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FLATLAND / NARRATIVE ABSTRACTIONS #2

07.10.2017 – 15.04.2018

PRESS KIT

PRESS RELEASE

FLATLAND / NARRATIVE ABSTRACTIONS #2

EXHIBITION FROM OCTOBER 7, 2017 TO APRIL 15, 2018

Artists Laëtitia Badaut Haussmann, Francis Baudevin, Philippe Decrauzat, Marie-Michelle Deschamps, Angela Detanico / Rafael Lain, Hoël Duret, Sylvie Fanchon, Liam Gillick, Mark Hagen, Christian Hidaka, Sonia Kacem, Tarik Kiswanson, Vera Kox, Sarah Morris, Reinhard Mucha, Damián Navarro, Camila Oliveira Fairclough, Bruno Peinado, Julien Prévieux, Eva Taulois, John Tremblay, Pierre Vadi, Elsa Werth, Raphaël Zarka

Curators Marianne Derrien, Sarah Ihler-Meyer

In 1884, the British professor and theologian Edwin A. Abbott published *Flatland: A Romance of Many Dimensions*, an allegorical narrative against dogmatism, with protagonists who are geometric shapes. The narrator, a square from a world in two dimensions called Flatland, tells of his discovery of Spaceland, a world in three dimensions. Back in his country, the square finds it impossible to convince his community of the existence of a third dimension, which for them is inexorably unthinkable and invisible. He is declared a heretic and subsequently imprisoned and while in jail he tells of his revelation and of his misfortune.

Flatland / Narrative Abstractions #2, the first part of which was presented at the MRAC Occitanie/Pyrénées-Méditerranée in Sérignan in 2016, brings together twenty-five contemporary artists who doubly echo Abbott's book: on the one hand, because they compose narratives from abstract forms; on the other hand, because by collating the notions of "abstraction" and "narration", they may be considered heretical from the point of view of a certain history of art. Indeed, inseparable as it is from artistic modernity, abstraction has largely been based on the rejection of narration and symbolism in the field of visual art. To associate "abstraction" and "narration" could at first be seen as a contradiction in terms, an impossibility, even though this is questioned in a large number of contemporary productions.

The aim of this exhibition is to highlight one of the most original and paradoxical forms related to the return of narrative in contemporary art. Loaded with references to artistic as well as extra-artistic fields, undoing the autonomy of visual languages advocated by historical abstractions, the artworks in *Flatland / Narrative Abstractions #2* are intentionally presented as silent narratives waiting to be activated by the viewer. It is thus a case of tracing the contours of a singular trend and highlighting the diversity of its manifestations and themes via a multitude of artists from Europe and the United States.

In collaboration with

Musée régional d'art contemporain Occitanie/Pyrénées-Méditerranée (MRAC), Sérignan

THE THREE CHAPTERS

1 "INDEX" articulates works referring to specific socio-cultural issues. Emerging during a period of political and cultural upheaval, many avant-garde movements hoped to act on their environment and to participate in reshaping society. Far from this perspective, the artists gathered together here do not seek to transform "reality", as understood in a global and totalising way, but rather to acknowledge concrete and singular realities. Their pieces thus echo certain aspects of specific phenomena, such as urbanism, systems of representation and writing.

Angela Detanico / Rafael Lain

Revolutions, 2016

HD video animation, black and white, sound
8 min 21 sec

Courtesy Galerie Martine Aboucaya, Paris

Sylvie Fanchon

Sans titre (scotch noir et blanc), 2016

Acrylic on canvas

130 x 197 cm

Courtesy the artist

Liam Gillick

Inverted Projection, 2008

Lacquered aluminium, transparent Plexiglas

100 x 100 x 20 cm

Courtesy the artist and Air de Paris, Paris

Restricted Factory, 2008

Lacquered aluminium, transparent Plexiglas

100 x 100 x 20 cm

Courtesy the artist and Air de Paris, Paris

Sarah Morris

Hemisphere [Knots], 2010

Household gloss paint on canvas

214 x 214 x 5 cm

Courtesy the artist and Air de Paris, Paris

Reinhard Mucha

Hameln, 2014

Metal shoulder clamps, float glass, alkyd enamel painted on reverse of glass, felt, *door leaf with hinges* plywood, solid wood (*split found object*), blockboard, corrugated cardboard
96,6 x 238,8 x 29,4 cm

