

Fondation *Cartier*
pour l'art contemporain

ART IN

VISUAL ARTS
CONCERTS
PERFORMANCES
DANCE
DESIGN
TALKS
WORKSHOPS

EUROPE

NOW

EXHIBITION
FROM APRIL 4
TO JUNE 16,
2019

METAMORPHOSIS

261
BOULEVARD
RASPAIL
75014 PARIS

PRESS KIT

Press manager


Matthieu Simonnet
matthieu.simonnet@fondation.cartier.com
Tel. +33 (0)1 42 18 56 77

Press officer

Sophie Lawani-Wesley
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 (0)1 42 18 56 65

fondation.cartier.com/presse

Fondation Cartier pour l'art contemporain
fondation.cartier.com
261, boulevard Raspail 75014 Paris

TABLE OF CONTENTS	METAMORPHOSIS	3
	ARTISTS OF THE EXHIBITION	4
	PRESS IMAGES	12
	ON INTERNET	14
	NOMADIC NIGHTS & NIGHTS OF UNCERTAINTY	16
	CHILDREN'S WORKSHOPS	18
	PROGRAM 2019	20
	MEDIA PARTNERS	24
	INFORMATION	25
		
Alexandros Vasmoulakis, <i>Untitled</i> , 2019.		
5.		

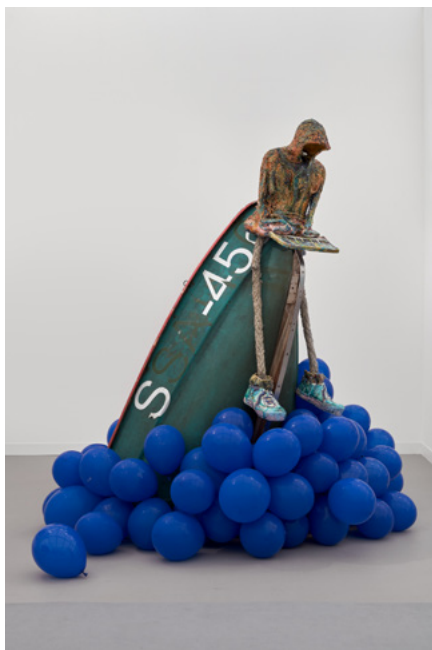


George Rouy, *Stutter*, 2017.

16.

METAMORPHOSIS. ART IN EUROPE NOW

Metamorphosis. Art in Europe Now presents the diversity of voices and vitality of exchanges animating the vast European artistic scene.



Kris Lemsalu, *So Let us Melt and Make no Noise*, 2017.

2.



Klára Hosnedlová, *Untitled, Seated Woman series*, 2018.

18.

Over the course of a year, the Fondation Cartier pour l'art contemporain team set out to meet with young artists from all over Europe, beyond the borders of the European Union. This ambitious research project brought the team to 29 countries, discovering over 200 artists selected from among nearly 1,000 portfolios. Launched without any preconceived ideas or guiding principles, this search culminated in a deliberately restricted selection of 21 artists from 16 countries, working in different media: painting, sculpture, fashion, design, and film. Born between 1980 and 1994, they came of age after the fall of the Berlin Wall, in a continent marked by the upheavals that over the past 30 years have profoundly redefined its contours. French, Georgian, Greek, Portuguese, British, Polish, or born outside Europe, together they illustrate the extraordinary dynamism of the continent's artistic scene. Most of them have studied or live in a country other than where they were born, showing the very real mobility that exists within the European cultural space. For the vast majority, this is their first exhibition in an international institution.

The title of the exhibition was inspired by the various metamorphoses underlying the work of these artists. Their frequently fragmented aesthetics reveal an interest in hybridization, collage, and archaeology. Drawing on legacies, folkloric traditions, and collective memory, and embracing techniques such as casting, ceramics, and embroidery, the artists create radically contemporary forms, often using materials that have been salvaged and transformed. Inspired by the past, their works display keen attention to issues of the present. At the center of their work processes are major contemporary preoccupations, metamorphosed: the preservation and recycling of materials, new takes on historical and cultural heritage, the reexamination of identity constructions, and the reevaluation of natural heritage. The resulting works, lyrical, refined, or savage, reveal a strong desire to hybridize identities, cultures, and forms of expression. With poetry, fantasy, and humor, this new generation of artists is helping create the face of today's and tomorrow's Europe.

EXHIBITION TOUR

On the ground floor, the artists demonstrate an interest in questions of architecture and shared space, both public and private. Their works have been conceived in close relation with the architecture of the building housing them. On the floor below, the artists focus on the human figure and private space. The works present a portrait of humanity with shifting identities, in a world that is itself in transformation. The final room, the exhibition's climax, features artists proposing a dialogue, either spiritual or more secular, with the nonhuman world, and more specifically, with animal figures.

AROUND THE EXHIBITION

Conceived in collaboration with the artists, a program of events including the Nomadic Nights, a Night of Uncertainty and a series of children's workshops will accompany the exhibition. Every Thursday, the Nomadic Nights event will take participants on a tour of Europe via the performing arts, ranging from "virtual dance" to contemporary flamenco from rap music to video games, and revealing the young generation's ability to combine tradition and modernity. The projects presented, performed by artists from countries as diverse as Armenia, Hungary, Ireland, or Lithuania, demonstrate a shared desire to transcend borders, meet the other and create as one.

Curator: Thomas Delamarre assisted by Sidney Gérard

Associate curator: Leanne Sacramone assisted by Sonia Digianantonio

Curatorial assistant: Beatriz Forti

ARTISTS OF THE EXHIBITION



BELGIUM **KASPER BOSMANS**

CZECH REPUBLIC **KLÁRA HOSNEDLOVÁ**

DENMARK **MAGNUS ANDERSEN**

ESTONIA **KRIS LEMSALU**

FRANCE **BENJAMIN GRAINDORGE**

MARION VERBOOM

JONATHAN VINEL

GEORGIA **NIKA KUTATELADZE**

GERMANY **RAPHAELA VOGEL**

GREECE **KOSTAS LAMBRIDIS**

ALEXANDROS VASMOULAKIS

ITALY **FORMAFANTASMA**

NETHERLANDS **TENANT OF CULTURE**

POLAND **PIOTR ŁAKOMY**

PORTUGAL **GABRIEL ABRANTES**

UNITED KINGDOM **CHARLIE BILLINGHAM**

GEORGE ROUY

RUSSIA **EVGENY ANTUFIEV**

SWEDEN **LAP-SEE LAM**

JOHN SKOOG

SYRIA **MIRYAM HADDAD**

Gabriel Abrantes

PORTUGAL

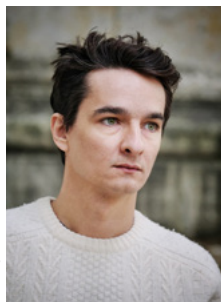


Photo © DR.

