

# Fondation *Cartier* pour l'art contemporain

## PROGRAM 2019



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Power Station of Art

July 18 › October 7

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## IN PARIS

## METAMORPHOSIS. ART IN EUROPE NOW

APRIL 4 › JUNE 16

From April 4 to June 16, the Fondation Cartier presents *Metamorphosis. Art in Europe Now*, an exhibition devoted to the diversity of voices and vibrant exchanges that inhabit the vast artistic territory that is Europe. The exhibition includes 21 artists from 16 different countries, working in the media of painting, sculpture, design, and video. Accompanying the exhibition is an ambitious program of events dedicated to creation in the broadest sense of the term, with cinema, fashion, dance, and innovation. *Metamorphosis. Art in Europe Now* celebrates a new generation: the face of tomorrow's Europe.

They were born in the 1980s and 1990s and grew up after the fall of the Berlin Wall, in a continent that had recently experienced major upheavals that profoundly redefined its contours. These artists are French, Georgian, Greek, Portuguese, English, and Polish, or were born outside Europe. Most of them studied and/or live in a country other than their country of origin. Their work, with its often fragmented aesthetic, reveals an interest in hybridization and metamorphosis, collage, and archeology. By drawing on the legacy of the past, folkloric traditions and family memories, and using today's materials, they recompose radically contemporary aesthetics.



George Rouy, *Stutter*, 2017. Courtesy of the artist and Hannah Barry Gallery, London. Photo © Damian Griffiths.

## Exhibited artists

Gabriel Abrantes (Portugal)  
 Magnus Andersen (Denmark)  
 Evgeny Antufiev (Russia)  
 Charlie Billingham (United Kingdom)  
 Kasper Bosmans (Belgium)  
 Formafantasma (Italy)  
 Benjamin Graindorge (France)  
 Miryam Haddad (Syria)  
 Klara Hosnedlova (Czech Republic)  
 Nika Kutateladze (Georgia)  
 Piotr Lakomy (Poland)  
 Lap-See Lam (Sweden)  
 Kostas Lambridis (Greece)  
 Kris Lemsalu (Estonia)  
 George Rouy (United Kingdom)  
 John Skoog (Sweden)  
 Tenant of Culture (the Netherlands)  
 Alexandros Vasmoulakis (Greece)  
 Marion Verboom (France)  
 Jonathan Vinel (France)  
 Raphaela Vogel (Germany)



Kris Lemsalu, *So Let us Melt and Make no Noise*, 2017.  
 © Kris Lemsalu. © Temnikova & Kasela Gallery.  
 © Galerie Koppe Astner. Photo © Robert Glowacki.



Kostas Lambridis, *The Elemental Cabinet*, 2017.  
 © Kostas Lambridis. Photo © Yen-An Chen.

Alongside the exhibition, the Nomadic Nights, Nights of Uncertainty, activities for children, and other encounters reflect the ability of this young generation to look at the past and to appropriate it. Every Thursday, the Nomadic Nights event will offer a tour of Europe by focusing on the performing arts, from virtual reality to traditional music, including rap, dance and fashion. Whether they come from Ireland, Lithuania, Armenia or Hungary, the projects presented all express a common desire: to transcend borders, to meet the other, and to create together.

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IN PARIS

## TREES

JULY 12 › NOVEMBER 10

From July 12 to November 10, the Fondation Cartier will present an exhibition devoted to trees, prolonging the exploration of ecological issues and man's place in nature which has been animating its program for many years.

Omnipresent and essential to life, but little-known as living organisms, the trees have begun to generate a growing interest on behalf of the public, as evidenced by the international success of several recent books and movies devoted to them. Underestimated by biologists for a long time—like the entirety of the plant kingdom—they have, in recent years, been the subject of scientific discoveries that have allowed us to see these oldest and largest members of the community of living beings in a new light. Capable of sensory perception, showing complex communication skills, living in symbiosis with many other species and influencing the climate, trees are equipped with unexpected faculties whose discovery confirms what traditional knowledge of indigenous and local communities had long since incorporated. The veil has thus been lifted on a fascinating hypothesis of a “plant intelligence” which could be also the answer to many of today's technological and environmental challenges.