Courtesy Sprüth Magers

Camila Oliveira Fairclough

Marlett I, 2012

Marlett II, 2012

Acrylic on canvas

81 x 130 cm each

Courtesy Galerie Emmanuel Hervé, Paris

Julien Préviaux

Pickpocket, 2015

Brushed aluminum

250 x Ø 150 cm

Courtesy the artist and Galerie Jousse Entreprise, Paris

Elsa Werth

Perspective Provisoire/2, 2017

Red cotton webbing, buckles, rivets

Various dimensions

Courtesy Galerie Martine Aboucaya, Paris

Stratégie(s) de Recouvrement # IV, V, VI, VII, XIX, XXIII, 2017

Black vinyl adhesive, various materials

Various dimensions

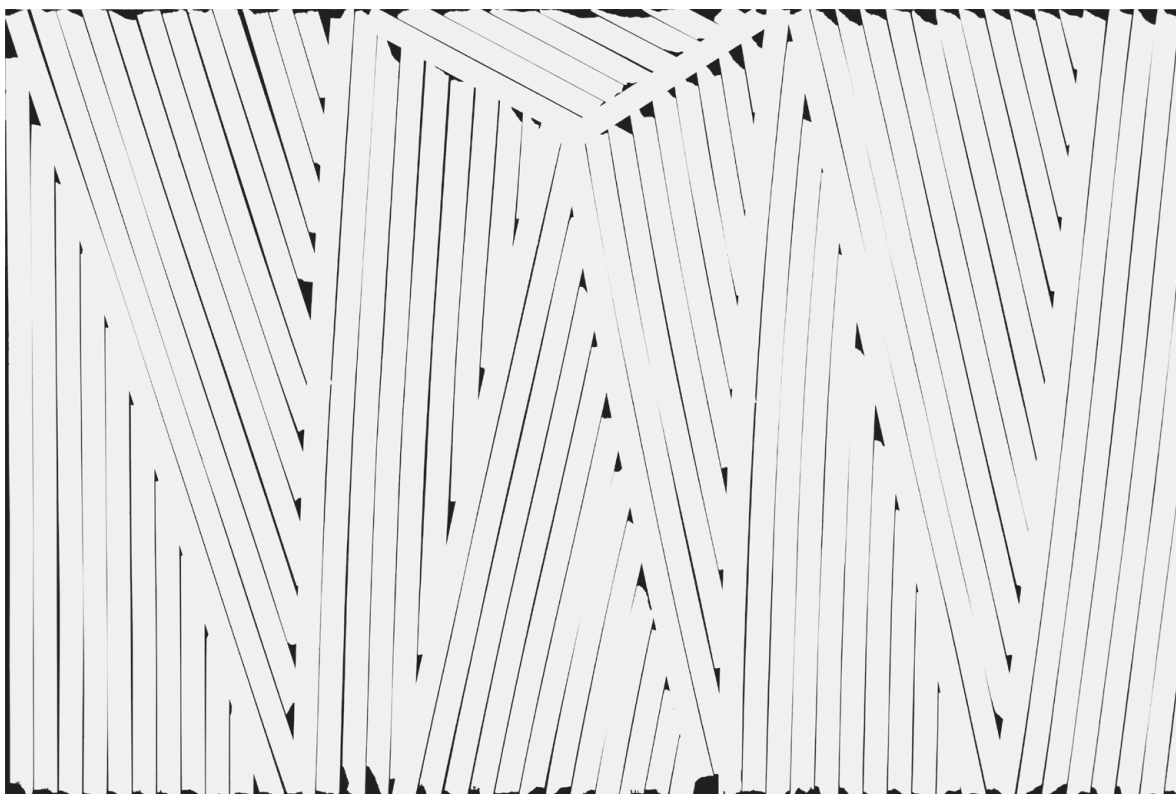
Courtesy Galerie Martine Aboucaya, Paris



Liam Gillick, *Restricted Factor*, 2008
© Photo: all rights reserved/ Courtesy Air de Paris, Paris



