

DOMINIQUE GONZALEZ-FOERSTER

1887-2058

23 SEPTEMBER 2015 – 1 FEBRUARY 2016

Since the mid-Eighties, Dominique Gonzalez-Foerster's work has drawn on a living memory of film, literature and the immersive structures of architecture and music as ways of exploring the possibilities of the artistic realm.

Through a maze of rooms, environments and passages, this exhibition, both retrospective and forward-looking, displays some thirty connected works in the Galerie Sud, the terraces of the museum's fifth floor and the Atelier Brancusi garden. Laying out an open time line in the space, which goes from 1887 to 2058 and broadens the limits of the retrospective, the exhibition "Dominique Gonzalez-Foerster. 1887-2058" combines different centuries and climates. Starting in the late 19th century, it moves through the experiences of the 20th and projects

viewers into landscapes and interiors in turn tropical or desert like, biographical or imaginary.

This combination of parallel realities and staged sets—where the genres of landscape, portrait and period rooms coexist—becomes a fictional house with numerous entrances, constructed to question exterior and interior, absence and presence, identity and fiction, the present moment and the exploration of time.

Sometimes stages, sometimes play grounds, sometimes introspective narratives, the rooms, films and appearances of Dominique Gonzalez-Foerster bring to life all kinds of cinematographic, literary and scientific presences, like an opera or musical, to create a world inhabited by sensations, stories and quotations.

**Centre
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www.centrepompidou.fr

1. Espace 77, with Philippe Parreno (showcases), environment, 2015.

A look back at 1977, the year when the Centre Pompidou opened, where one of the very first exhibitions was devoted to the work of Marcel Duchamp. This made a lasting impression on the artist when she discovered this new museum dotted with green plants.

Plants in pots, President armchairs by Michel Cadestin, grey carpet tiles, reproduction on adhesive film of a picture of the exhibition "Marcel Duchamp", taken by Jacques Faujour in 1977, with the following works by Marcel Duchamp, *Fontaine*, 1917/1964; *Pliant de voyage*, 1916/1964; *Air de Paris*, 1919/1964; *La mariée mise à nu par ses célibataires, même (Le Grand Verre)*, 1915-1923.

2. Brasília Hall, environment with video, 8'52", Moderna Museet, Stockholm, 1998/2000.

The modernist buildings and huge esplanade of Brasília were designed between 1957 and 1960 by Lucio Costa and Oscar Niemeyer. The aim was to open up a democratic space with multidirectional horizons, which every citizen could treat as their own move around. The city as an open stage and potential space.

Film, neon light, carpet.

3. Séance de Shadow II (bleu), environment, Tate Modern, London, 1998.

Pre-cinema: as the visitors/players pass through, they trigger spotlights in a screen-space, and thus a session of shadow play may start.

Lamps with motion sensor, carpet.

4. euqinimod & costumes, environment, 303 Gallery, New York, 2014.

A reconstruction of the exhibition in the 303 Gallery, New York, presenting some of the artist's private archives, where clothing, drawings and photographs make up a ready-made autobiographical narrative from the Sixties to the present day.

The artist's clothes, drawings, photographs, round velvet seat [19th century, Musée de Grenoble], fanzines by Tristan Bera, Thonet chair no. 31 (MNAM, Centre Pompidou, Paris), two Arne Jacobsen chairs...

5. Promenade, with Christophe van Huffel, sound environment, ARC/Musée d'Art Moderne de la Ville de Paris, 2007. A tropical rain along the veranda.

6. Séances biographiques, 3^e session, environment, 2015.

A biographical cabinet where biographical sessions for visitors take place for the third time, at random intervals. In 1994, the personal photographs of the participants served as a starting point for the first session, while housing plans started off the sessions in the second wave, in 1996. Using these biographical data, the artist endeavours "to bring out a new version of the narrative of the self, which would not be the hundredth repetition of the same story."

3 chairs, table, lamp, photocopier, photographs and various photocopied documents pinned to the wall, showcase.

7. Chambres, photographs, 1996.

Enlarged sections of interiors drawn by the artist as a child.