Born in 1984, in North Carolina, United States, he lives and works in Lisbon. He studied at the Cooper Union, New York; the Beaux-Arts de Paris; and Le Fresnoy, Tourcoing. His films have been screened at the

Cannes Festival's Semaine de la Critique (Grand Prix), the Berlin International Film Festival (EFA Prize), the Locarno Film Festival (Golden Leopard), the Venice Film Festival, and the Toronto International Film Festival. His work has been showcased at KW, Berlin; Astrup Fearnley Museet, Oslo; Palais de Tokyo, Paris; and Tate Britain (London). His first feature film, *Diamantino*, directed with Daniel Schmidt, was released in November 2018.

Gabriel Abrantes writes, directs and often acts in films that explore gender and identity issues and shatter historical assumptions and traditional politics. Although many of his films humorously revisit the works of the major figures of European culture such as Édouard Manet, William Shakespeare or the great Portuguese poet Luís de Camões, Gabriel Abrantes also explores contemporary crises and global pop culture. His first feature film, *Diamantino*, portrays a star football player, a hero in Portugal, whose athletic brilliance ends the day he finds himself confronted with the arrival of migrants near his yacht, and on whom the government decides to perform parallel cloning experiments. In *A Brief History of Princess X*, Gabriel Abrantes tells the story of the creation of *Princess X*, a work of the Romanian sculptor Constantin Brâncuși that portrays Princess Marie Bonaparte, Napoleon's great-grand niece (and a pioneer of psychoanalysis), in the form of a male phallus. This film is a reflection on the meaning of artistic creation and the power struggle between the sexes.

Magnus Andersen

DENMARK



Photo © Ramsey Alderson.

Born in 1987, in Elsinore, Denmark, he lives and works in Brussels. After studying at the Royal Danish Academy of Fine Arts, he enrolled at Frankfurt's Städelschule. He has had solo exhibitions in venues including

Gió Marconi, Milan (2018); Nassauischer Kunstverein, Wiesbaden (2017); Damien & The Love Guru, Brussels (2016); and the Neue Alte Brücke gallery, Frankfurt (2015). He has also participated in a number of group exhibitions, for example at Greene Naftali Gallery, New York (2018) and Tanya Leighton Gallery, Berlin (2017).

The subject of education is central to the work of Magnus Andersen, who is interested in the values that unite us and which are transmitted to younger generations. In his *Regional Education* series, young people on the threshold of adulthood seem to be reflecting deeply on their place in society and the role that they will soon have to play. A variation on two paintings by British artists Joshua Reynolds and Thomas Gainsborough, renowned 18th-century portrait and landscape painters, *Regional Education* echoes the theories developed a century earlier by British philosopher John Locke on the innate nature of certain skills in children and the crucial role of education. In reference to the current events of the European Union, Magnus Andersen gives the role of adult educator to Martin Selmayr, the European Commission's current Secretary-General. *Regional Education* also includes a sound work presented at the exhibition's entrance. Taking the form of a multilingual collage, it involves a group of children chanting excerpts from European treaties, free-trade agreements, and national anthems, evoking not only the world of choirs and summer camps, but also of hooliganism and team-building exercises.

Evgeny Antufiev

RUSSIA



Photo © DR.

Born in 1986, in Kyzyl, Russia, he lives and works in Moscow. He attended the Institute of Contemporary Art as well as studying journalism. He has had solo exhibitions at Moscow's Multimedia Art

Museum (2018, 2014); Antonio Salinas Regional Archeological Museum, Palermo (2018); MuHKA, Antwerp (2017); and at Emalin gallery, London (2017). He has also participated in multiple group exhibitions, such as the Baltic Triennial 13 and CAC Vilnius (2018), the Garage Triennial, Moscow (2017), and Manifesta 11, Zürich (2014).

Evgeny Antufiev was born in the Tyva Republic, an autonomous republic of the Russian Federation, at the southernmost tip of Siberia. This territory, bordering on Mongolia, was formerly at the crossroads of nomadic routes, particularly those used by the Scythians. As a child, Evgeny Antufiev visited the museum in Kyzyl, the capital city of Tyva, which was created only a century ago. There, he discovered the precious vestiges of this glorious ancient civilization and was profoundly impressed. His artistic practice is inspired by the civilizations and great figures of the past: Leo Tolstoy, the Etruscan kings, the ballerina Anna Pavlova, Yves Saint Laurent, and Ramses II are all part of the same eternity, despite the time periods separating them. His sculptures and works in wood, bronze, stone, textile, bone, and ceramic explore recurring primordial forms, such as those used for making knives, vases, and masks. Lured by the solitude and serenity of places of worship, Evgeny Antufiev designs his installations, such as the one created especially for this exhibition, according to a floor plan reminiscent of a temple or mausoleum.

Charlie Billingham

UNITED KINGDOM



Photo © DR.

Born in 1984, in London, where he lives and works. After studying visual arts and art history in Edinburgh, he joined London's Royal Academy of Arts. His recent solo exhibitions were held at the

Museo de Arte de Zapopan, Mexico (2019) and in galleries: Travesía Cuatro, Madrid (2017); Moran Bondaroff, Los Angeles (2016); and Supportico Lopez, Berlin (2016). He has also participated in group exhibitions at Bureau Gallery, New York (2016) and Koppe Astner, Glasgow (2015).

Artist Charlie Billingham draws inspiration from the drawings, prints, and etchings produced in Regency-era in England, at the end of the 18th century. This period of uncertainty was marked by major social upheavals in Europe. At the time, many artists such as James Gillray and George Cruikshank began making caricatures of the aristocracy, which had become dissolute and disconnected from reality. Charlie Billingham crops, enlarges, and distorts these caricatures, taking them out of their original political and social context to create new compositions. The installation created specifically for the Fondation Cartier includes paintings in various formats, affixed to a mural painting realized manually using the technique of foam stamp printing. He also includes decorative objects such as vases and folding screens to make his installation feel like a domestic environment. In this work, Charlie Billingham casts a satirical eye on the vanity of male nobility and on the futile and frivolous social games of yesterday and today.

Kasper Bosmans

BELGIUM



Photo © Samme Delecroix.

Born in 1990 in Lommel, Belgium, he lives and works in Amsterdam and Brussels. After studying at Antwerp's Royal Academy of Fine Arts and HISK, Ghent, he participated in group exhibitions

at the Hammer Museum, Los Angeles (2018) and at the Kumu Art Museum, Tallinn (2018), and had solo exhibitions, including at New York's Gladstone Gallery (2018); Fürstenberg Zeitgenössisch, Donaueschingen, Germany (2018); and S.M.A.K., Ghent (2016). He has been nominated for the Future Generation Art Prize 2019, organized by the PinchukArtCentre, Kiev, Ukraine.

Fascinated by the history and the origin of symbols, Kasper Bosmans extensively researches the folklore, traditions, legends, and anecdotes, from his native Belgium as well as from around the world and revives this material in his work in the form of sculptures and installations. Kasper Bosmans has been developing, since 2013, a series titled *Legend Paintings* [Peintures de légende], which borrows from the Internet, social media, and heraldic symbolism. Each work is composed of three wooden panels in a fixed format that combine drawing and painting to create a rebus to be deciphered by the viewer. Five triptychs are presented here, including one specifically created for the exhibition. His paintings deal with issues such as identity, migration, and ecology and use history to talk about today's world.

