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JEAN-MICHEL OTHONIEL, MY WAY

2 MARCH - 23 MAY 2011

JEAN-MICHEL
OTHONIEL

Centre
Pompidou

JEAN-MICHEL OTHONIEL, MY WAY

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GALERIES DU MUSÉE, LEVEL 6



Communications Department
75191 Paris cedex 04

Director
Françoise Pams
telephone
00 33 (0)1 44 78 12 87
email
francoise.pams@centrepompidou.fr

press officer
Céline Janvier
telephone
00 33 (0)1 44 78 49 87
email
celine.janvier@centrepompidou.fr

www.centrepompidou.fr

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25 november 2010



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75191 Paris cedex 04

Director
Françoise Pams
telephone
00 33 (0)1 44 78 12 87
email
francoise.pams@centrepompidou.fr

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PRESS RELEASE

JEAN-MICHEL OTHONIEL, MY WAY

2 MARCH – 23 MAY 2011

GALERIES DU MUSÉE , LEVEL 6

From the 2 March 2011, the Centre Pompidou will be the first major cultural institution to put on a one-man show of Jean-Michel Othoniel's work from the beginnings of his career in 1987 to the present day.

In collaboration with the artist, the Centre Pompidou will offer a retrospective of his plastic work entitled *My Way*. Composed of an ensemble of 24 hitherto unseen works, the exhibition traces his career from the first, confidential, intimate and poetic works and then leads the visitor to discover his monumental works of spectacular dimensions which dazzle and fire the imagination. This journey is mapped out in different stages involving research and experimentation up until the mid-90s, when the artist began to use unpredictable, sensitive materials like sulphur, phosphorus and wax, weaving his way between beauty and repulsion. These original, rarely used materials provide the source of a reflection on the body, the suffering it endures and death. The artist explores the boundary between the organic world and the natural world and questions the limits of the genre. Then, after discovering glass, its colour and the infinite artistic possibilities of this medium which combines strength and fragility, Jean-Michel Othoniel's work took on a more sculptural quality and acquired a new monumentalism.

The works fill the two spaces in the exhibition held in the heart of the Musée National d'Art Moderne, the Museum Gallery and the Graphic Art Gallery which have joined forces specially for this occasion. At the same time, there will be monumental works by the artist on show in the Children's Gallery under the title *Marvellous Reality*.



Les Editions du Centre Pompidou will publish a monograph to accompany the event, with a preface written by Alfred Pacquement, director of the MNAM and edited by Catherine Grenier, curator of the exhibition.

After the Centre Pompidou, the exhibition will travel to the Leeum Samsung Museum of Art in Seoul (South Korea) in the summer of 2011 and then on to the Hara Museum of Contemporary Art in Tokyo, (Japan) in the autumn, and finally to the Brooklyn Museum in New York (United States) in the spring of 2012.

The exhibition 'Jean-Michel Othoniel, *My Way*' has been brought to you in conjunction with LVMH/ Moët Hennessy – Louis Vuitton

LVMH
MOËT HENNESSY · LOUIS VUITTON

2. KEY DATES IN THE ARTIST'S LIFE



Born on the 27 January, 1964, in Saint-Étienne

He is represented by: Galerie Perrotin, Paris
& Karsten Greve Gallery, Cologne / Saint-Moritz

MAJOR ONE-MAN SHOWS

2010

«The Precious Stonewall», Lalit Kala Akademi, New Delhi, India.

2009

« Les Nœuds de Janus », Galerie Perrotin, Paris, France.

« Un cœur abstrait », Pavillon Bosio, École supérieure d'arts plastiques de la Ville de Monaco.

« Othoniel, New Sculptures », Galerie Karsten Greve, Saint-Moritz, Switzerland.

2008

« Jean-Michel Othoniel », Galerie Karsten Greve, Cologne, Germany.

« L'Herbier merveilleux », Chapelle Saint-Martin-du-Méjan, Arles, France.

« L'Édredon cellulaire », Musée du feutre, Mouzon, France.

« Diary of Happiness », Galerie Perrotin, Miami, United States.

« Secret Americana », Sikkema Jenkins & Co, New York, United States.

2007

« Les Larmes de couleurs », government commission, forecourt of Collège Arthur Rimbaud, Amiens, France.

2006

« Peggy's Necklace », Peggy Guggenheim Collection, Venice, Italy.

« Dessins », Galerie Perrotin, Paris, France.

2005

« Le Petit Théâtre de Peau d'Âne », Théâtre du Châtelet, Paris, France.

2004

« Le Petit Théâtre de Peau d'Âne », Théâtre de la Coupe d'Or, Rochefort-sur-Mer, France.

« Crystal Palace », Museum of Contemporary Art, Miami, United States.

2003

« Black is Beautiful », Galerie Perrotin, Paris, France.

« Crystal Palace », Fondation Cartier pour l'art contemporain, Paris, France.

« Lágrimas », Musée d'art moderne de Saint-Étienne métropole, Saint-Étienne, France.

2002

- « Pluie d'or », Sala La Gallera, Valencia, Spain.
- « Lágrimas », Museo del Vidrio, Monterrey, Mexico.

2001

- « La Fontaine du plaisir et des larmes », Galerie Pièce Unique, Paris, France.
- « Colliers », Museum Dhondt-Dhaenens, Deurle, Belgium.
- « Parade », Newcomb Art Gallery, Woldenberg Art Center, Newcomb College/Tulane University, New Orleans, United States.

2000

- « Le Kiosque des Noctambules », government commission, Métro Palais-Royal-Musée du Louvre, place Colette, Paris, France.
- « Jean-Michel Othoniel », Diputación de Granada, Palacio de los Condes de Gabia, Granada, Spain.