Photographs of 11 drawings, Kodak prints on transparent film mounted under Plexiglas.

8. Nos années 70 (room), environment, 1992.

"For me, the room is a natural dimension of art – the first place when you pin up personal or collective things; a mental space where you create an ambiance. [...].

My rooms are like images that you can enter." D.G.F.

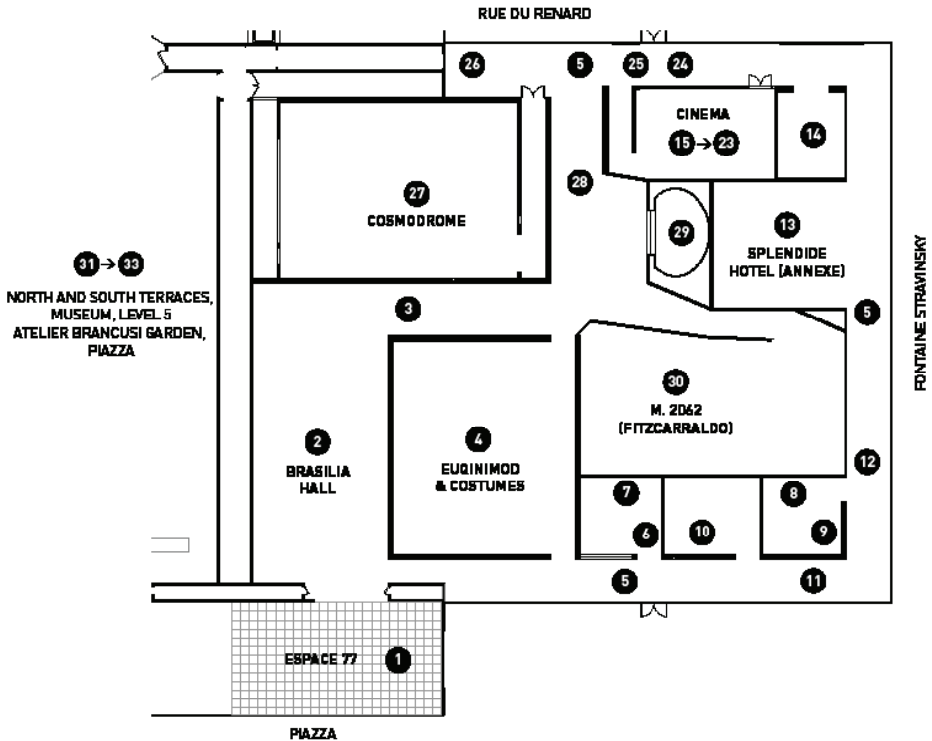
Foam mattress for two people, pink sheet, purple cushion, books, Indian bracelets, Boalum lamp, fabric with Indian pattern, 5 photographs and various images pinned to the wall.

9. Bibliothèque, three-dimensional work, private collection, 1985.

"The book as the foundation for the work; staging literature in space; focusing on the structure rather than the text." Jean-Max Colard

Wood, books, bricks.

MAP



10. RWF (room), environment, 1993.

"He wanted everything to be dark," says Kurt... "He gave me instructions to cover the entire floor with dark brown moquette, the walls with dark brown velvet, and to drape all the windows with dark brown curtains, so that no light could enter any of the rooms. He wanted his bedroom to be black, apart from a long narrow mirror running all round the room at the height of a man's genitals. The huge bed, made entirely of leather, had to be placed in the middle of the room... It looked rather like a sleazy disco. You had the impression of being in a cave – a highly luxurious cave. Or a tomb, rather." Robert Katz on Rainer Werner Fassbinder's apartment in *Love is Colder Than Death: The Life and Times of Rainer Werner Fassbinder*, Jonathan Cape, 1987.

Photocopy of a photograph of Rainer Werner Fassbinder, bed, brown velvet bedspread, pouffe covered in brown velvet, brown chair, silver reflective adhesive strip [mirror effect], brown carpeting.

