspiration for the Strasbourg dance company Dégadézo notably. Through her practice of the minor art of drawing, Holderried Kaesdorf stands in the tradition of artists like Elisabeth Llach and Cathryn Boch who have been shown at Mamco.

Anne Marie Jugnet and Alain Clairet (La Clayette, 1958, Saint-Maur-des-Fossés, 1950) have lived and worked together since 1997. Settling first in Paris and later Santa Fe, they have sought to understand through their art how certain words, artifacts and images are born in a contemporary reality that is already oversaturated. Exhibited at Mamco in 2003, their work has led them to reflect on the questions surrounding

representation and gives rise to a kind of "permanent revolution of pictorial language." The two artists wonder, for example, what stays behind when the television is turned off. They have employed both digital images and damaged film stock in their art.

In *Un abrégé* (A Summary), the two artists have included sculptures, paintings, works in neon light, watercolors and marble clouds... Between the subtlety of craftsmanship and sophistication, the show is an anthology of their output of the past ten years.

Already featured at Mamco in 2001, the photographer **Natacha Lesueur** (1971, Cannes) has proved to be one of the most promising artists of her generation.

In *Je suis née etc.* (I Am Born Etc.), Lesueur is showing several projects, including a collection of photographs featuring the Brazilian-born actress and entertainer Carmen Miranda. In the photos the artist rides rough shod over the signs of Miranda's "exoticism," inspired by the traditional women's costumes of the Bahianese, who are largely the descendants of slaves. Lesueur is venturing down the path blazed by Cindy Sherman, and if her work seems slight and inconsequential at first glance, it is in fact built around the principle of the visual pitfall. Once viewers move beyond their initial impression, they discover that to the highly colorful costumes and make-up, and the stereotypical poses, the artist likes to add makeshift ornaments, headdresses and decorations that are often organic, natural and perishable. Bones, various accessories, flowers, fruits and vegetables, and animals are carefully arranged, even though they will end up eventually decomposing. By stressing a fleeting, neo-baroque esthetic, Lesueur criticizes the importance of appearance; her images become poisonous. This process allows her to construct a model that the artist then pushes to the point of abstraction and beyond, to deconstruction. Shaped around the portrait and questions connected with identity (male-female, old-young, inside-outside), the show also features older work by the artist, which falls between humor and seriousness, pieces devoted to food, sleeping people, mouths and peals of laughter.

Je suis née etc. also boasts a monograph written by Thierry Davila and published by Mamco, called *Natacha Lesueur. Surfaces, merveilles et caprices.*

Press Release

Living and working in Paris, **Moo Chew Wong** (1942, Malaysia) is a painter-printmaker who studied at Paris's École des beaux-arts before going on to teach printmaking at the Villa Arson in Nice. Wong is a painter of urban landscapes and his artistic approach, influenced by expressionism, is based on the harmony that he creates between the rhythm in his work and the settings surrounding it. In this context he has thoroughly internalized Montaigne's remark, "I do not paint the being, I paint the passage." He treats painting as if it were a performance in which he is there to capture a moment. Like the art of calligraphy, there is no place for having second thoughts and reworking what is done, it is all in the acuity of the eye and the speed of the gesture. While everyday he is turning out prints that depict life on the rue des Abbesses in Paris, he has also painted the seedier neighborhood of Saint-Denis and the Roissy-Charles-de-Gaulle airport.

Wong, featured by Mamco at Europ'Art in 2004, also realizes works in the exhibition venue itself. A regular visitor to shows held at Mamco, he has selected a piece each time he has dropped by, such as Dan Flavin's neon works, which he interprets in his own manner by painting on canvas that is laid out directly on the floor. "I paint from life. I've always painted from life, forcing myself to never rework my canvases in the studio. To paint from life, for me, doesn't entail maintaining an aggressive practice but rather setting myself a constraint, and developing in the pictorial process a new relationship with the idea of the model and time." Wong's work is always created in the same day. With a show entitled *Version non conforme* (Non-exact Version), it is also a piece of the museum's history that is being put on display.

Mamco Events

November 2011

Thursday 1

— 12:30 p.m., *QUESTIONS AND ANSWERS* with... Nicole Schweizer, conservatrice au Musée cantonal des beaux-arts de Lausanne.

— 6:30 p.m., *VOIX OFF*, Caroline Bergvall reads a selection of her texts.

.