1999

- « Jean-Michel Othoniel », Sala de Exposiciones Rekalde, Bilbao, Spain.
- « Les Amants suspendus », galerie Clara Rainhorn, Bruxelles, Belgium.
- « Trésors », Yerba Buena Center for the Arts, San Francisco, United States.
- « A Shadow in Your Window », Bibliothèque nationale de France, Paris, France.

1998

- « PS1 », P.S.1 Contemporary Art Center, New York, United States.
- « Exhibition Jean-Michel Othoniel », 88 Wooster Street, Yves Saint Laurent, New York, United States.

1997

- « Œuvres récentes », Musée des Arts décoratifs, Paris, France.
- « Obra recent », galería Senda, Barcelona, Spain.
- « Jean-Michel Othoniel », Peggy Guggenheim Collection, Venice, Italy.

1996

- « Jean-Michel Othoniel », Villa Médicis, Prix de Rome, Roma, Italy.
- « The Wishing Wall », Galerie Arndt & Partner, Berlin, Germany.

1995

- « Le Ballet de l'Innommable » [performance], Les Soirées Nomades, Fondation Cartier pour l'art contemporain, Paris, France.
- « Les Innommables », Galerie Ghislaine Hussenot, Paris, France.
- « My Beautiful Closet » [installation-performance], « Féminin-Masculin, le sexe de l'art », Centre Pompidou, Musée national d'art moderne, Paris, France.
- « Œuvres récentes », Michael Kohn Gallery, Los Angeles, United States.
- « The Gramercy International Art Fair », Galerie Ghislaine Hussenot, Gramercy Park Hotel, New York, United States.
- « Le Ballet de l'Innommable », Proton ICA, Amsterdam, Netherlands.
- « Scratch and Tits Paintings », Galerie Barbara Farber, Amsterdam, Netherlands.

1994

- « Le jaune de Soufre », Galerie d'art de Mourenx, Mourenx, France.
- « Il était beau comme la rencontre fortuite d'un parapluie et d'une machine à coudre sur une table de dissection » [film-performance], ARC, Musée d'art moderne de la Ville de Paris, Paris, France.

1993

« L'Hermaphrodite », Musée d'art moderne de Saint-Étienne métropole, Saint-Étienne, France.

« Autoretrato morboso », Museu d'Història de la medicina de Catalunya, Barcelona, Spain.

« Jean-Michel Othoniel », Michael Kohn Gallery, Los Angeles, United States.

« Shooting Gallery », Nicole Klagsbrun Gallery, New York, United States.

« Jean-Michel Othoniel », Galería Senda, Barcelona, Spain.

1992

« Le Ballet immobile », installation pour « Rideaux ou les trois jours de décembre », La Ferme du Buisson, Marne-la-Vallée, France.

« [Trois étoiles] passe au fumoir », Galerie Ghislaine Hussenot, Paris, France.

« Portrait du torero mort », Galerie des Arènes, Carré d'art, Musée d'art contemporain de la Ville de Nîmes, Nîmes, France.

1991

« ¡ Capotes ! », Centre d'édition contemporaine, Geneva, Switzerland.

1990

« Das Lapidarium », Künstlerhaus Bethanien, Berlin, Germany.

« Jean-Michel Othoniel », Institut français de Naples, Napoli, Italy.

« Othoniel », galerie Ghislaine Hussenot, Paris, France.

1989

« À travers le grand vide critique », Galerie Antoine Candau, Paris, France.

1988

FIAC, Jean- Michel Othoniel, Galerie Antoine Candau, Grand Palais, Paris, France.

3. INTERVIEW GIVEN BY JEAN-MICHEL OTHONIEL TO CATHERINE GRENIER

Curator of the exhibition, Deputy director of the Musée national d'art moderne

CATHERINE GRENIER – «My Way» is a reference to the song by Frank Sinatra. Does the song title also evoke nostalgia for your career? This exhibition has a retrospective angle made up of lost bread crumbs that you seem always to have followed to find your 'path'?

JEAN-MICHEL OTHONIEL – «My Way» is not a cover version of a classic. The song evokes instead a more solitary, individual path for me. – a path which is mine in part, while also amidst various movements in contemporary art that I have passed through over the last 20 years. In addition, «My Way», is a title that can easily be understood in countries where the exhibition will be held, that might be called a 'mid-career retrospective'. It is also a way of playing down this overview and making it less mummified, creating instead a constructive step forward. The exhibition is made up of 12 distinct spaces which are like mini one-man shows in themselves and map out my career; more than 80 works will be on show.

CG – After wax and sulphur, glass and aluminium, it seems that your direction is dictated by coming across new materials, or predilections for certain media?

JMO – Materials are one of the keys to understanding my works, it is the visible tip of the iceberg. The links between the senses are also made with words, text, obsessions, what is between the lines, encounters, loss... This retrospective actually shows the complexity of these references that make up the different layers of my life. In the book that accompanies the exhibition, your text follows this development over the last 25 years and reveals the different stages in my work.

CG – The exhibition shows a progression from the intimate to the monumental, from the body and inner space towards the exterior. Why this shift?

JMO – Walking through the retrospective, I have come to realize that my works function like self-portraits. They are practically autistic in the early 80s, like surrogates. Now that today I have come to terms with my life, the works reinforce this unveiling and new conquest of happiness, they are more autonomous and free now.

CG – Your last works are the blueprint for a new direction, do they mark a turning point in your creative career?

JMO – I wanted to complete the twelve exhibitions that represented my retrospective in the Galeries du Musée with a new exhibition. The last room shows all the largest and most spectacular new works. The discovery of metaphor and psychoanalysis gave rise to more abstract sculptures which are as complex as clock mechanisms. They move in space and present dynamic, enveloping shapes.