Featuring works by contemporary artists including forest people, scientific imagery, films, photographs, and sound installations, the Fondation Cartier strives to highlight the beauty, ingenuity and biological richness of trees, allowing us to see and hear these impressive protagonists of the living world that now find themselves also under increasing threat.



Francis Hallé, Strangler fig, rio Maru, Peruvian Amazon, 2012.  
© Francis Hallé

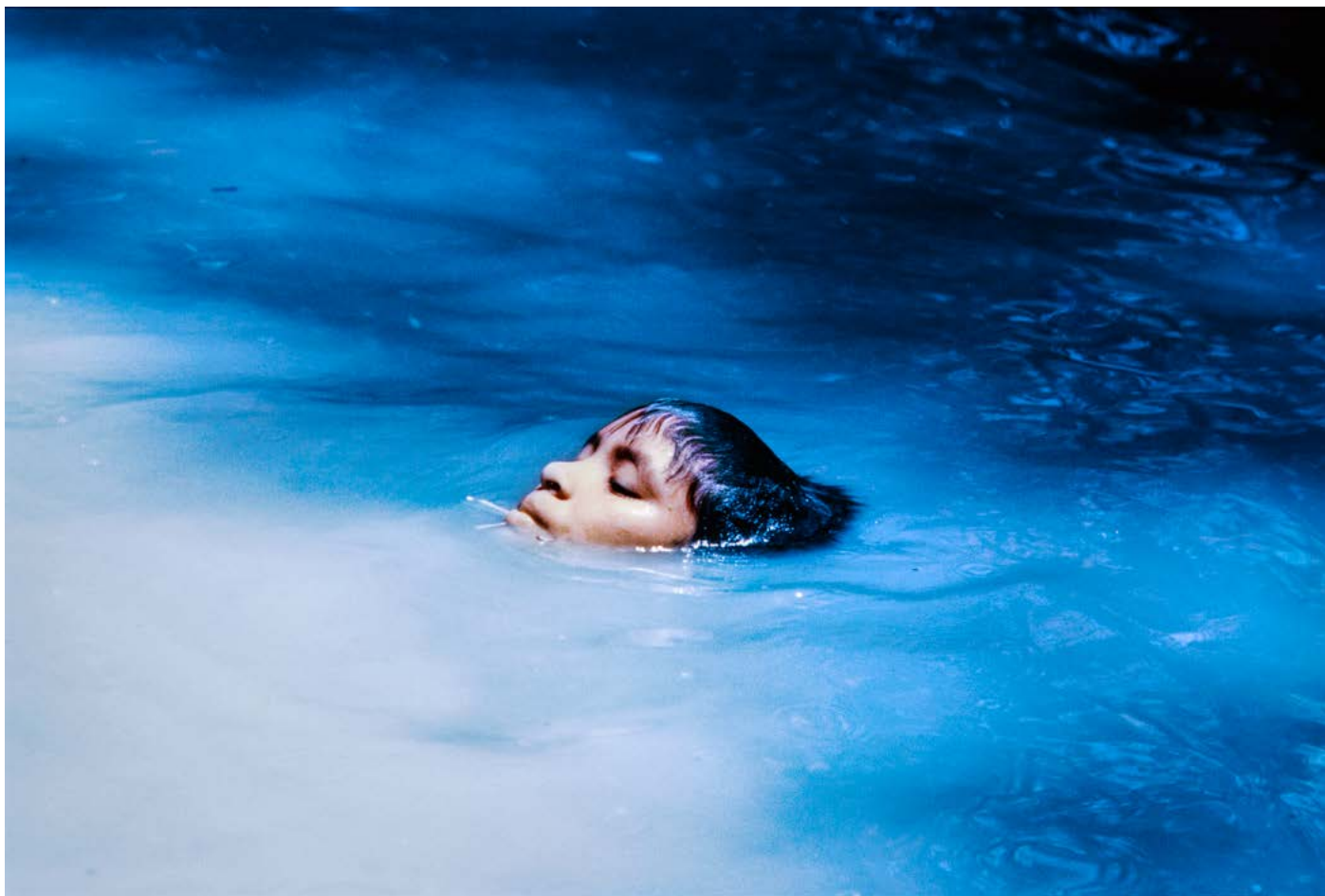
## IN PARIS

CLAUDIA ANDUJAR, *THE YANOMAMI STRUGGLE*

DECEMBER 12, 2019 › MAY 10, 2020

In December 2019 the Fondation Cartier plays host to a large solo exhibition devoted to Claudia Andujar, conceived by Thyago Nogueira, director of the contemporary photography department at the Instituto Moreira Salles in São Paulo, where Andujar's work was recently shown. Considered one of Brazil's greatest photographers, Claudia Andujar has,

both in terms of her commitment and her work, played a fundamental role in the recognition and protection of the Yanomami Indians living in the heart of the Amazonian rainforest, who are trying to preserve their way of life and shamanic traditions.