Formafantasma

ITALY



Photo © Studio Manager, Simona Pavan.

Formafantasma is a design studio based in Amsterdam created by Andrea Trimarchi (born in 1983, in Bolzano, Italy) and Simone Farresin (born in 1980, in Malo, Italy). They both graduated from Design Academy

Eindhoven in 2009. Their work has been shown in many institutions around the world and is in the collections of New York's MoMA and Metropolitan Museum of Art; Victoria and Albert Museum, London; Centre Pompidou, Paris; and the Stedelijk Museum, Amsterdam. In 2019, they have exhibited their work at MAXXI, Rome and the Milan Triennale. A solo exhibition is planned at London's Serpentine Galleries in 2020.

For the *Ore Streams* project, the Formafantasma duo (Andrea Trimarchi and Simone Farresin) focused on electronic waste as an essential resource for the near future: by around 2080, most raw materials used to create metal devices will come from recycling rather than from underground mining. They conducted a detailed investigation with researchers, companies specializing in electronics, recycling specialists, and NGOs, trying to apply the same rationale to the use of this waste as that applied by industry giants in the production of their goods. The result of this investigation is a line of office furniture, far from the image usually associated with recycling. A careful scrutiny of these pieces reveals recovered objects, such as a microwave grid, cell-phone cases, or a piece of salvaged gold. Alongside the furniture, Formafantasma shows a group of videos that provide a synopsis of their research, for the general public and industrialists. Three videos are presented in this exhibition: *Disassembling* shows the dismantling of all the components in several electronic objects; *Taxonomy* depict their classification; and *Animation*, in the form of a 3D animation, shows several possible strategies to facilitate the recovery of these resources in the future.

Benjamin Graindorge

FRANCE

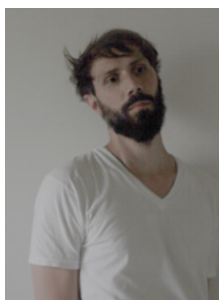


Photo © YMER&MALTA

Born in 1980, in Paris, where he lives and works. After graduating from ENSCI – Les Ateliers in 2006, he was nominated for the Design Parade festival in two successive years and won the Cinna competition

and the Audi Talents Awards consecutively in the design category. After a residency at the Villa Kujoyama in Kyoto, he returned to France to collaborate on the scenography of the Biennale Internationale Design Saint-Étienne (2010). In 2011, he had his first solo exhibition at YMER&MALTA gallery, Paris. More recently, he presented his work at the Château Borély, Musée des Arts Décoratifs, Marseille (2018).

The exhibition designer Benjamin Graindorge presents three works in the exhibition. In order to create his objects, the designer begins by drawing abstract, colored shapes on paper. He refers to these preparatory sketches as “drawings of emotion.” His designs combine cutting-edge digital technologies with traditional crafts such as marquetry, ceramic or glass work. He thus uses 18th-century decorative art techniques to create simple forms that are inspired by nature, yet free of superfluous ornament. This can be seen in the works presented in the exhibition: the *edaLight*, the *asphericalSkylight*, and *mirrorMirage*.

Miryam Haddad

SYRIA



Photo © Miryam Haddad

Born in 1991 in Damascus, Syria, she has lived in France since 2012. A graduate of the Beaux-Arts de Paris and, prior to that, the Faculty of Fine Arts, Damascus University, she participated in the third edition of

Artagon (2017) and her works were presented that same year at the Collection Lambert in Avignon. La Galerie Art: Concept in Paris staged her first solo exhibition in 2018. She is currently participating in a traveling group exhibition presented at several museums in Japan (2019–20).

Miryam Haddad was born and raised in Damascus, Syria and arrived in France in 2012 to study at the École des Beaux-Arts de Paris. The scenes depicted in her paintings seem to come from fairytales and legends because they often represent archetypal figures such as kings, witches or scarecrows, but in fact they come entirely from the artist's imagination. Despite the vivid colors of her canvases and the exuberant positions of the figures she represents, her paintings reveal a dark reality. Fragments of stained glass or ceramic placed on the surface of the paintings seem to open up to another reality—a tragic comedy—that is suggested by their eloquent titles. The paintings are occasionally structured by arcades, colonnades, replicas of antique statues, or other architectural features that can be found in the Syrian landscape and are currently endangered by war. The artist works in both large and very small formats, encouraging the viewer to look closely at the paintings in order to better apprehend their composition.

Klára Hosnedlová

CZECH REPUBLIC



Photo © Klára Hosnedlová

Born in 1990 in Uherské Hradiště, Czech Republic, she lives and works in Berlin. After spending one year at the Australian National University's School of Art, Canberra, she graduated from Prague's Academy

of Fine Arts, and is currently completing a PhD at the Faculty of Fine Arts in Brno, Czech Republic. She has had solo exhibitions in Prague, at the National Theatre, Karlin Studio, and Polansky Gallery, all in 2018, as well as at Vila Tugendhat, Brno (2017) and hunt kastner, Prague (2016), and her work has been in group exhibitions, including at the National Gallery in Prague (2015).

Interested in the history of arts and crafts, Klára Hosnedlová gave up her practice of painting to focus on weaving and embroidery and their relationship to domestic space and decoration. Inspired by architect and fellow Moravian Adolf Loos's (1870-1933) reflection on the need to free architecture of excessive ornamentation, she seeks to create harmonious spaces by using high quality materials and fabrics in her wall paintings and embroidered furniture, clothing, and portraits. Her portraits, which she views as paintings, and for which she herself makes the ceramic frames, are created from details of photographs taken inside the installations using live models. For this exhibition, she has created a work that resembles a stage set—an intimate, feminine room that includes costumes from the collections of the National Theatre in Prague.

Nika Kutateladze

GEORGIA

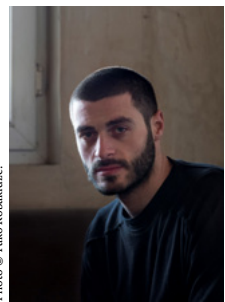


Photo © Talo Rohakidze.

Born in 1989, in Tbilisi, where he lives and works. Following architecture studies at the Tbilisi State Academy of Arts, he attended the Center of Contemporary Art – Tbilisi. He has held solo exhibitions at the Kunsthalle

Tbilisi (2018), as well as in urban spaces in Tbilisi (2016 and 2017). He had residencies at Baku's Yarat Contemporary Art Center (2017) and at La Station, Nice (2015). He has participated in group exhibitions, including the Tbilisi Architecture Biennial (2018) and Art-Villa Garikula, Georgia (2014–15).

The projects of Nika Kutateladze explore how architectural space can reveal individual and collective memories. For this exhibition, the artist has brought an abandoned house from his family's native village in the region of Guria, Georgia, confronting it with Jean Nouvel's building. Deconstructed by the artist, the house traveled by truck through six countries before getting to the Fondation Cartier. By taking this house out of its original setting and placing it in a new context, the artist strives to show the consequences of the rural exodus that hit his country in the early 90s. Far from being simply an exercise in replication, the reconstruction of this house in a gallery space is a poetic attempt to bring to life the memories of a household, a village, and a country.