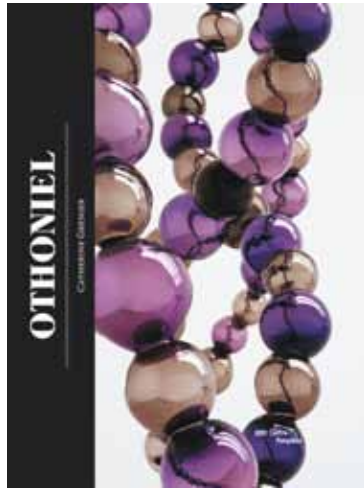
CG – An exhibition/ workshop is running alongside the exhibition in the Galerie des enfants. What made you choose particular works for the space and how are you going to bring the creative process alive for children?

JMO – *Marvellous Reality*, is an exhibition/workshop which presents monumental works to children, *Le Petit Théâtre de Peau d'Âne* [The Little Donkey-skin Theatre] and *The Precious Stonewall*. The first one is a range of maquettes lived in by puppets created by the writer Pierre Loti 150 years ago. They demonstrate the work of a child, protected by my large 'glass menagerie'. There will also be an introduction to watercolour techniques with *The Precious Stonewall* – which I made in India last year during my time with Indian glass-makers – who will offer an opportunity to those participating in the workshop to collaborate with children from the village of Firozabad in Uttar Pradesh.



Thanks to the La Poste group, we shall organise an uninterrupted correspondence with them: my aim was to share the emotions I felt, when I was bowled over on my first visit to the museum 40 years ago, with the children. In order to experience this sense of awe, it should be enough simply to trust the works.

4. PUBLICATION AND EXCERPTS OF THE CATALOGUE



EXHIBITION CATALOGUE

Hardback
Format 23,5 x 30 cm
264 pages
325 colour plates
39,90 euros

Catherine Grenier, the exhibition curator, brings us a reference work on the artist – the very first monograph devoted to Jean-Michel Othoniel.

EXCERPTS FROM THE CATALOGUE

SUFFERING IN BEAUTY

.../...A new substance, sulphur, which Othoniel came across in the course of his research on photo-sensitive materials, quickly became particularly appropriate for this sensory ambivalence. "Sulphur came into play amongst the photo-sensitive materials. At first, I used it in my installations to outline particular spaces. Despite its apparent beauty, which is always a characteristic of my work, I found it a rather vulgar substance linked to dejection. I used sulphur powder: yellow sulphur is not a particularly beautiful colour. The choice was also in tune with my desire to use material which had never been used by other artists. It is a vulgar material, but, equally, one which because of its association with volcanoes has always fascinated me. Then, above all, as the titles of my works are always descriptive and very important, the word soufre [sulphur] allowed me to make extremely poetic associations: soufre, souffrir, souffreteux, sulfureux [sulphur, to suffer, sickly, controversial]... this led to the birth of the works, almost in order to illustrate the title." Although this ongoing process of associations seems to lend itself to Oulipo and word-play, Othoniel sets himself apart from them through his emotional tenacity, which directly links well-chosen words to particular effects. If the fact that the word soufre [sulphur] conjures up souffrir [to suffer], or sulfureux [controversial], it takes on its own particular poetry and "amuses". It is not because these derivations and their meanings contradict the intimate feel of Othoniel's works but, on the contrary, because they resonate beyond appearances with a psychological reality which he seeks to hide or reveal. Thanks to this subtle alchemy born of his aesthetic passion, Othoniel's works are "always beautiful" whatever the materials he uses – distress, uncertainty, pathos or evil will entrench itself in a word, like a chrysalis on the verge of metamorphosis. In this we recognise a concept which is particular to the artist and which demonstrates to us in beauty both an expression and distortion of reality. De facto, the question of distortion already posed in his first work, and that of metamorphosis form the basis of a body of work that is haunted by the idea of necessity as well as by the impossibility of an intimate transformation of self.../ ...

SCULPTING SULPHUR

.../... In the course of Othoniel's research on materials, which introduced a broad range of elements into his work, the artist radically re-focused his attention on his main, if not perhaps unique, material. From then on the creative process led him from experiment to experiment. The turning point was a work made from moulded sulphur. More than the finished object, it was the possibility of moulding sulphur which would re-orientate his working practices and open up new horizons to him. Othoniel discovered this property while leafing through one of his photography manuals, which anecdotally described the way in which, in the old days, flags were sealed and impressions of medals were made using sulphur. The capacity for metamorphosis that this material provides, which can go from a solid state to a liquid state, reflects the guiding principle behind his works. In addition to the suggestive associations which its name provides, the memory of its domestic use and its unusual colour, sulphur also offered the artist the opportunity to use it for sculpture. At the Galerie Antoine Candau, he exhibited a box covered in sulphur in which he placed a silver coin. Under the harmful influence of sulphur, this sparkling coin was destined to corrode so as eventually to lose completely its original appearance. The work which determined this turning point in Othoniel's art, his first moulded work, is a small, unusual sculpture in the shape of an irregular, bright yellow dome which looks vaguely Duchampesque. We actually hesitate before associating this mould for an everyday object, as Duchamp did using like a sink plug, or works with more inherently sexual connotations such as Duchamp's *Female Vine Leaf* [1950/1951], or *Not a Shoe* [1950]. The title, as is his wont, is both literal and enigmatic: *L'Âme moulée au cul* [Soul moulded to the Bottom]. De facto, Othoniel amuses himself with Dadaist word-play, but the title is descriptive: the mould is that of the bottom of a bottle, of which the bulge is called the soul [l'âme]. He made it himself by pouring sulphur into the glass receptacle. After numerous attempts, he made clay moulds - always for small objects, which he sculpted in reverse by pouring the liquid material into these matrices. Soon afterwards he would feel it necessary to push the experiment further with larger quantities of sulphur and a more professional technique, which would allow him to make more varied, ambitious works. A new technique opened itself up to Othoniel when he collaborated with technicians and mastered techniques which would become an integral part of his creative process.