11. Double Happiness, three-dimensional work, Jean Broly collection, Paris, 1999.

A neon "double happiness" sign, as found in Hong Kong or Shanghai, designed for the Mies van der Rohe pavilion in Barcelona, which the artist took over in 1999 to superimpose tropicalised parallel worlds on its modernity. "Modernity increased twofold, threefold... A meeting point, a Chinese dumpling soup... the unconscious modernity of a situation... a double reality – a double happiness." D.G.F.

Neon sign.

12. Chambre 19, 2015.

"What will be the number of this unique room in the Palacio de Cristal?" I asked her. I expected her to say 1, but she said 19. In a way, as I learned afterwards, this room had some connection with *So Long at the Fair*. Had she seen this 1950 film [...]? It tells the story of Vicky Barton and her brother Johnny, who go to Paris [...]. They sleep [...] in separate rooms. When the sister gets up the following morning, she discovers that her brother and his room [no. 19] have disappeared." Enrique Vila-Matas, *1887, Splendide Hotel*, OneStar Press, 2014. A hotel room to which only the writer Enrique Vila-Matas has the key.

Door in rosewood veneer, Unica lock, round door handle, adhesive numbers.

13. *Splendide Hotel (annexe)*, environment, 2015.

"My uncle says there used to be front porches.

And people sat there sometimes at night, talking when they wanted to talk, rocking, and not talking when they didn't want to talk. Sometimes they just sat there and thought about things, turned things over. My uncle says the architects got rid of the front porches because they didn't look well. But my uncle says that was merely rationalizing it; the real reason, hidden underneath, might be they didn't want people sitting like that, doing nothing, rocking, talking; that was the wrong KIND of social life. People talked too much. And they had time to think. So they ran off with the porches. And the gardens, too. Not many gardens any more to sit around in. And look at the furniture. No rocking chairs any more. They're too comfortable. Get people up and running around." Ray Bradbury, *Fahrenheit 451*, 1953.

The environment is an annexe to the *Splendide Hotel*, installed in 2014 by Dominique Gonzalez-Foerster in the Palacio de Cristal in Madrid, built in 1887 by Ricardo Velázquez Bosco. At the time, Arthur Rimbaud was in Aden, in the Yemen, one year after the publication of his *Illuminations* whose first poem, *Après le Déluge*, gave life to the *Splendide Hôtel*: "...And the Splendide Hôtel was built in the chaos of ice and the polar night"...

Neon signs, rocking chairs, books, rug, mirror, gramophone and various items. With the collaboration of the Museo Nacional Centro de Arte Reina Sofía, Madrid.

14. *Une chambre en ville*, environment,

Van Abbemuseum, Eindhoven, Netherlands, 1996.

"Hours of lights and information, or how the city enters a bedroom. A totally urban room.

Autobiographical: the awareness of a floating environment inhabited by the input of information in the form of sound, light and texts. These flows act as sensorial stimulants and reveal absence and isolation as much as information and the link with the city. Connected to the outside world, the room becomes a kind of miniature urban landscape by analogy. A techno-sensorial interface which takes the place of objects and biographical constructions.

This *chambre en ville* [bedroom in a town] evokes no past; it lies just within the present of reception." D.G.F.

Pile of newspapers, telephone, mini television, radio alarm clock, lighting system emitting light that changes from blue to red and then to orange.

15. *Otello 1887*, film, 25'31", 2015.

A film based on *Otello* by Giuseppe Verdi, an opera created at La Scala, Milan, in 1887. This film was shot at the Palacio de Cristal de Madrid in the exhibition *Splendide Hotel*.

HD video, 16/9.

Production: Dominique Gonzalez-Foerster/Museo Nacional Centro de Arte Reina Sofía, Madrid/Parasophia: Kyoto International Festival of Contemporary Culture.

16. *Lola Montez in Berlin (M.2062)*, film, 3'58", 2015.