With the support of Kunsthalle Tbilisi and Creative Georgia.

Piotr Łakomy

POLAND



Photo © Katarzyna Bura.

Born in 1983, in Skwierzyna, Poland, he lives and works in Poznań. A graduate of the University of Zielona Góra, where he studied in Leszek Knaflowski's studio, he has had several solo exhibitions: Galeria Labirynt, Lublin (2017);

Stereo, Warsaw (2017, 2018); BWA, Zielona Góra (2015); The Sunday Painter, London (2015, 2016); and Carl Kostyal, London (2015). He has also participated in many group exhibitions, including at Warsaw's Museum of Modern Art (2014); Noire Gallery, Turin (2018); Bozar, Brussels (2018); Kim?, Riga (2018); and at Arsenal Contemporary, New York (2017).

The work of Piotr Łakomy explores the relationship of sculpture to the human body, architecture, and the environment. Influenced by the rationalism of Le Corbusier and the biomorphism of Frederick Kiesler, the artist uses both organic and industrial materials in his work. For the Fondation Cartier, he has created a sculpture that plays with the transparency of Jean Nouvel's building. Composed of two elements mounted discreetly in a corner, the sculpture appears to grow from the inside of the gallery out into the garden. These two segments have the same underlying metallic structures based on the dimensions of Le Corbusier's Modulor, an anthropometric scale of proportions used for the design of architectural elements. Over these structures, the artist has folded panels of aluminum honeycomb—a material used in the aerospace and construction industries—in a way that suggests a natural formation. By including ostrich eggs in his work, the artist refers to the sphere as a fundamental architectural form and as a shelter for life.

Lap-See Lam

SWEDEN



Photo © Måra Thisner.

Born in 1990, in Stockholm, where she lives and works. She attended sculpture classes at Idun Lovén Art School before joining the Royal Institute of Art. She has had exhibitions at Malmö's Moderna Museet (2018),

in Stockholm at Bonniers Konsthall (2018) and Mossutställningar (2017), as well as at L'Ascensore, Palermo (2017). She participated in the Luleå Biennial 2018, and in group exhibitions at the Bergen Kunsthall (2017) and Kunsthall Charlottenborg, Copenhagen (2018). She received a scholarship from the Maria Bonnier Dahlin Foundation in 2017.

In her art, Lap-See Lam examines the ambiguity of identity and cultural constructs through an exploration, similar to archaeology, of the history of the Chinese diaspora in Sweden. Originally designed as a mobile phone application, *Mother's Tongue* is a work produced in tandem with her cousin, the director Wingyee Wu. Using a 3D scanner, the artists have started out by recording the interior of several Chinese restaurants in Stockholm, at a time when many of them are about to disappear. This initial act of preservation is then fictionalized by way of a voice-over. Besides the ghost of the restaurants addressing the viewer from a future where artificial intelligence and robotics seem to have replaced the places and the people, monologues by three women are heard who have a history with these restaurants; three generations that successively evoke the cultural frictions, family-related, social as well as technological, that they are confronted with. Using specific stories, the film evokes the cultural reality of immigration and how it affects the construction of identity and otherness over time.

Kostas Lambridis

GREECE

Photo © Maarten Coolen.



Born in 1988, in Athens, where he lives and works. A product and systems design engineer, from 2011 to 2018, he worked for designer Nacho Carbonell in Eindhoven and obtained a master's in contextual

design from Design Academy Eindhoven in 2017. He has participated in several group exhibitions, including at Carpenters Workshop Gallery, London and an exhibition designed by Li Edelkoort (2017), as well as at the Het Grachtenhuis, Amsterdam (2019).

With *The Elemental Cabinet*, his graduation project, Kostas Lambridis makes a bold entrance into the world of design. A reinterpretation of the *Badminton Cabinet*, a marvel of 18th-century Florentine decorative art renowned for the extreme sophistication of its ornamentation and the richness of its materials, this work also pays homage to Robert Rauschenberg's *Elemental Paintings*, which combine, without any sense of hierarchy, precious (gold leaf) and poor (soil, grass, paper tissues) materials. Kostas Lambridis juxtaposes these opposing concepts of the value of materials, using all the resources at his disposal (3D printing, blown glass, marquetry, plastic, concrete...) to copy what he considers "a perfect example of sublime vanity." The two other works presented here, which come from the same series and have been created for the exhibition, continue the exploratory work of archetypal furniture pieces that embody the richness and elitism of the baroque period. Based on this re-appropriation of known forms, through composite sources, *The Elemental Daybed* draws its inspiration from baroque chaises longues, contemporary designer daybeds and thermoformed chairs, while *The Elemental Chandelier*, with its different light sources combined in a sphere, takes the shape of a sun.

Kris Lemsalu

ESTONIA

Photo © Edith Karkon.



Born in 1985, in Tallinn, where she lives and works. She studied ceramics at the Estonian Academy of Arts, Tallinn and design at Copenhagen's Danmarks Designskole, before joining the

Akademie der Bildenden Künste, Vienna. She has had solo exhibitions at Tramway, Glasgow (2019); Secession, Vienna (2018); Goldsmiths CCA, London (2018); Koppe Astner, Glasgow (2017); and Tallinn Art Hall (2016). She has participated in group exhibitions at Helsinki's Kiasma Museum (2018), the Baltic Triennial 13 in Tallinn (2018), and Tanya Leighton Gallery, Berlin (2018). She will be representing Estonia at the 2019 Venice Biennale.

Through sculptural installations, performances, and photographic self-portraits, Kris Lemsalu forcefully and ironically explores the existential questions that govern life such as birth and death as well as other issues such as beauty, repulsion, gender, and our relationship to the animal world. The ceramics she makes on the island of Hiiumaa, off the coast of western Estonia, are a central part of her practice. The beings she represents—animals, humans, or hybrids—appear both fragile and immutable; their bodies are fragmented yet seem to be in movement. She refutes any hierarchy of materials: the delicacy of porcelain is associated with natural materials and found objects such as blankets, clothes, blue balloons, a Soviet-era fishing boat, and rope.

George Rouy

UNITED KINGDOM

Photo © Anton Gortlob.



Born in 1994, in Sittingbourne, United Kingdom, he works and lives in Kent. A graduate of Camberwell College of Arts, London, he has held numerous solo exhibitions: Hannah Barry Gallery, London (2018); Steve Turner,

Los Angeles (2018); and Anna Zorina Gallery, New York (2018). He has also taken part in group exhibitions at Sultana Gallery, Paris (2018); V1 Gallery, Copenhagen (2018); The Hole, New York; and in 2018, he participated in Condo Mexico with the galleries Sans Titre and Sultana (2016).

George Rouy paints hybrid figures that seem to float timelessly in a field of color. He is inspired by the dream-like quality he sees in the work of late medieval artists such as Jean Fouquet and Rogier van der Weyden, but is also influenced by modern artists of the first half of the 20th century in the way he represents the human body. His sensual and ambiguous paintings depict individuals of often indeterminate gender whose bodies, identities, and gestures seem to coalesce into one. Their eyes, looking head on or slightly askance, can seem mocking or gentle. He uses Photoshop to prepare his compositions in order to break with the automatic reflexes of manual drawing, and is influenced by the color tools offered by this software in the way he applies paint to the canvas. His subtle, blended variations of tone and color are the result of a delicate and meticulous application of layers of paint with very fine brushes, which gives his paintings an evanescent quality.