Claudia Andujar, *A jovem Susi Korihana thêri em um igarapé*, infrared film, Catrimani, RR, 1972-74. © Claudia Andujar.



## IN PARIS

## SARAH SZE

DECEMBER 12, 2019 › MAY 10, 2020

**For her second solo show at the Fondation Cartier in December 2019, the internationally acclaimed artist Sarah Sze will present two immersive installations in the gallery spaces of Jean Nouvel's iconic building.**

Sarah Sze is best known for her intricate, immersive and gravity-defying installations composed of hundreds of commonplace objects.

Commissioned by the Fondation Cartier, her new works will explore how the proliferation of images—printed in magazines, gleaned from the Web, intercepted from outer space—fundamentally changes our relation to physical objects, memories, and time. They will also engage with the materiality and history of Jean Nouvel's building and its surrounding garden. Upon entering the space, visitors will be drawn to a planetarium like sculpture composed of objects, lights, images, sounds, and videos. Moving images will be projected onto the glass walls of the galleries, turning the building into a transparent lightbox as they collide, shift in scale, disappear, and reemerge. These images will circle the building, leading visitors to a second space where they will encounter another sculpture in the shape of a concave bowl, its mirrored surface reflecting a myriad of images and objects, as well as the movement of a swinging pendulum suspended above it.

Enveloping the architecture, these sculptures will alter the visitor's sense of gravity, scale, and time, confusing the boundaries between inside and outside, mirage and reality, past and present.



Sarah Sze. Photo © Deborah Feingold.

## IN MILAN AND LONDON

BERNIE KRAUSE AND UNITED VISUAL ARTISTS  
*THE GREAT ANIMAL ORCHESTRA*

XXII TRIENNALE DI MILANO, MARCH 1 › SEPTEMBER 1

180 THE STRAND, LONDON, OCTOBER 1 › DECEMBER 9

In 2019, the Fondation Cartier presents in Milan and London *The Great Animal Orchestra*, created by American musician and bioacoustician Bernie Krause and the English studio United Visual Artists (UVA). Commissioned by the Fondation Cartier on the occasion of the eponymous exhibition presented in Paris in 2016, and now part of its collection, *The Great Animal Orchestra* invites the public to enjoy an aesthetic meditation, both aural and visual, on the animal kingdom, which is increasingly under threat in today's modern world.

**In Milan**

From March 1 to September 1, *The Great Animal Orchestra* is part of the XXII Triennale di Milano titled *Broken Nature: Design Takes on Human Survival* and curated by Paola Antonelli, Senior Curator of Architecture & Design and Director of Research & Development at The Museum of Modern Art in New York. This edition highlights the concept of restorative design and studies the state of the threads that connect humans to their natural environments. Exploring architecture and design objects and concepts at all scales and in all materials, *Broken Nature* celebrates design's ability to offer powerful insight into the key issues of our age, moving beyond pious deference and inconclusive anxiety.

**In London**

From October 1 to December 9, *The Great Animal Orchestra* is also presented in London, at 180 The Strand, on the occasion of a major exhibition of United Visual Artists. Located in the heart of London, 180 The Strand is an iconic Brutalist building currently undergoing a transformation into a creative hub for people and progress. United Visual Artists present in the exhibition seven installations, including pieces especially created on this occasion, in which *The Great Animal Orchestra* plays a central role.

***The Great Animal Orchestra***

Over the course of nearly fifty years, Bernie Krause has collected more than 5,000 hours of recordings of natural habitats, including at least 15,000 terrestrial and marine species from all around the world. This trained musician quickly discovered the musical harmony and quasi-orchestral organization of animal vocalizations in the natural world. He is passionate about these natural musical compositions, or "soundscapes," in which the sounds of the earth, including the sounds of the wind and the rain, also have their place.