Directly inspired by Max Ophüls' film (*Lola Montès*, 1955) and based on the artist's appearance as Lola Montez at the Cabuwazi circus in Berlin (2014), this film explores the narration of the self as a show-producing factory, through the staging of the fragmented biography, oscillating between reality and fiction, of the scandalous 19th century dancer and adventuress, who was the mistress of Franz Liszt and Ludwig I of Bavaria.

HD video, 16/9.

Production: Esther Schipper, Berlin/Dominique Gonzalez-Foerster.

17. *Véra & Mister Hyde*, film, 17', 2015.

An appearance of the artist as Bob Dylan and as Vera Nabokov reading a literary lecture by her husband on Robert Louis Stevenson's novel *The Strange Case of Dr Jekyll and Mr Hyde*.

HD video, 16/9.

Production: Esther Schipper, Berlin/Dominique Gonzalez-Foerster

18. *Atomic Park*, film, 8'14", ARC/Musée d'art moderne de la Ville de Paris, France, 2004.

"The White Sands desert is located near Trinity Site [in New Mexico]. It was here, in July 1945, that the very first atomic bomb was tested. The voice of Marilyn Monroe, in John Huston's film *The Misfits*, can be heard in the distance. Arthur Miller wrote the script."

Super 8 film transferred to 35 mm, then to digital Betacam, 1.66.

Production: Dominique Gonzalez-Foerster/Camera Lucida Productions/Anna Sanders Films.

19. *Belle comme le jour*, with Tristan Bera, film, 13', Sammlung Goetz, Munich, Allemagne, 2012.

A prelude to Luis Buñuel's *Belle de jour* and Manoel de Oliveira's *Belle toujours*. D.G.F.

Environment with film: HD film, 1.77.

Production: Dominique Gonzalez-Foerster/Camera Lucida Productions/Anna Sanders Film.

20. *Ann Lee in Anzen Zone [Ann Lee en zone de sécurité]*, film d'animation, 3'25", ARC/Musée d'art moderne de la Ville de Paris, 2000.

Ann Lee is the product of the Japanese agency Kworks, which produces manga characters that are marketed through a catalogue. In 1999, Philippe Parreno and Pierre Huyghe bought this "inexpensive character, intended to disappear very quickly" and gave it "a personality, a text, a denunciation, the defence in a trial, to enable the character to live different stories – so that it could act as a sign, an active logo." One year later, Dominique Gonzalez-Foerster thought up a third role for Ann Lee and ascribed disturbing predictions to the character: "There is no safety zone; you are going to disappear into your screens. This is a promise. They will invade your structures. They will separate you from your sensations. They will transform your emotions. There is nowhere to go, absolutely nowhere, in this totally lost universe."

3D animated film, PAL, video, 16/9.

Production: Dominique Gonzalez-Foerster/Antefilms/Anna Sanders Films.

21. De Novo, film, 20', 2009.

"In 2009," says the artist, "I was invited to take part in the Venice Biennial for the fifth time. I felt that it was impossible to do this with yet another new idea, and act as though nothing had happened previously."

Dominique Gonzalez-Foerster then produced "this film, De Novo, which talked about all these attempts in Venice, these impossible relationships with the city and the Biennial – a kind of time-exploring machine."

HD video, 16/9.

Production: Camera Lucida Productions/Dominique Gonzalez-Foerster.

22. Noreturn, film HD, 16', 2009.

A film shot during the final days of the installation "TH.2058" at the Tate Modern, showing the incursion of a group of unsupervised children in school uniforms, who end up by going to sleep on the bunk beds, exhausted. The sound track was devised and recorded by Arto Lindsay.

HD video, 16/9.

Production: Camera Lucida Productions/Dominique Gonzalez-Foerster.

23. MM, slide show, 2015.

A series of eight photographs of an appearance by the artist as Marilyn Monroe. These photographs appear between each of the films shown in the cinema.

24. La Loge (Numéro bleu), three-dimensional work, Michael Neff collection, Frankfurt-am-Main, Germany, 1993.

"Dressing rooms, entrances, offices, wings, bedrooms, stages, shows, visions, what is being prepared, what is irreversible, what is desired, what is absent... what does not attempt to happen..." D.G.F. in *Biographique, numéro bleu*, ARC, Musée d'Art Moderne de la Ville de Paris, 1993

White Tam Tam stool, white shelving, blue-tinted mirror, photographic prints of the exhibition.