John Skoog

SWEDEN



Photo © DR.

Born in 1985, in Kvidinge, Sweden, he lives and works in Copenhagen. He studied photography in Gothenburg before joining the Malmö Art Academy and later Frankfurt's Städelschule. His works have been exhibited at

Moderna Museet, Stockholm (2018); Johan Berggren Gallery, Malmö (2016); alexander levy, Berlin (2016); mumok, Vienna (2015); Index, Stockholm (2016); and Pilar Corrias, London (2015). His films have been presented in many festivals, including those in Lisbon, Busan, Rotterdam, Berlin, and Los Angeles.

Trained as a visual artist at the Städelschule in Frankfurt, Germany, artist John Skoog now makes films, which he presents in exhibition spaces and theaters, and is currently working on his first cinematic feature film. His work focuses on human communities by exploring their intimate and shared experiences, their ritualistic or poetic projections. For the 2014 film *Shadowland*, John Skoog set out to locate the landscapes of the American West that the studios of Hollywood's Golden Age used to portray foreign landscapes such as the French Alps, the Sudanese desert, and Wales. For the film *Federsee*, presented in this exhibition, John Skoog examines the Fasnet carnival, a ritual still prevalent in various forms today in many parts of Europe that celebrates the coming of spring by chasing away the demons of winter. Shot in the state of Baden-Württemberg in southern Germany, the film follows the inhabitants of the city of Bad Buchau, who are dressed in animal or plant-inspired costumes. Though made with documentary material, the film is primarily a poetic evocation of the celebration of Fasnet, a contemporary reenactment of medieval rituals.

Tenant of Culture

NETHERLANDS



Photo © DR.

Tenant of Culture is the name of the artistic practice of Hendrickje Schimmel, born in 1990 in Arnhem, Netherlands. She lives and works in London. After completing fashion design studies at ArtEZ,

Arnhem, she studied at London's Royal College of Art. She has had solo exhibitions at OUTPOST, Norwich (2018); Sarabande: The Lee Alexander McQueen Foundation, London (2018); and Clearview Ltd, London (2017). She has also participated in a number of group exhibitions: BQ, Berlin (2019), Galerie Gregor Staiger, Zürich (2019); 650mAh, Hove (2018); and London's Institute of Contemporary Art (2016).

Hendrickje Schimmel has named her artistic practice *Tenant of Culture*, a concept she borrowed from Michel de Certeau's *The Practice of Everyday Life* (1984) and that refers to her position as a cultural post-producer rather than a creator of autonomous artworks. Referencing the retail environment, her work explores how consumer trends, fashion magazines, and social media affect the way we dress, and what in turn this says about our society. Concerned by overproduction and waste in our society, she seeks to give a new life to garments she finds in the streets, in second-hand shops and around the house. She chooses clothes that are visibly used, stained or faded and that often include matter that is considered low in the aesthetic hierarchy and repulsive such as mud or dirt. By combining a variety of items and using patchwork techniques, she creates hybrid garments that express trends she has called "Ornamental Survivalism" and "Pastoral Nostalgia," thus revealing the ambiguous marketing strategies that underpin the fashion industry.

Alexandros Vasmoulakis

GREECE



Photo © DR.

Born in 1980 in Athens, Greece, he lives and works between Athens, London, and Kythnos. He studied at the Athens School of Fine Arts and the VŠUP Academy of Arts, Architecture and Design in Prague. He has

had solo exhibitions at The Breeder gallery in Athens (2016, 2017), and participated in many group exhibitions, including at the Kessanlis Hall, Athens School of Fine Arts (2018), Antikenmuseum Basel (2017); Bozar, Brussels (2014); and the Frissiras Museum, Athens (2014).

Alexandros Vasmoulakis has worked in a variety of techniques, creating sculptural installations with found objects, street murals, paintings, and collages. For his project at the Fondation Cartier, he has composed a large-scale collage using his own hand-made wallpaper on which he has hung individual paintings. The artist first makes a rendering on the computer, then paints on the wallpaper using acrylic. Improvisation plays an essential role in his artistic process; he cuts, pastes and layers the wallpaper, working on site, so that the final piece differs considerably from the original renderings. His richly orchestrated collage combines loosely executed organic forms, triangular motifs and solid swaths of vibrant color interrupted by torn-out patches of white that give the impression of a gracefully-aged and weathered wall. Composing his work to incite the phenomenon of pareidolia, he encourages the viewer to find recognizable forms in what seems to be a purely abstract composition.

Marion Verboom

FRANCE



Photo © Nicolas Brasseur.

Born in 1983, in Nantes, France, she lives and works in Paris. She graduated from the École Nationale Supérieure des Beaux-arts de Paris and attended the De Ateliers residency program in Amsterdam

(2009–11). She has had solo exhibitions at Galerie Jérôme Poggi, Paris (2018); The Pill, Istanbul (2016); and the Musée de l'Abbaye Sainte-Croix, Sables d'Olonne (2015). She has participated in group exhibitions at the FRAC Bretagne, Rennes (2018); Les Tanneries, Amilly (2018); and at MIAM, Sète (2017). Her works are included in the collections of the Fonds National d'Art Contemporain.

The sculptor Marion Verboom poetically explores the evolution of forms through the study of geology, sculpture, and architecture, often relating human objects to natural ones. Her *Achronies*, some of which have been made specifically for the exhibition, are columns made of sculptural elements inspired by the architectural ornaments of prehistoric megaliths, Egyptian pyramids, Gothic cathedrals, and Inca temples. She casts her sculptures using resin, brass, bronze, plaster, cement, incorporating a variety of colors directly into the materials. Combining elements that come from different styles and regions, she creates a vocabulary of forms through which she imagines a new history of the world. Marion Verboom also presents two other pieces in the exhibition: a fresco that includes a work by Tenant of Culture and a cast of fruit and vegetables in resin and iron powder titled *Cornucopia*.

Jonathan Vinel

FRANCE

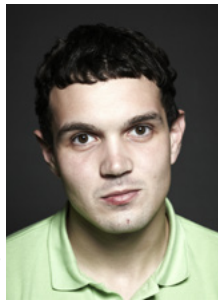


Photo © DR.

Born in 1988, in Toulouse, France, he lives and works in Paris. After three years of university studies, he joined the film editing department at La Fémis. He has made several short films on his own, including *Martin*

Pleure (2017) and *Notre Amour est assez puissant* (2014), as well as in collaboration with Caroline Poggi: *After School Knife Fight* (2017), *Notre héritage* (2015), and *Tant qu'il nous reste des fusils à pompe* (2014), which received the Golden Bear at the Berlin International Film Festival. Their first feature film, *Jessica Forever*, which premiered at the Toronto International Film Festival, will be shown in French movie theaters from May 1, 2019.