At that time (1998) he was artist-in-residence at the Fondation Cartier, Paris. It was during his residency that Othoniel would finally master his project to become a "sulphur sculptor". To this end, he had to procure vast quantities of the material and truly get to grips with the technology. For the first time, he plunged into the world of research and industry. He turned to the company Elf-Aquitaine, which helped him achieve his ends by putting engineers and technicians at his disposal. The whole operation was an adventure for the artist. "I really enjoyed the experience of going to conquer another field in order to discover a new material, I found places where I could manufacture the materials and thus get out of the studio." His first large sculpture was a block of sulphur placed on a mooring post, an imposing metal object which he came across at the Foundation. Despite still being associated, whenever it was exhibited, with small, pinned objects (map drawings made with burnt matches), it marks his move into the world of sculpture. "Unlike previous objects, this had become a real sculpture. It was the first object which could be viewed in the round, which no longer belonged to the category of objects pinned together." What Othoniel created, which had hitherto started out largely from pictorial references, would now belong to the field of sculpture, even though the artist remained on the fringes of traditional techniques with his unusual material and his dogged determination to create forms on his own.../...

WORKSHOP OF THE EXTRAORDINARY

.../... The road of freedom involves a new and original vocabulary of forms and references and also experimentation with new materials. The two years following on from Othoniel's spell in Naples, 1990-1992, were shaped by his research into the manufacturing process required for obsidian, a material for which the Aeolian islands had inspired a love in him. As soon as he returned from Italy he contacted the glass research centre - le Cirva - in Marseille, for technical help. This work was undertaken in collaboration with the research department at Saint-Gobain, which made a study for

him of the conditions necessary for the recreation of the volcanic phenomenon. His frequent trips to Cirva triggered Othoniel's interest in glass-blowing, as well as in the properties of glass, which he would return to in the future. When the research was over, he would be given the opportunity to make a series of three works using obsidian. These pieces derived from a volcano, were lent shapes inspired by that of Stromboli Island. The mouth of the crater called to mind a number of his obsessions: the mouth, the eye, the anus. The object once more acquires a double face: its highly-polished base reflects the contours of those looking at it. This detail is an echo of ancient cultures, in which obsidian mirrors were thought to reflect the soul. Othoniel presented the work at the Istanbul Biennale opposite a sculpture of a similar shape made from pink Turkish delight. "A squidgy, sleepy shape echoing the first."

In 1993, during the year he spent in New York, Othoniel developed his work on sulphur combining it with other materials and producing a number of watercolours. He made many trips following on from his year as artist-in-residence, during which he would develop his techniques still further. Thus, he took his phosphorus paintings one stage further: he used them mainly as a starting point for his drawings. He made a series of drawings of arms and hands on to which hot matches inscribed wounds. A series of paintings on postcards, *Les Femmes intestines*, were mounted on reproductions of famous paintings by Ingres in which the artist added phosphorus transforming the women's backs into large intestines. In another collection, he used phosphorus as serigraph material and created a series of engravings starting out from the photograph of a bedroom in a sanatorium. In yet another, phosphorus was mixed with colour pigments to produce abstract compositions. Under the influence of Philip Guston, Othoniel's sculptures of body parts became more colourful, repulsive and morbid. Hands and breasts were grafted onto everyday objects to form strange visions inspired by Surrealism. They were both intriguing and vaguely repugnant. The most suggestive were the myriad nipples in coloured wax, fixed to the surface of canvases where they mapped out a licentious, dream-like route. He also attempted projects involving absurd furniture, in which items of furniture were covered with wax and hooked up to light bulbs which melted and destroyed the material. A small group of sculptures, now destroyed, functioned according to the same principle, with the occasional hand or breast linked up to a light bulb. "It was a way of presenting fragility and the idea that everything can disappear. If you turned on the light bulb, you destroyed the work." Shortly afterwards, Othoniel also began to work with a negative technique once more, for his pictures of breasts – the constellation of the wax drops turned into a constellation of holes on a big sheet, where the outline of each orifice was carefully embroidered. He combined the two ideas in a mural representing a map of holes and stains, made from a composition of lead rings and nipples.../...

GLASS SCARS

At the end of his first year in Rome, following an exhibition he saw at the Villa Medici, Othoniel started making new works from glass. In Venice, he found the assistance he needed with the Murano glass-makers. The glass works set in motion a whole new phase in his work, a departure from the studio that was more radical than the previous ones accompanied by his disenchantment with the creative process. In stark contrast with his previous works, which he had made in collaboration with companies and technicians mainly to satisfy his needs for materials and for adapting technical processes to suit his needs, work with glass obliged Othoniel to delegate the artistic gesture to the glass blower. The drawings and models, to which Othoniel was accustomed, became key, just as the apprenticeship requiring an interactive relationship with the glass-blower, whose movements he directed. The exhibition in the garden of the Peggy Guggenheim Collection in Venice, allowed him to infiltrate the world of Italian glass-makers and guaranteed opportunities for collaboration on future works. The working conditions and technical and financial requirements for this production made completing output a slow and infrequent process. It was a far cry from manipulating images in the studio, where there are malleable materials to hand which can be transformed at will. The exhibition at the villa consisted of a number of small-scale works, which were dotted throughout the garden. These works in coloured glass had organic, ambiguous shapes placing them somewhere between human and plant forms.