Julien Prévieux, *Pickpocket*, 2015
© Photo: all rights reserved/ Courtesy the artist and Jousse
Entreprise Gallery, Paris



Sylvie Fanchon, *Sans titre*, 2016
Courtesy the artist
© Photo: Jonathan Martin

2 “CIRCULATION” brings together artworks that concentrate on the history of shapes and their passage and survival in different periods and cultures. While the pioneers of abstraction made references in their writings to various artistic, social and cultural phenomena, their shared ambition was nevertheless to create autonomous visual languages. In contrast to this approach, the artists gathered here aim to highlight the constitutive heteronomy of their works, in other words their interaction with various cultural heritages, thus drawing up genealogies and constellations of shapes that are fundamentally hybrid.

Francis Baudevin

Sans titre (Don Gibson), 2013
Polyptich, acrylic on canvas
314 x 313 cm
Collection Mamco, Geneva
Anonymous donation

Mark Hagen

To Be Titled (Additive Sculpture, Screen #18), 2012
Cement, stainless steel armature
213,3 x 162 x 35,5 cm
Courtesy the artist and Almine Rech Gallery, Paris

Christian Hidaka

Triangles Set in Squares and Rectangles, 2017
Casein tempera
616 x 748 cm
Production Mudam Luxembourg
Courtesy the artist

Tarik Kiswanson

Vestibule, 2017
Hand polished steel
430 x Ø 91 cm
Production Mudam Luxembourg
Courtesy the artist

Eva Taulois

Trust Fabrics, 2013
2 strips, assemblage of fabrics
300 x 115 cm each
Courtesy the artist

John Tremblay

Lives of the Planets, 2007
Acrylic on canvas
191 x 165 cm
Courtesy Triple V, Paris

Raphaël Zarka

Prismatique (P11), 2012-2013
Oak, concrete
165,5 x 74 x 36 cm
Collection Musée régional d'art contemporain Occitanie/
Pyrénées-Méditerranée, Sérignan

Prismatique (P12), 2012-2013
Oak, concrete
120,5 x 101,5 x 36 cm
Collection Musée régional d'art contemporain Occitanie/
Pyrénées-Méditerranée, Sérignan



Mark Hagen, *To Be Titled (Additive Sculpture, Screen #18)*, 2012
Galerie Almine Rech
© Photo: Kurt Deruyter



Tarik Kiswanson, *Vestibules*, 2016
View of the exhibition *Ongoing reflection – You, Me, So many*, 2016,
Collège des Bernardins, © Voyez-Vous (VV)



Raphaël Zarka, *Prismatique (P11)*, 2012-2013, back-ground: *Perspective n° 2*, 2012-2013
Collection Musée régional d'art contemporain Occitanie/Pyrénées-Méditerranée, Sérignan
© Photo: Jean-Cristophe Lett

3 “BEGINNINGS” brings together essentially fictional works, conjuring up references to literature, cinema and science fiction along with personal experiences. While many protagonists of historical abstraction were searching for an “essence” or a “truth” of the world, the artists united here assert, on the contrary, the imaginary and subjective nature of their production. By playing with reminiscence, textural effects and contrasting materials, their artworks present themselves as indicators of narratives open to multiple interpretations.

Laëtitia Badaut Haussmann

l'Amour est plus froid que la mort, 2015
Steel and aluminium, velvet, foam
237 x 450 x 144 cm
Courtesy the artist and Galerie Allen, Paris

Philippe Decrauzat

Solides, 2017
HD video (telecine of a black and white 16 mm film), sound
Production Mudam Luxembourg
Courtesy the artist

Marie-Michelle Deschamps

Being together is learned alone, 2014
Vitreous enamel on steel, copper, 2 parts
6 x 97 x 96 cm
Private collection, Paris

Untitled, 2014
Vitreous enamel on steel
38 x 44 x 3 cm
Private collection, Switzerland

Direct Enquiries, 2014
Vitreous enamel on steel, steel stand
75 x 51,5 x 40 cm
Courtesy the artist and Galerie Gregor Staiger, Zurich