25. Exotourisme (néon), three-dimensional work, 2002/2013.

Exotourisme (néon), three-dimensional work, 2002/2013. "The arrival in another world – the awareness of tourism – exotourism.

Exotourism is perhaps space tourism, roaming the world between meteorites and exoplanets, seeking other landscapes and new sensations.

It is also perhaps a deliberate confusion between spectator and tourist, between attraction and exhibition, between space and image. [...] somewhere between the ultra-modernity of the Beaubourg vessel and the somewhat grey-pink, old-fashioned charm of the Parisian sky. Discovering that you are an exotourist." D.G.F.

Neon lighting.

26. Exotourisme, with Christophe Van Huffel, détail (video), 43', 2002.

"A new landscape, a vision... like a film that needs no narrative." D.G.F.

This video is a fragment of the sound and visual environment created by the artist for the Prix Marcel Duchamp, which she won in 2002.

Video HD.

27. Cosmodrome, with Jay-Jay Johanson, attraction, 9', Musée d'art contemporain de Lyon, France, 2001

A comprehensive environment like a son-et-lumière, with music especially composed by Jay-Jay Johanson. "It is also a look back at panoramas or those large-scale environments designed to generate sensations, with the idea of going towards not the object-work but the sensation-work." D.G.F.

Black sand on the floor, light and sound sequences electronically programmed.

Outside: m/m (paris), *Cosmodrome* (Dominique Gonzalez-Foerster & Jay Jay Johanson), colour silkscreened poster.

28. Textorama (Desertic, Tropical), with the collaboration of Marie Proyart, mural text, 2009/2015.

A panoramic collage of literary passages and graphic signs, a tropical and desert like landscape produced for the exhibition "Chronotopes & Dioramas" presented within the Hispanic Society (New York) organised by the Dia Art Foundation in 2009.

Adhesive letters and symbols.

29. Chronotopes & Dioramas (Desertic),

with the collaboration of Joianne Bittle, attraction, Dia Foundation, New York, 2009/2015.

"It suddenly came to me," says Amalfitano. "It was an idea of Duchamp – leaving a geometry manual hanging up, exposed to the weather, to see if it can learn two or three thing about real life." Roberto Bolaño, *2666*, published in 2004.

Directly inspired by museum set-ups developed since the 19th century in natural history museums, designed to construct the illusion of a naturalistic or geological scene, this immobile landscape peopled with books, like a threatened species, is one of a series of dioramas – *Tropical, Atlantic, Desertic* – created specifically for the exhibition "Chronotopes & Dioramas".

ral painting, books, various components.

Dia Art Foundation; artist's donation 2011.001.

30. M.2062 (Fitzcarraldo), apparition, Samdani Art Foundation, Dhaka, Bangladesh, 2014

"I want to build an opera!" Fitzcarraldo in Werner Herzog's eponymous film (1982).

M.2062 is a fragmented opera, in which Dominique Gonzalez-Foerster appears in different places and contexts. Edgar Allan Poe, Ludwig II, Lola Montez, Fitzcarraldo, Scarlett O'Hara, Emily Brontë and other characters are the protagonists in this opera in question and in construction.

Apparition: video projection, colour, sound, 12'30", in a loop.

Head Cameraman: Jean-Louis Vialard; Sound Mixer: Bruno Ehlinger;

Make-up and wig: Mélanie Gerbeaux.

SATELLITE AREAS

NORTH TERRACE

31. *Dublinesca*, 2002.

The proximity of *Dublinesca* and Calder's *Stabile* led to "TH. 2058", an exhibition-anticipation devised by Dominique Gonzalez-Foerster in 2008 for the Turbine Hall of the Tate Modern, which was transformed into a gigantic shelter containing giant sculptures, books and recent films, all refugees from climate change.

Four bunk beds, book.