A filmmaker from southwestern France, Jonathan Vinel is the author of numerous short fiction films, made with Caroline Poggi. Their first feature, *Jessica Forever* (2019), is a portrait of a group of orphaned and criminal boys. The relationship between these children and the ideology that unites them is unclear. They are taken in by Jessica, who is inspired by the character of Quiet in the video game *Metal Gear Solid V*, and is both adoptive mother and protective goddess of this reconstituted family. As in their previous films, the question of community is key. Jonathan Vinel has also made several short films alone, including some that use images from virtual realms. In his work, heavily influenced by his use of video games, any image is as good as any other, and must be judged by the emotions it procures. The film *Martin Pleure*, presented in the exhibition, is produced from sequences made for the video game *Grand Theft Auto V*. Using his filmmaking vocabulary, Jonathan Vinel tells the story of Martin, a lonely young man, whose friends have suddenly all disappeared. Oscillating between rage and passion, Martin goes desperately looking for them in every corner of the city and gradually drifts into madness.

Raphaela Vogel

GERMANY



Photo © Raphaela Vogel.

Born in 1988, in Nuremberg, Germany, she lives and works in Berlin. A graduate of the Academy of Fine Arts, Nuremberg and Städelschule, Frankfurt, she has had solo exhibitions at Haus der Kunst, Munich

(2019); Berlinische Galerie, Berlin (2018); Galerie Gregor Staiger, Zürich (2018); Kunsthalle Basel (2018); BQ, Berlin (2016); and Bonner Kunstverein, Bonn (2015). She has also participated in group exhibitions at the Schinkel Pavillon, Berlin (2019); Tai Kwun, Hong Kong (2019); and Philara, Düsseldorf (2018).

Raphaela Vogel combines sculpture, sound, video, and found objects in installations that often feature the artist as a protagonist. Drawing inspiration from areas as diverse as feminist theory, animal studies, mythology, and symbolism, her installations derive their meaning through a play of associations. She has brought together here a sculpture entitled *In festen Händen III* and several animal-hide paintings, made from pieces of leftover leather fabric crudely sewn together, then painted and marked in a gestural manner. The sculpture was cast from two bronze lions made by a 19th-century German artist. Its title comes from a German colloquialism for "being in a romantic relationship" which the artist sees as a metaphor for our conflicting desires for freedom and security. Symbolizing power and might, the lions appear to be fighting with the four snakes placed underneath them, yet are reduced to skeletal contours. As one approaches, the artist can be heard singing *Hurra, wir leben noch* [We are still Alive], a song originally recorded for *Die wilden Fünfziger* [The Wild Fifties], a film about a man who made his fortune, then went bankrupt in the years following WWII. This work explores the opposing dynamics of force and fragility, dependency and independence, courage and despair.

PRESS IMAGES

1. Jonathan Vinel,
Martin pleure, 2017.
HD video, 16 min.
Aka Productions. © Jonathan Vinel.
© Aka Productions.

2. Kris Lemsalu,
*So Let us Melt and Make
no Noise*, 2017.
Boat, metal, porcelain, rope,
and balloons, 280 × 140 × 70 cm.
Courtesy of the artist and Temnikova
& Kasela Gallery, Tallinn. © Kris
Lemsalu. © Temnikova & Kasela
Gallery. Photo © Robert Glowacki.

3. Charlie Billingham,
Love and Loyalty, 2016.
Oil on canvas, 180 × 150 cm.
Courtesy of the artist. © Charlie
Billingham.

4. Magnus Andersen,
*Tabula Rasa, Regional
Education* series, 2017.
Oil and acrylic on canvas,
and aluminium-core frame,
62,7 × 54,5 × 3 cm.
Private collection, New York – Paris.
Courtesy TAJAN S.A. © Magnus
Andersen. Photo © Ivan Murzin.

5. Alexandros
Vasmoulakis, *Untitled*,
2019.
Crayon, collage, and acrylic on
canvas, 220 × 169 × 4 cm. Courtesy
of the artist and The Breeder, Athens.
© Alexandros Vasmoulakis.

6. Formafantasma, *Ore
Streams Low Chair*, 2017
Metalized car paint on CNC milled
aluminum, gold plated aluminum,
various components of a mobile
phone, 82 × 36 × 63 cm. Edited by
Giustini / Stagetti, Rome. Courtesy
of the Collection Silvia Fiorucci
Roman, Monaco. © Formafantasma.
Photo © DR.

7. Lap-See Lam
& Wingyee Wu,
Mother's Tongue, 2018.
3D animation, HD video and stereo
sound, 17 min 42 s. © Courtesy
of the artists & Erik Nordenhake.

8. Evgeny Antufiev,
Untitled, 2017.
Brass, 47 × 28 × 0.5 cm. Courtesy
of the gallery Emalin, London.
© Evgeny Antufiev.
Photo © Plastiques.

9. Kasper Bosmans,
*Legend: Skin
(St.Rumbold + Vitiligo)*
triptych, *Legend
Paintings* series, 2016.
Gouache and silver marker on wood,
28 × 21 cm. Collection of the artist.
© Kasper Bosmans.

10. Marion Verboom,
Achronies, 2017.
Plaster, resin and wood, variable
dimensions. © Marion Verboom,
Adagp, Paris, 2019 / Galerie Jérôme
Poggi, Paris. Photo © Nicolas
Brasseur.

11. Miryam Haddad,
La Chute, 2018.
Oil on canvas, 250 × 200 cm.
Courtesy of the artist and
Art : Concept, Paris. © Miryam
Haddad. Photo © Claire Dorn.

12. Gabriel Abrantes,
*A Brief History
of Princess X*, 2016.
Film Super 16 mm transferred to
2K video, 7 min. 8 sec. Production
Herma Film et Les Films du Bélier.
© Gabriel Abrantes. © Herma Film.
© Les Films du Bélier.

13. Piotr Łakomy,
Untitled, 2019.
Aluminum, aluminum honeycomb,
paint, glue, bone ash, ostrich eggs,
and lacquer, approx.
186 × 92 × 80 cm / 186 × 92 × 66 cm.
Courtesy of the artist. © Piotr
Łakomy.

14. John Skoog,
Federsee, 2013.
HD video, 8 min (shooting picture).
Courtesy Pilar Corrias Gallery,
London. © John Skoog.
Photo © Narrenzunft Moorochs.

15. Kostas Lambridis,
The Elemental Cabinet,
2017.
Minerals, metals, woods, plastics,
and textiles, 223 × 103 × 340 cm.
Collection Carpenters Workshop
Gallery, London. © Kostas Lambridis.
Photo © Yen-An Chen.

16. George Rouy,
Stutter, 2017.
Acrylic on canvas, 56 × 46 cm.
Collection Hugh Monk, London.
Courtesy of the artist and Hannah
Barry Gallery, London. © George
Rouy. Photo © Damian Griffiths.

17. Raphaela Vogel,
Jessica, 2018.
Oil paint, oil pastel on elk- and
goatskin, silicone, and polyurethane
elastomer, 302 × 174 × 49 cm.
Courtesy of the artist and Galerie
Gregor Staiger, Zurich. © Raphaela
Vogel. © Galerie Gregor Staiger.