Friday 4

— 8 p.m., *CHAPEAU AU MAMCO*, Contemporary Bal in favor of the Mamco's collection organised by the Association of Friends of Mamco, Geneva Ports Francs (fee on inscription).

Thursday 8

— 6:30 p.m. *REMARKS* by Christian Bernard on the exhibitions.

Thursday 15

— 6:30 p.m., *REMARKS* on Natacha Lesueur's exhibition by herself and Thierry Davila and presentation of his monograph published by Mamco.

Thursday 22

— 6:30 p.m., *VOIX OFF*, Catherine Weinzaepflen reads a selection of her texts.

.

December 2011

Thursday 6

— 12:30 p.m., *QUESTIONS AND ANSWERS* with Marion Tampon-Lajarriette, artiste.

Thursday 13

— 6:30 p.m., *VOIX OFF*, Claude Rutault reads his texts.

January 2012

Thursday 17

— *HAPPY BIRTHDAY, ART !*

Programmation surprise to celebrate the 49th Anniversary of art proclaimed by the artist Robert Filliou.

— 6:30 p.m., *VOIX OFF*, Patrick Beurard-Valdoye reads.

February 2012

Thursday 7

— 12:30 p.m., *QUESTIONS AND ANSWERS* with... Geneviève Loup, historienne de l'art, enseignante d'histoire et de théorie de l'image en mouvement à la HEAD et à l'École cantonale d'art du Valais.

Evening openings

For the first Wednesday of each month, the museum has extended evening hours, from 6 to 9 p.m., with free admission. At 7 p.m., free guided tours in French and English.

— Wednesday 2 November and 7 December 2011, 4 January and 8 February 2012.

Free-admission Sundays

For the first Sunday of the month, free admission and guided tours at 3 p.m. Free access to the game « Not Only Kids Play » in L'Appartement on a proposal of the Collective « Not Only Kids Play » (Master option TRANS, HEAD, Genève).

— Sunday 6 November and 4 December 2011, 5 February 2012.

Events for children

Guided interactive tours for 5- to 10-year-olds and their family (45 min.).

— Wednesdays at 3:15 p.m.

— the first Sundays of the month at 11:15 a.m., 6 November and 4 December 2011, 4 January and 8 February 2012.

Events for toddlers

The first Wednesdays of the month at 3:15 p.m. An introductory culture tour (20 min.) for 2- to 4-year-olds and their family.

— Wednesday 2 November, 7 December, 4 January and 8 February 2012.

Museum guides

Staff guides are ready to assist visitors weekends and during special evening hours. Unless otherwise specified, all Mamco events are free.

The events for children and for toddlers enjoy the generous support of Fondation Hans Wilsdorf.

The special evening hours enjoy the generous support of Fondation 1796, the foundation of Lombard Odier Darier Hentsch & Cie.

Press Office

For all requests, information and visuals, please contact:

Sophie Eigenmann

s.eigenmann@mamco.ch

tél. +41 22 320 61 22

Information

Mamco

Musée d'art moderne et contemporain, Genève

10, rue des Vieux-Grenadiers

CH-1205 Genève

tél. +41 22 320 61 22

fax +41 22 781 56 81

www.mamco.ch

The museum is open Tuesday through Friday from noon to 6 p.m., the first Wednesday of the month until 9 p.m., and Saturday and Sunday from 11 a.m. to 6 p.m. Closed Mondays as well as Thursday, 8 September 2011.

Regular admission CHF 8.–

Reduced admission CHF 6.–

Group admission CHF 4.–

Partners

Mamco is overseen by Fondamco, which is made up of Fondation Mamco, and the Canton and City of Geneva.

Fondamco would like to thank all its partners, both public and private, and in particular l'Ambassade de France à Berne, le Consulat Général de France à Genève, la Fnac, la Fonds cantonal d'art contemporain, Fondation Coromandel, Fondation de Famille Sandoz, Fondation 1796, Fondation Valeria Rossi di Montelera, Fondation Hans Wilsdorf, Hôtel La Cour des Augustins, Hôtel Bel' Espérance, JTI, J.P. Morgan Private Bank, Sotheby's, Teo Jakob.

Partenaires média : Le Courrier, L'Hebdo, Profil.



J.P.Morgan



FONDATION
HANS WILSDORF

FONDATION1796
LOMBARD ODIER DARIER HENTSCH

INSTITUT
FRANÇAIS

L'Hebdo



LE COURRIER