Hoël Duret

UC-98 Soft & Flat (Seoul) #1, 2016, 2016
Printed canvas, acrylic paint, aluminum frames
176 x 120 x 3,5 cm
Private collection

UC-98 Soft & Flat (Seoul) #2, 2016, 2016
Printed canvas, acrylic paint, aluminum frames
176 x 120 x 3,5 cm
Private collection

UC-98 Soft & Flat (Seoul) #3, 2016, 2016
Printed canvas, acrylic paint, aluminum frames
176 x 120 x 3,5 cm
Collection Dorith and Serge Galuz

Sonia Kacem

Sans titre (orange, feu), 2016
Sans titre (violet), 2016
Sans titre (turquoise), 2016
Sans titre (rose et gris), 2016
Sans titre (blanc), 2016
Sans titre (coquillage), 2016
Sans titre (mocca), 2016
Sans titre (bleu), 2016
Sans titre (beige), 2016

Sonia Kacem (suite)

Awning fabric, wood
Various dimensions
Courtesy the artist and Galerie Gregor Staiger, Zurich

Vera Kox

Solid flow, figured halts, 2017
Various dimensions
Production Mudam Luxembourg
Courtesy the artist and Galleri Opdahl, Stavanger

Damián Navarro

Stretched Museum, 2017
Stucco, gunny, frames
85 x 1075 cm
Collection of the artist

barrière-Cointet, 2011
Powder coated aluminum
95 x 345 cm
Courtesy the artist and Ribordy Contemporary, Geneva

Bruno Peinado

Sans titre (9/12/1934- 8/02011), 2013
Painted aluminum
255 x 110 x 25 cm
Courtesy Galerie Loevenbruck, Paris

Pierre Vadi

Critique de la raison apocalyptique, 2012
Composite material
12 x 93 x 127 cm
Courtesy Triple V, Paris

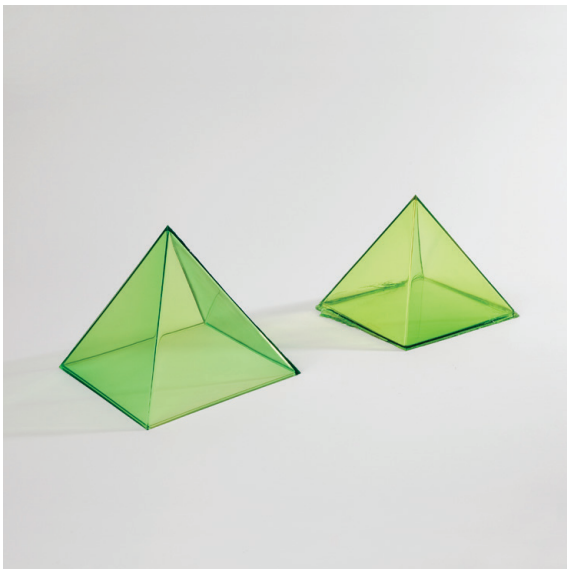
L'Alphabet des ombres, 2015
Resin, dye, fibreglass, polarising filters, offset printing
183 x 143 x 5 cm
Courtesy Triple V, Paris

Chambre d'Écho I, 2012
Resin
31 x 27 x 27 cm
Courtesy Triple V, Paris

Chambre d'Écho II, 2012
Resin
28 x 25 x 25 cm
Courtesy Triple V, Paris



Damián Navarro, *Barrière-Cointet*, 2011
© Photo: Benjamin Valenza and the artist



Pierre Vadi,
Chambre d'Écho 1, 2012 and *Chambre d'écho 2*, 2012
Courtesy Triple V, Paris
© Photo: Annike Wetter



Vera Kox, *Temporary forms and permanent doubts*, 2013
Courtesy the artist and Gallery Opdahl
© Photo: Erik Sæter Jørgensen

CURATORS' BIOGRAPHIES

SARAH IHLER-MEYER

Sarah Ihler-Meyer has qualifications in Art History and Aesthetics and is an art critic and independent curator. She regularly collaborates with specialized journals (Art Press, the Louis Vuitton Foundation Journal, etc.) and writes for collective texts and exhibition catalogues (*L'œuvre au miroir de la vérité*, L'Harmattan, *Desdémone, entre désir et désespoir*, Institut du Monde Arabe; Catalogue of the 62nd Salon de Montrouge, etc).