18. Klára Hosnedlová,
Untitled, Seated Woman
series, 2018.
Embroidery and terrazzo frame,
32,3 × 27 cm (with frame). Courtesy
of the artist and of the gallery hunt
kastner, Prague. © Klára Hosnedlová.
Photo © Zdeněk Porcal.

19. Tenant of Culture,
Works and Days (series),
2018.
Patchwork of recycled backpacks
and steel structure, 85 × 50 × 35 cm.
Courtesy of the artist. Photo © Alec
Game.

20. YMER&MALTA / Benjamin
Graindorge, *edaLight*,
collection *Akari
Unfolded*, 2018.
Curved metal and folded
paper, 245 × 135 × 40 cm.
© YMER&MALTA / Benjamin
Graindorge.



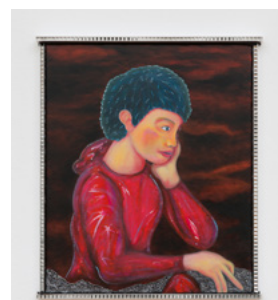
1.



2.



3.



4.



5.



6.



7.



8.



9.



10.



11.



12.



13.



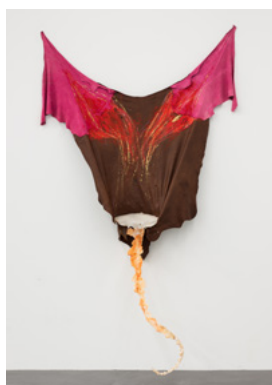
14.



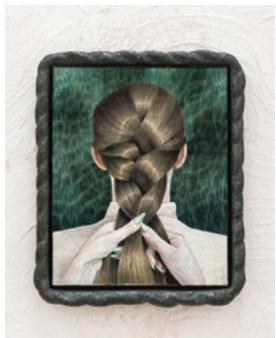
15.



16.



17.



18.



19.



20.



John Skoog, *Federsee*, 2013.

14.



Kostas Lambridis, *The Elemental Cabinet*, 2017.

15.

PODCASTS

METAMORPHOSIS. ART IN EUROPE NOW

A five-episode podcast series—in collaboration with Le Bruit de l'art—offers a dive into the heart of the creative process of four of the artists featured in the exhibition *Metamorphosis*. In one special episode, Thomas Delamarre, the exhibition curator, evokes his research that brought him all over the European continent over the course of a year. Conducted by Victoria Le Boloc'h-Salama and Florian Champagne of Le Bruit de l'art, these exclusive interviews running 30 minutes provide a unique glimpse into the exhibition.

Find the episodes on podcast platforms
and at fondation.cartier.com

PORTRAITS

INSTAGRAM STORIES

Metamorphosis. Art in Europe Now continues on Instagram. Each day, a new story unveils an artist's work. Videos, texts, photos, and exclusive interviews create a singular visual signature, allowing us to plunge into the universe of the 21 artists in the exhibition.

Find the portraits on our Instagram account:
[@fondationcartier](https://www.instagram.com/fondationcartier)

#FONDATIONCARTIER [f](https://www.facebook.com/fondationcartier) [t](https://www.twitter.com/fondationcartier) [i](https://www.instagram.com/fondationcartier) #EXPOJEUNESEUROPE



Miryam Haddad, *La Chute*, 2018.

11.

NOMADIC NIGHTS & NIGHTS OF UNCERTAINTY

The Nomadic Nights and Nights of Uncertainty continue their exploration of the performing arts, mixing disciplines and encounters. For *Metamorphosis. Art in Europe Now*, each week the Nomadic Nights offer a tour of European performing arts—from virtual reality to rap, dance, video games, and reimagined traditional music. Whether they come from Armenia, Hungary, Ireland, or Lithuania, the projects presented all reflect a shared desire: to create together.



Action Hero, *Oh Europa*. © Paul Blakemore.



(LA)HORDE, *NOVACIERIES*. © (LA)HORDE, 2015.



Aloïse Sauvage. © Zenzel.

THURSDAY, APRIL 4, FROM 7PM

♦ RADIO LAB

ARTY FARTY
EUROPEAN LAB,
METAMORPHOSES
EUROPE

The association Arty Farty, which organizes the festival Nuits Sonores and the European Lab Forum—discussion forums on the creative transformations and democratic innovations in Europe—is setting up its Radio Lab in the heart of the exhibition, and inviting a new generation of European thinkers, artists, and entrepreneurs to a debate on the theme of “Metamorphoses.”

THURSDAY, APRIL 11, 8:30 PM,

GARDEN ♦ PERFORMANCE-OPERA

LINA LAPELYTE
CANDY SHOP

LITHUANIA, UNITED KINGDOM

Artist Lina Lapelyte borrows the title of a dirty rap hit by 50 Cent for her performance-opera *Candy Shop*. Transforming the original hip-hop texts, 7 female singers invite the spectator to a collective meditation on power hierarchies, narrating the story about beauty, gender, and the mundane.

THURSDAY, APRIL 18, 8:30 PM

♦ CONCERT

NIÑO DE ELCHE
ANTOLOGÍA DEL
CANTE FLAMENCO
HETERODOXO

SPAIN

A “punk” to purists, a “vocal virtuoso” to his *aficionados*, the magnificently inspired singer Niño de Elche experiments with, rather than revisits, flamenco. With his musician *compañeros*, “the man who bombarded flamenco,” according to *El País*, presents HIS anthology of the genre.

THURSDAY, APRIL 25, FROM 7PM

♦ DANCE, VIDEO, MUSIC

(LA)HORDE
KEEP CALM AND LISTEN
TO HARDSTYLE

EUROPE

Continuing its exploration of the rebellion of bodies, the (LA)HORDE collective takes the audience on a voyage of discovery during an exceptional late-night opening, where the jumpers of their successful production *TO DA BONE* take over the Fondation Cartier’s exhibition spaces and garden.

FRIDAY, APRIL 26,
FROM 6PM

NIGHT OF
UNCERTAINTY

**L'ENTRETIEN INFINI,
LED BY HANS ULRICH
OBRIST**

Hans Ulrich Obrist continues his *Entretiens Infinis* [Infinite Interviews] at the Fondation Cartier, leading a debate marathon during which he talks with the exhibition's artists.

THURSDAY, MAY 2, FROM 7PM

♦ VIDEO GAME ROOM

**IMMERSION – VIDEO
GAME JOURNAL
OTHER WORLDS**

EUROPE

Immersion is the first French print journal to consider the video game as a cultural phenomenon and a creative discipline. In a video game room set up in the heart of the exhibition, the audience—composed of both experts and amateurs—is invited to explore the creative diversity of video games alongside young European developers.

THURSDAY, MAY 9, FROM 2PM

♦ LIVE RADIO

**ACTION HERO
OH EUROPA**

UNITED KINGDOM

For over six months, James Stenhouse and Gemma Paintin of the Action Hero collective travelled 32,000 kilometers across 33 countries in Europe, in their equipped motorhome to record love songs performed by the people they met. The collective sets up *RadiOh Europa* at the core of the exhibition: a radio station broadcasting these global hits and traditional melodies from all over the continent.