The main shapes were inspired by the bulbous calyxes of Venus fly-traps, inserted into transparent rings which, in their turn, were attached to the vegetation. The bright, shimmering colours draw in your gaze like barley sugars, while the enigmatic function of the soft vases calls to mind the seductive trickery of insect traps. "I wanted to make the works stimulate senses other than sight, the urge to lick, for example. Glass is like an oozing liquid." The seductive, sensual quality of glass is the sunny side of a violent creative process which the artist harnesses. "I wanted to work on wounds, damaging the glass: blown glass bears traces of the glassblower's body, it has been kneaded, pummelled and held in his hand. The glassmaker explained that the most difficult thing is to leave no traces on the material, if you damage the glass ball while it is fusing, this 'wound' will always reappear. This idea pleased me greatly- the fact that, despite all the improvements and embellishment, the wound would reappear. So I chose to work on these 'accidents', forcing the glass-makers to wound the glass before working it, which created irregular, imperfect shapes, which bore scars. It was in these that I saw true beauty. So I made it a rule of the game in my work with glass - to display the violence that was at work within the material. There is a tradition amongst glass-makers to work on the imperfect 'seconds' of the day for themselves. This folk-art tradition appealed to me, like all the other personal techniques the glass-makers applied to these rejects. Generally speaking, these objects are really attractive from our contemporary perspective. I wanted to push these glass-makers into making moves that they would normally try to avoid, into making 'mistakes'. It was a very Pasolini-esque relationship, which at the same time was to turn into a game for them. They were well aware of all the implications: they knew that such movements would give rise to phallic, sensual shapes .../...

5. LIST OF EXHIBITED WORKS

ROOM 1

Autoportrait en robe de prêtre [Self-portrait in a Priest's Robe], 1986

Black and white photo

Artist's Collection

Héliographies bleues [Blue Heliographs], 1986

1 section – photo on tissue paper, ferro-prussiate on paper

Artist's Collection

Robe de prêtre [Priest's Robe], 1986

Linen

Artist's Collection

Les Insuccès photographiques [Photographic Failures], 1987

3 sections ferro-prussiate on glass, objects, butterfly, sulphur, pomegranate flower

Artist's Collection

Les Insuccès photographiques n° 2 (El Albero-l'actéon) [Photographic Failures n° 2], 1988

2 sections : photographic plates, pinned butterfly, arena sand

Private Collection

Satellitita, 1988

Photograph on glass of a satellite of Jupiter, installation of butterflies, pin

Artist's Collection

ROOM 2

Carte de France sur toile de Jouy [Map of France on a Liberty Print], 1988

Sulphur melted onto cotton

Artist's Collection

Les Mises à feu [Firings], 1989

Explosive fuses, sulphur, matches, butterflies, mould, pipe, leaves from trees, pomegranate flower, ice-cream spoon, funeral envelopes, anemone bulb

Private Collection

L'Évidence même [Self-evidence], 1989

Cast-iron mooring, sculpted sulphur, map made by matches on tracing paper, butterfly, poplar leaf and mould

Fondation Cartier pour l'art contemporain, Paris

L'Évidence même 1/5 à 5/5 [Self-evidence: 1/5 to 5/5], 1989

Map made using burnt matches on tracing paper, butterfly, poplar leaf and mould

Fondation Cartier pour l'art contemporain, Paris



ROOM 3

L'Âme moulée au cul [Soul moulded to the Bottom], 1989
Moulded sulphur, silver plinth
Artist's Collection

Ici tout peut disparaître [Here everything can disappear], 1990
6 sections made from sulphur and a moulded strip for striking matches
Artist's Collection

Le Burlador [The Practical Joker], 1990
13 sections fixed to the wall, playing cards and miscellaneous objects (feathers, pipes)
Artist's Collection

Les Avatars ou le Retour de Rimbaud à Charleville [The Avatars or Rimbaud's Return to Charleville], 1990
Moulded sulphur, painted bronze striking strip
Artist's Collection

Les Sculptures frites ou les Plaies d'amour [Fried Sculptures or Wounds of Love], 1990
Wax fingers, tin chips
Centre national des arts plastiques - Ministère de la culture et de la communication, Paris. (Fnac 92107)

Les Coups sourds [Dull Blows], 1991
Sulphur and moulded plaster, resin
Donation, 1994, from Friends of the Centre Pompidou, Paris

ROOM 4

Histoire de peintures péninsulaires [History of Peninsular Painters], 1991
Sulphur, shirts, marrows
Centre national des arts plastiques - ministère de la Culture et de la Communication, Paris.
(Fnac [1] [2] [3])

La Mala Suerte [Bad Luck], 1991
Moulded sulphur sculpture, darts, showcase with a mirror
Artist's Collection

La Queue du massacre [The Tail of the Massacre], 1991
Moulded sulphur sculpture, fawn's tail, showcase with mirror
Artist's Collection

L'Anus vert [Green Anus], 1991
Moulded sulphur sculpture, jade and showcase with mirror
Artist's Collection

Le Cigare du mandarin [The Mandarin's Cigar], 1991
Moulded sulphur sculpture and showcase with mirror
Artist's Collection

Le Doigt du marié [The Bridegroom's Finger], 1991
Moulded recto verso sulphur sculpture and showcase with mirror
Private Collection

Peinture au phosphore 1/4 à 4/4 [Phosphorus Painting 1/4 to 4/4], 1995
Drawing on canvas
Artist's Collection