MARIANNE DERRIEN

Born in Berlin in 1981, Marianne Derrien is an independent curator and art critic. She was an assistant at the Serge Le Borgne gallery while collaborating in specialized magazines. From 2010 to 2012, she was in charge of exhibitions at the Académie de France in Rome - Villa Médicis. Since 2013 she has been coordinating the YCI (Young Curators Invitational) programme initiated during the FIAC with the support of the Fondation d'entreprise Ricard and the Institut français along with the European CURATORIAL FUTURES programme for the 10 years of the French association of exhibition curators (C-E-A). As part of her work as an independent curator, she has organised several exhibitions on international level.

EXHIBITION CATALOGUE

On the occasion of the exhibitions *Flatland / Narrative Abstractions #1* and *#2*, a catalogue is published in January 2018 by Mudam Luxembourg and MRAC Occitanie/Pyrénées-Méditerranée in Sérignan.

EVENTS WITHIN THE FRAMEWORK OF THE EXHIBITION

REGULAR GUIDED TOURS

LU – Saturday, 11.00am

DE – Saturday and Sunday, 3.00pm

FR – Saturday and Sunday, 4.00pm

EN – Wednesday, 7.00pm and Sunday, 11.00am

Guided tours of the current exhibitions.

For individual visitors and small groups (max. 5 people).

Duration: 45 min. Tours free of charge, except for the entrance fee.

No booking required. Information: visites@mudam.lu; t. +352 45 37 85 531

FAMILYTOURS

FR – 15.10 & 12.11.2017, 10.30-11.15am

EN – 29.10 & 10.12.2017, 10.30-11.15am

LU – 26.11 & 24.12.2017, 10.30-11.15am

Guided tours of the current exhibitions.

Free entrance for children. Regular entrance fee for adults.

Booking required: workshop@mudam.lu; t. +352 45 37 85 531

VISITES FIR KANNER MAT BOMA A BOPA

LU – 30.10 & 18.12.2017, 3.00-3.45pm

Guided tours of the current exhibitions.

Free entrance for children. Regular entrance fee for adults.

Booking required: workshop@mudam.lu; t. +352 45 37 85 531

ONCE UPON A TIME...

FR – 22.10 & 03.12.2017, 10.00-11.00am

EN – 05.11 & 17.12.2017, 10.00-11.00am

LU – 19.11 & 31.12.2017, 10.00-11.00am

Fairy tales for children illustrated by artworks on show. Around the exhibition *Flatland / Abstractions narratives #2*.

Free entrance for children. Regular entrance fee for adults.

Booking required: workshop@mudam.lu; t. +352 45 37 85 531

MUDAMINI WORKSHOPS

LEARN TO RRRRISO

07.12.2017, 2.30-4.30pm, 9-12 year olds

21.12.2017, 2.30-4.30pm, 9-12 year olds*

14.12.2017, 2.30-4.30pm, 6-8 year olds

22.12.2017, 2.30-4.30pm, 6-8 year olds*

* School holidays in Luxembourg

Workshops for children from 6 to 12 year olds. Around the exhibition *Flatland / Abstractions narratives #2*.

For Mudaminis only. No experience required. No material to bring.

Min. 3, max. 12 participants. 7€/workshop. In Luxembourgish, French, German and English.

Booking required: workshop@mudam.lu; t. +352 45 37 85 531

MUDAM AKADEMIE - TOURS

07.03.2018, 7.00-8.00pm (FR): *La peinture abstraite*

With Nadine Erpelding

From the works of the exhibition *Flatland / Abstractions narratives #2*, will be evoked a century of painterly abstraction.

Tours free of charge. No booking required.

Information: visites@mudam.lu; t. +352 45 37 85 531

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MUSÉE RÉGIONAL
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Entrance fee

Adults	8€
Under 26 years old, groups	5€
Mudami card (valid 1 year for 2 persons)	50€
Under 21 years old	free
Students under 26 years old	free
Wednesday, 6-11pm	free

Press contact

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MUDAM THANKS

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