SOUTH TERRACE

Work on show from 18 October to 2 November 2015.

32. *Sans titre (Bo Bardi garden)*, 2015.

Plants, glass paste, bench, gold fabric, string of lights, plastic balls.

ATELIER BRANCUSI GARDEN

33. *Sans titre (Brancusi garden)*, 2015.

Adhesive red film, mirror, photography inspired by Florence Meyer posant dans l'atelier [Florence Meyer posing in the studio] by Constantin Brancusi, circa 1932.

Artistic credits

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EXHIBITION

CURATOR

Emma Lavigne

RESEARCH MANAGERS

Elia Biezunski

PRODUCTION MANAGER

Dorothee Lacan

STAGE DESIGN

Dominique Gonzalez-Foerster with the collaboration of Martial Galfione (architecture), Benoît Laloz (*Cosmodrome*), Marie Proyart (signage).

OPERATIONS ARCHITECT

Laurence Lebris

The artwork presented on the South terrace has been sponsored by Pernod Ricard, Great partner of the Centre Pompidou.



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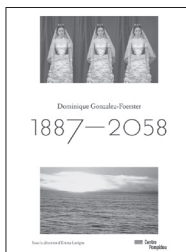
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LE GRAND MIX

CATALOGUE

DOMINIQUE GONZALEZ-FOERSTER

1887-2058

Edited by Emma Lavigne and Dominique Gonzalez-Foerster
246 pages, 280 ill. Colour and black and white
Price: €42



AROUND THE EXHIBITION

TOURS (IN FRENCH)

Thursdays: At 7.30 p.m. on 24 Sept., 1, 15, 29 Oct., 5, 19 Nov., 3 Dec.

Saturdays: At 11.30 a.m. on 17 October, 14 November, 12 December.

At 3.30 p.m. on 26 Sept., 10, 24 Oct., 7, 28 Nov., 19 Dec.

Sundays: At 11.30 a.m. on 27 Sept., 25 Oct., 22 nov.

At 3.30 p.m. on 4 Oct., 1 Nov., 6 Dec. (length: 1 hr 30 mins)

€4.50, reduced price €3.50 plus reduced price "Museum and exhibitions" ticket.

TAILOR-MADE TOURS

Saturday 12 December

10.00 a.m.: tour for the partially-sighted

11.00 a.m.: lip-reading tour

2.30 p.m.: tour in (French) sign

language

€4.50; carers: free

TALKS

Wednesday 23 September, 7.00 p.m.,

Petite Salle

"Spotlight on artists": conversation

between Enrique Vila-Matas and

Dominique Gonzalez-Foerster

Free

Monday 28 September, 7.00 p.m.,

Cinéma 2

"Vidéo et après": screening/talk

by Dominique Gonzalez-Foerster

€6; reduced price €4, free to pass-

holders

Thursday 21 January, 7.00 p.m.,

Petite Salle

Meeting between Emma Lavigne,

curator of the exhibition,

and Dominique Gonzalez-Foerster

Free

LIVE SHOW

Saturday 14 November, 8.30 p.m.,

Grande salle

QM.15, performance by Dominique

Gonzalez-Foerster

€14; reduced price and pass holders €10

EVENING

Saturday 21 November, 6.00 p.m. to

midnight, Galerie Sud and Forum -1

"48th parallel": a new event

"Echappée belle" with

Dominique Gonzalez-Foerster

Free within the limit of available seats on

presentation of a sticker, to be collected

on-site the same evening.

ON THE ROAD

The exhibition will also be presented at K.20 in Düsseldorf from 16 April to 7 August 2016.

INFORMATIONS

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EXHIBITION OPEN TO THE PUBLIC

23 September 2015 to 1 February 2016

Galerie Sud, level 1

North Terrace, level 5

Atelier Brancusi, Piazza

And from October 18 to November 22

South Terrace, level 5

Every day except Tuesdays, from 11.00

a.m. to 9.00 p.m.

Ticket offices close at 8.00 p.m.

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Swap impressions about the exhibition

#Gonzalez-Foerster

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MODULE

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