The Wishing Wall, 1995
Installation – striking strip painting
Artist's Collection

ROOM 5

Tits Painting 1, 1995
Wax and pigment on canvas
Artist's Collection

El Ojo [The Eye], 1992-1993
Green wax, glass eye
Artist's Collection

Le Mont de Vénus [Mount Venus], 1992-1993
Yellow wax
Artist's Collection

Le Seuil de la très longue peine [The Threshold of very long Suffering], 1992-1993
Moulded sulphur
Artist's Collection

Le Trou de la Sibylle [Sybilla's Hole], 1992-1993
Moulded pink wax
Artist's Collection

Le Verre de montre [Watch Glass], 1992
Green wax, latex finger
Artist's Collection

Hermaphrodite, 1993
Moulded sulphur, snail shells
Musée d'art moderne de Saint-Étienne Métropole, Saint-Étienne

Je voudrais m'abîmer sur ton sein (Tits Painting 2) [I should like to lose myself in your Breast], 1995
Wax and pigments on canvas
Artist's Collection

Post-Tits, 1995
Watercolours on post-it
Artist's Collection

Rings and Tits, 1995
10 lead rings and wax breasts
Artist's Collection

ROOM 6

Il était beau comme la rencontre fortuite d'un parapluie et d'une machine à coudre sur une table de dissection [It was Beautiful like the Chance Meeting of an Umbrella and a Sewing Machine on a Dissection Table], 1993
Medium : VHS black and white film, 16mm or video, made at the Catalan Museum of Medicine in Barcelona, Spain. Museo d'història de la medicina de Catalunya
Artist's Collection

Collier Cicatrice [Scar Necklace], 1997
Slide-show photographic performance during Europride 97, Paris
Artist's Collection

Glory Holes, 1995
Broderie de Touraine en soie sur voile de coton suisse avec incrustation dentelle de Valenciennes et de voile de soie
Artist's Collection

Glory Holes, 1998
Video 3 min, Brigitte Cornand – Les Films du Siamois
Artist's Collection

ROOM 7

Le Contrepet [Spoonerism], 1992
Obsidian from Lipari
Artist's Collection

Le Harnais [The Harness], 1997
Murano glass
agnes b Collection

Sans titre [Untitled], 1997
Murano glass
Artist's Collection

Sans titre [Untitled], 1997
Blown Murano glass
Artist's Collection

Sans titre [Untitled], 1997
Murano Glass
Artist's Collection

Sans titre [Untitled], 1997
2 Murano blown glass components suspended on a wire
Artist's Collection

The Rosary, 1997
Murano glass
Artist's Collection

Les Amants suspendus [Suspended Lovers], 1999
2 parts – Murano glass
Artist's Collection

Black Heart, Red Tears, 2007
Beads and components of blown Murano glass
Artist's Collection
Courtesy of Galerie Perrotin, Paris

Amant suspendu, 2010
Murano glass
Collection de l'artiste
Courtesy Galerie Perrotin, Paris

Amant suspendu [Suspended Lover], 2010
Murano glass – 2 elements
Artist's Collection
Courtesy of Galerie Perrotin, Paris

ROOM 8

Le Bateau de larmes [Boat of Tears], 2004
Murano glass, metal, wood
Fondation Louis Vuitton pour la création, Paris
Courtesy of Galerie Perrotin, Paris

Le Collier double [Double Necklace], 2010
Murano glass, crystal, amber and alexandrite
Artist's Collection
Courtesy of Galerie Perrotin, Paris

ROOM 9

Aquarelle 1/15 à 15/15 [Watercolour 1/15 to 15/15], 1996-2000
Watercolour
Artist's Collection
Courtesy of Galerie Perrotin, Paris

Lagrimas [Tears], 2003
Glass, water, table
Fondation Louis Vuitton pour la création, Paris
Courtesy of Galerie Perrotin, Paris

Mon lit [My Bed], 2003
Murano glass, steel, aluminium, passementerie, felt
Private Collection, Canada
Courtesy of Galerie Perrotin, Paris

Pluie d'or [Rain of Gold], 2002
Gold-embroidered tulle, sequins, silk ribbons
Artist's Collection
Courtesy of Galerie Perrotin, Paris

Bannière n° 1 [Banner n° 1], 2003
Murano glass, steel
Artist's Collection
Courtesy of Galerie Perrotin, Paris

Bannière n° 7 (main) [Banner n° 7], 2003
Murano glass, steel
Artist's Collection
Courtesy of Galerie Perrotin, Paris

Bannière n° 9 [Banner n° 9], 2003
Murano glass, steel
Artist's Collection
Courtesy of Galerie Perrotin, Paris

Le Coffre à secrets [Chest of Secrets], 2007
Murano glass, wood, aluminium, mirror
Artist's Collection
Courtesy of Galerie Perrotin, Paris

Black is Beautiful, 2003
Murano glass, steel
Private Collection
Courtesy of Galerie Perrotin, Paris

ROOM 10

Rivière blanche [White River], 2004
Opaque Murano glass beads and rigid aluminium structure
Musée d'art moderne de la Ville de Paris, Paris
Courtesy of Galerie Perrotin, Paris

Diary of Happiness, 2008
Murano glass, lacquered wood
Artist's Collection
Courtesy of Galerie Perrotin, Paris

Le Nœud de Lacan [Lacan's Knot], 2009
Mirrored glass, highly-polished stainless steel, steel
Private Collection
Courtesy of Galerie Perrotin, Paris

La Mandorle d'or blanc [Mandorla of White Gold], 2011
Murano glass, gold leaf
Artist's Collection
Courtesy of Galerie Perrotin, Paris



Le Grand Double Nœud de Lacan [Large Double Lacan's Knot], 2011

Mirrored glass, steel

Artist's Collection

Courtesy of Galerie Perrotin, Paris

Le Grand Nœud autoporté [Large self-tying Knot], 2011

Murano glass

Artist's Collection

Courtesy of Galerie Perrotin, Paris

6. LE RÉEL MERVEILLEUX, AN EXHIBITION-WORKSHOP BY JEAN-MICHEL OTHONIEL GALERIE DES ENFANTS 12 FEBRUARY - 22 AUGUST 2011

The Galerie des enfants [Children's Gallery] will house *Le Réel Merveilleux* [Marvellous Reality] exhibition to give young visitors, from 6 up, the chance to explore the artist's techniques and Jean-Michel Othoniel's world. Two of his most emblematic works will be on show in the space.