Bernie Krause's approach is unique. Contemplating the natural world as a poet, listening to animal vocalizations as a musician, Bernie Krause also studies it all scientifically.

The analysis of the graphic representation of these soundscapes via spectrograms reveals that the sounds of the animal world, often perceived as nonsensical noises, are actually as carefully orchestrated as the most complex musical scores. The study of the acoustic organization of a particular ecosystem shows that at the heart of a soundscape each species spontaneously finds its own "acoustic niche." Yet the observation of Bernie Krause's soundscapes also reveals that the great animal orchestra, increasingly threatened by human activities, now risks being reduced to total and utter silence.



View of the exhibition *The Great Animal Orchestra*, Fondation Cartier pour l'art contemporain, Paris, 2016. © Bernie Krause / © UVA. Photo © Luc Boegly.

London-based studio United Visual Artists (UVA) imagined a visual translation of Bernie Krause's soundscapes, allowing to listen to sounds and visualize them simultaneously. They designed a three-dimensional electronic installation, which is akin to the detail and complexity of a musical score, transposing the data from the recordings into light particles, thus highlighting the beauty of the sound environments presented. Their audiovisual experience offers an immersive journey through seven territories recorded by Bernie Krause, chosen for their ecological diversity and the richness of their biophony, from Canada to the Central African Republic, from the United States to Zimbabwe, from Brazil to the oceans. In a movie sequence realized by Raymond Depardon and Claudine Nougaret projected in between the soundscapes of the installation, Bernie Krause explains more about his approach and how biodiversity has dramatically deteriorated in recent decades.

Combining aesthetics and technology, this installation simultaneously offers an immersion into the heart of the sounds of nature, and a sound and visual meditation on the necessity of preserving the beauty of the animal world.

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## IN SHANGHAI

JUNYA ISHIGAMI, *FREEING ARCHITECTURE*

POWER STATION OF ART, JULY 18 › OCTOBER 7

After the public and critical success of the exhibition *Junya Ishigami, Freeing Architecture*, which welcomed over 110,000 visitors in Paris, the Fondation Cartier is pleased to present the ensemble of Ishigami's work, which entered its collection, at the Power Station of Art (PSA) in Shanghai from July 18 to October 7, 2019.



View of the exhibition *Junya Ishigami, Freeing Architecture*, Fondation Cartier pour l'art contemporain, Paris, 2018. © JUNYA.ISHIGAMI+ASSOCIATES. Photo © GEGalanello.

The large-scale models, accompanied by films and drawings that reveals twenty of his architectural projects in Asia and Europe, will be shown in a new scenography specifically created for the spaces of the biggest Chinese public institution of contemporary art. The delicate and oneiric universe of Junya Ishigami will be presented for the first time in China, a country where the architect has several projects under construction, in a place recognized for its commitment to architecture through its program of monographic exhibitions (Shigeru Ban, Renzo Piano, etc.) and group shows.

### Junya Ishigami

Ishigami readily finds context for his architectural projects in the natural world—landscapes, clouds, forests— thus removing the boundary between the external environment and interior space. Situating his work in the existing environment while also privileging the dream world as an important element in his creations, he elevates sensitivity to the rank of virtue. Born in 1974 in Kanagawa Prefecture, Ishigami belongs to the younger generation of Japanese architects who emerged in the 2000s in the wake of Toyo Ito and Kazuyo Sejima, and to which the MoMA in New York has recently devoted a large exhibition. Trained at Tokyo University of the Arts, he gained experience as an architect at SANAA

before founding JUNYA.ISHIGAMI+ASSOCIATES in 2004. Seemingly free of the rules and constraints of architecture, his work was quickly recognized for its singularity and honored with numerous awards. Among his large-scale projects are the construction of the Kanagawa Institute of Technology Workshop in Japan in 2008, a building notable for its lightness and continuity between the interior space and the surrounding environment; the renovation of the Moscow Polytechnic Museum and its transformation into a museum park since 2010; and the design of the House of Peace in Copenhagen in 2014, a cloud-shaped building resting on the sea as a symbol of peace.



Portrait of Junya Ishigami, Fondation Cartier pour l'art contemporain, Paris, 2018. © JUNYA.ISHIGAMI+ASSOCIATES. Photo © Renaud Monfourny.

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