Le Petit Théâtre de Peau d'Âne [Little Donkey-skin Theatre] which is part of the Musée national d'art moderne's collection, is a veritable journey of initiation into all that is marvellous and fragile – a fairy-tale piece that plays with glass and transparency.

The Precious Stonewall, created in India in 2010, will be shown for the first time in France for this event. The amber, mirrored wall of glass bricks covered in beaded necklaces made of glass brings to mind the pure power of medieval Indian architecture in contrast to the opulence of Indian fairy tales and treasure. There will be an ongoing watercolour workshop, demonstrating techniques the artist used to forge his first ideas, taking children to and fro between the artist's colourful drawings and the paintings they do themselves. Pieces of paper with lines and shapes sketched by the artist will be waiting on a large table with open access to all those wishing to colour them in.

Literature and writing have always been and still provide Jean-Michel Othoniel with inspiration. Young visitors, in turn, will be able together to create their own piece of writing starting out from words and images. An ideas board covered with parts of photos of the artist's works will be the springboard for a network of sensations and poetry. There is also a giant puzzle made out of word blocks for children to develop their observational skills, while assembling a chain of dominoes to describe the works all around them.

Finally, glass is an essential element of Jean-Michel Othoniel's work and young visitors will be given the opportunity to experiment with its transparency, fragility and colour. They will assemble structures made of Plexiglas and temporary mazes in groups, exploring volume and transparency together to make Plexiglas towers, mazes and structures inspired by the artist's work.



7. PARTNER

LVMH

MOËT HENNESSY . LOUIS VUITTON

LVMH / MOËT HENNESSY . LOUIS VUITTON
IS SUPPORTING THE FIRST RETROSPECTIVE OF THE WORK
OF JEAN-MICHEL OTHONIEL

LVMH WILL CONTINUE ITS PATRONAGE OF THE ARTS IN SPRING 2011 AT THE CENTRE POMPIDOU

After having backed the exhibitions 'Jean Dubuffet', 2001, 'Yves Klein' 2006, and 'Alberto Giacometti, 2007, LVMH is proud once again to work alongside the Centre Pompidou in 2011 providing support for the exhibition celebrating over 25 years of work by the artist Jean-Michel Othoniel.

LVMH'S SUPPORT OF THE EXHIBITION 'MY WAY' IS PART OF A BROAD-RANGING PROGRAMME OF COMMITMENT TO CULTURE, HERITAGE AND ARTISTIC CREATIVITY

The patronage of LVMH, which has been going for 15 years, has allowed the public to rediscover and appreciate the works of major artists, both old and new, from Cézanne to Klein, Poussin to Richard Serra, from Picasso to Christian Boltanski in Paris, Venice, New York, Hong Kong, Versailles, Peking...

THROUGH THIS PARTNERSHIP LVMH PROMOTES THE RECOGNITION IN PARIS AND ON THE INTERNATIONAL SCENE OF THE WORK OF JEAN-MICHEL OTHONIEL

LVMH is a major force behind this, the artist's first, retrospective held at the Centre Pompidou and then in Seoul, Tokyo and finally in New York in 2001-2012. For the event, the Fondation Louis Vuitton is overjoyed to loan 2 works by Jean-Michel Othoniel from its collection to the Centre Pompidou – *Lágrimas* (Tears - 2002) and *Le Bateau des Larmes* (The Boat of Tears - 2004).

LVMH CONTINUES ITS SUPPORT OF ART EDUCATION FOR YOUNG PEOPLE

In the framework of its ongoing support for youth art education and in direct collaboration with the teaching team at the Centre Pompidou, LVMH wanted to follow up its own programme for art education for young visitors, 'Class LVMH – Découverte et Pédagogie' [Discovery and Learning], which began in 1998, raises the artistic awareness of young people and has already reached over 20 000 children aged from 6-12.

LVMH / Moët Hennessy . Louis Vuitton

www.lvmh.fr

LVMH Press Contact

Catherine Dufayet Communication

Tel : 01 43 59 05 05 - catherine.dufayet@wanadoo.fr

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Amant suspendu [Suspended Lover], 1999
Murano glass, 320 x 18 x 18 cm
Private Collection
© Jean-Michel Othoniel / Adagp, Paris 2010
Courtesy of Galerie Perrotin, Paris
Photo : Guillaume Ziccarelli



Les lacets bleus [Blue Laces], 2009
Mirrored glass, highly polished stainless steel, steel
250 x 130 x 270 cm
© Jean-Michel Othoniel / Adagp, Paris 2010
Courtesy of Galerie Perrotin, Paris
Photo : Guillaume Ziccarelli



Le nœud de Lacan [Lacan's Knot], 2009
 Mirrored glass, metal, 150 x 135 x 50 cm
 Private Collection
 © Jean-Michel Othoniel / Adagp, Paris 2010
 Courtesy of Galerie Perrotin, Paris
 Photo : Guillaume Ziccarelli



Black is beautiful, 2003
 Murano glass, 370 x 60 x 50 cm
 Private Collection
 © Jean-Michel Othoniel / Adagp, Paris 2010
 Courtesy of Galerie Perrotin, Paris
 Photo: André Morin



Bannière n° 9 [Banner n° 9], 2003
 Murano glass, steel, Height 3 m 90
 © Jean-Michel Othoniel / Adagp, Paris 2010
 Courtesy of Galerie Perrotin, Paris
 Photo Patrick Gries



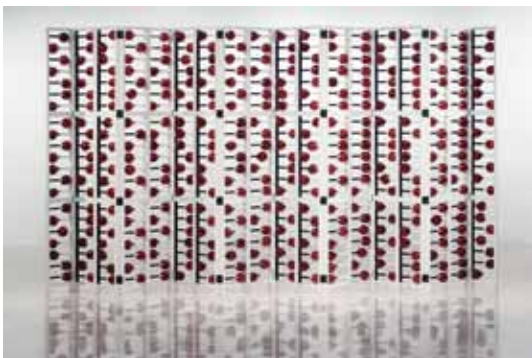
Les Mises à feu [Firings], 1989
 Explosives fuses, sulphur, matches, butterflies, mould, pipe, leaves from trees, pomegranate flower, ice-cream spoon, funeral envelopes, anemone bulb
 Private Collection
 © Jean-Michel Othoniel / Adagp, Paris 2010
 Courtesy of Galerie Perrotin, Paris
 Photo: Jean-Michel Othoniel



Le Petit Théâtre de Peau d'Âne [Little Donkey-Skin Theatre], 2004
 Ensemble composed of 4 dressing tables, - The Table of the Monstrous, The Table of Time, The Table of the Sun, The Table of the Moon - on which a transparent globe, small glass buildings and figurines are displayed.
 Glass, lacquered wood, embroideries, lace, fabric, silk
 120 x 150 x 100 cm each table
 Centre Pompidou Collection, Musée national d'art moderne, Paris
 Joint donation from the artist and Galerie Perrotin, Paris, 2008
 © Jean-Michel Othoniel / Adagp, Paris 2010
 Courtesy of Galerie Perrotin, Paris



Rivière blanche [White River], 2003
 Murano glass, steel, 320 x 150 x 150 cm
 Collection du Musée national d'art moderne, Paris
 © Jean-Michel Othoniel / Adagp, Paris 2010
 Courtesy of Galerie Perrotin, Paris
 Photo: David Fugère

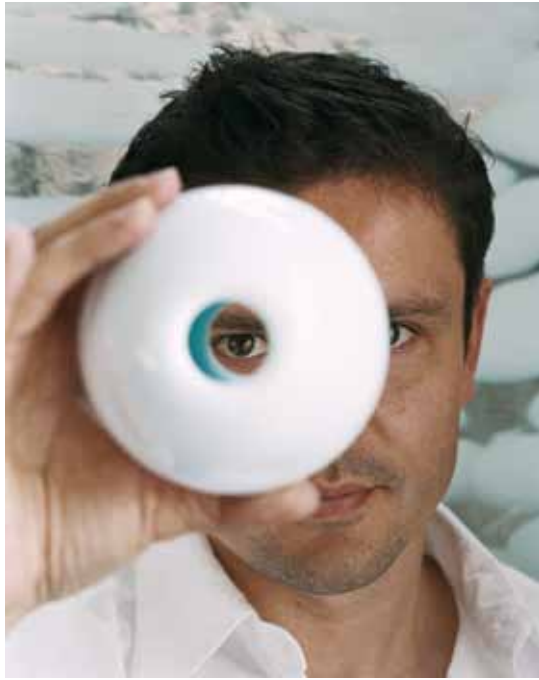


Diary of Happiness, 2008
 Murano glass, lacquered wood, 206 x 348 x 33 cm
 Artist's Collection
 © Jean-Michel Othoniel / Adagp, Paris 2010
 Courtesy of Galerie Perrotin, Paris
 Photo: Mariano C. Peuser



Le Bateau de larmes (Boat of Tears), 2004
 Murano glass, metal, wood, 345 x 535 x 215 cm
 Fondation Louis Vuitton pour la création, Paris
 At the exhibition « Dialogues méditerranéens »,
 Musée de l'Annonciade, Saint-Tropez, France, 2007
 © Jean-Michel Othoniel
 Courtesy of Galerie Perrotin, Paris

PORTRAITS OF THE ARTIST



Jean-Michel Othoniel – photo 1,
© Jean-Michel Othoniel / Adagp, Paris 2010
© Vincent Knapp pour Chanel



Jean-Michel Othoniel – photo 2
© Jean-Michel Othoniel / Adagp, Paris 2010
Courtesy of Peter Marino Architect, photo Vincent Knapp



Jean-Michel Othoniel – Le Kiosque des Noctambules
[Sleepwalkers' Arbour]
© Jean-Michel Othoniel / Adagp, Paris 2010
Photo : Guillaume Ziccarelli

9. PRACTICAL INFORMATION

PRACTICAL INFORMATION

Centre Pompidou
75191 Paris cedex 04
téléphone
00 33 (0)1 44 78 12 33
metro
Hôtel de Ville, Rambuteau

Opening times
Open every day
from 11a.m. – 9 p.m.
Closed on Tuesdays

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Concessions: 8 - 9 euros
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moderne and all exhibitions
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RÉINSTALLATIONS
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AN EXHIBITION-WORKSHOP BY
JEAN-MICHEL OTHONIEL
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MANAGEMENT

Catherine Grenier
Deputy director of the Musée
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