+ Participate in this collection and record your love song by joining the Action Hero mobile home on **Saturday, May 11 and Sunday, May 12** at the **Grands Voisins** (74 Avenue Denfert-Rochereau). All voices are welcome!

THURSDAY, MAY 16, 8:30 PM

♦ CONCERTS

**SAUDAÁ GROUP
ORGUE-PAYSAGE**

ARMENIA, FRANCE, GEORGIA,
HUNGARY, IRELAND

Alexis Paul (Saudaá Group) and his barrel organ lead a nomadic and poetic adventure, aimed at discovering popular compositions and repertoires from around the world. With *Orgue-Paysage* he extends European territory all the way to the Caucasus by bringing together the Armenian duduk, Georgian polyphonies, Irish bagpipes, and Hungarian a cappella, for an evening mixing folk songs and laments.

WEDNESDAY, MAY 22, 8:30 PM

♦ PERFORMANCE

**RITA PAULS
ET ANT HAMPTON
MOUTH PIECE
(MUND-STÜCK)**

ARGENTINA, GERMANY,
UNITED KINGDOM

Over the course of a week, artists Rita Pauls and Ant Hampton hitchhiked across Germany to learn German, a language neither speaks. They asked each person they met the same question: "In your opinion, what should be said?" *Mouth Piece* captures and expresses these silences and words, reflecting beliefs, aspirations, and exasperations.

A Nomadic Night programmed with the **Théâtre de la Ville – Paris** as part of Chantiers d'Europe.

THURSDAY, JUNE 6, 8:30 PM,

GARDEN ♦ PERFORMANCE

**ALOÏSE SAUVAGE
SO NOTHING NEVER ENDS**

FRANCE

A revelation of the Transmusicales de Rennes 2018, the young rap artist Aloïse Sauvage takes over the Fondation Cartier garden with her consuming passion, her wild energy, and a few surprise guests for an incandescent performance.

THURSDAY, JUNE 13, 8:30 PM,
GARDEN ♦ VIRTUAL DANCE BATTLE

**MERIEB BENNANI
AVATAR IDOL**

MOROCCO, FRANCE

Digitalomaniac artist Merieb Bennani has conceived *Avatar Idol*, a live virtual dance battle incorporating motion capture. Cheered on by a host from the future and under the watchful eyes of a jury, six freestyle dancers activate their digital avatar, accompanied by music. An offbeat tribute to globalized popular culture.

INFORMATION

Full program available on
fondation.cartier.com/en/live-shows

CONTACT

Tel. +33 (0)1 42 18 56 72
(daily, from 11am to 8pm)

RESERVATIONS

Buy your tickets on
fondation.cartier.com

Admission: €13 (€12 online)

Reduced rate*: €9 (€8 online)
*for students, spectators under 25 or seniors over 65, unemployed and welfare beneficiaries, members of Maison des Artistes, partner organizations, Ministry of Culture

CHILDREN'S WORKSHOPS

As part of the exhibition *Metamorphosis. Art in Europe Now*, the Fondation Cartier pour l'art contemporain is offering creative workshops for children aged 6 to 13, with the special participation of some of the artists from the exhibition, and young talents from the world of illustration, animated film, design, and more. Family tours also allow you to discover the Fondation Cartier, its spaces, and the artworks exhibited here.



View of Marion Verboom's workshop, 2019. © Marion Verboom. Photo © Nicolas Brasseur.

SUN, APRIL 28, 3PM
♦ SCULPTING WORKSHOP
**BUDDING
SCULPTORS**
MARION VERBOOM,
ARTIST
AGES 8 TO 13 ♦ LENGTH: 2H

During this exceptional encounter with the artist Marion Verboom, the children will assemble different shapes and materials to create a unique mold that they will fill with colored plaster. They will learn about the effects of playing with different textures and pigments, removing their creations from the mold to discover a one-of-a-kind, brightly hued sculpture.

SUN, MAY 19, 3PM
SAT, JUNE 15 3PM
♦ DESIGN WORKSHOP
**THE TREEHOUSE
OF MY DREAMS**
BENJAMIN GRAINDORGE,
DESIGNER
AGES 7 TO 12 ♦ LENGTH: 2H

For this unique workshop with the designer Benjamin Graindorge, the children will imagine the treehouse of their dreams and build a miniature version using a variety of natural elements (Fimo clay, sticks, twigs, iron and cotton wires). They will take their tiny paradises home with them at the end.

SAT, APRIL 13, 3PM
SAT, MAY 18, 3PM
♦ TEXTILE WORKSHOP
**RECYCLE YOUR
CLOTHES!**
TENANT OF CULTURE,
ARTIST
AGES 7 TO 12 ♦ LENGTH: 2H

Stained? Full of holes? Too old?
The children will bring along some clothes that they no longer wear (T-shirts, pants, sneakers, etc.) to give them a second life with the artist Tenant of Culture. They will learn to recycle them by discovering different sewing techniques, without needles or machines. They will bring back home their unique creations, ready to wear once again!

SAT, MAY 4, 3PM
SAT, MAY 25, 3PM
♦ CONSTRUCTION WORKSHOP
**MECHANICAL
CREATURES**
AGENCE GG, DESIGNERS
AGES 7 TO 13 ♦ LENGTH: 2H

During this workshop, the designers from Agence GG will give children a chance to make a small animated creature. After drawing an animal or character on paper, the little inventors will then glue it to an original device that they have designed and built. Activated using a crank handle, the device will bring their creature to life, dancing like the automated figures of old!

SUN, MAY 12, 3PM
SUN, JUNE 2, 3PM
♦ ILLUSTRATION WORKSHOP
**CREATE YOUR
POSTER**
ROMAIN TASZEK,
ILLUSTRATOR
AGES 6 TO 12 ♦ LENGTH: 2H

With the illustrator Romain Taszek, the children will learn about graphic design. Following a brief visit of the exhibition, the children will create their own posters using their favorite works. They will sketch them and design three unique shapes, using two color variations and cut out from vinyl sticker paper, which will then be used to make their own unique poster.

SAT, MAY 11, 3PM
♦ DISCOVERY WORKSHOP
LITTLE GAMERS
**IMMERSION – VIDEO
GAME JOURNAL**
AGES 9 TO 13 ♦ LENGTH: 2H

This encounter with Mohamed and Angelo from the journal *Immersion* will allow the children to discover independent gems from the world of video games. After testing different games little-known to mainstream audiences, they will discuss the sensations and thoughts sparked by these digital discoveries.

SAT, APRIL 20, 3PM
SAT, JUNE 1ST, 3PM
♦ ANIMATED FILM WORKSHOP
HEAD IN THE CLOUDS
**MARIE LARRIVÉ
AND LUCAS MALBRUN,**
FILMMAKERS
AGES 6 TO 12 ♦ LENGTH: 2H

Rabbits, turtles, flowers... who hasn't spotted shapes in the clouds?
The children will have the chance to take turns drawing the shapes they have spotted, using the form of an exquisite corpse, in a cloud installation on one of the Fondation Cartier's walls. Photographs of the drawings will then be put end-to-end to make a short, collaborative stop-motion animation, in which the clouds come to life and are transformed.

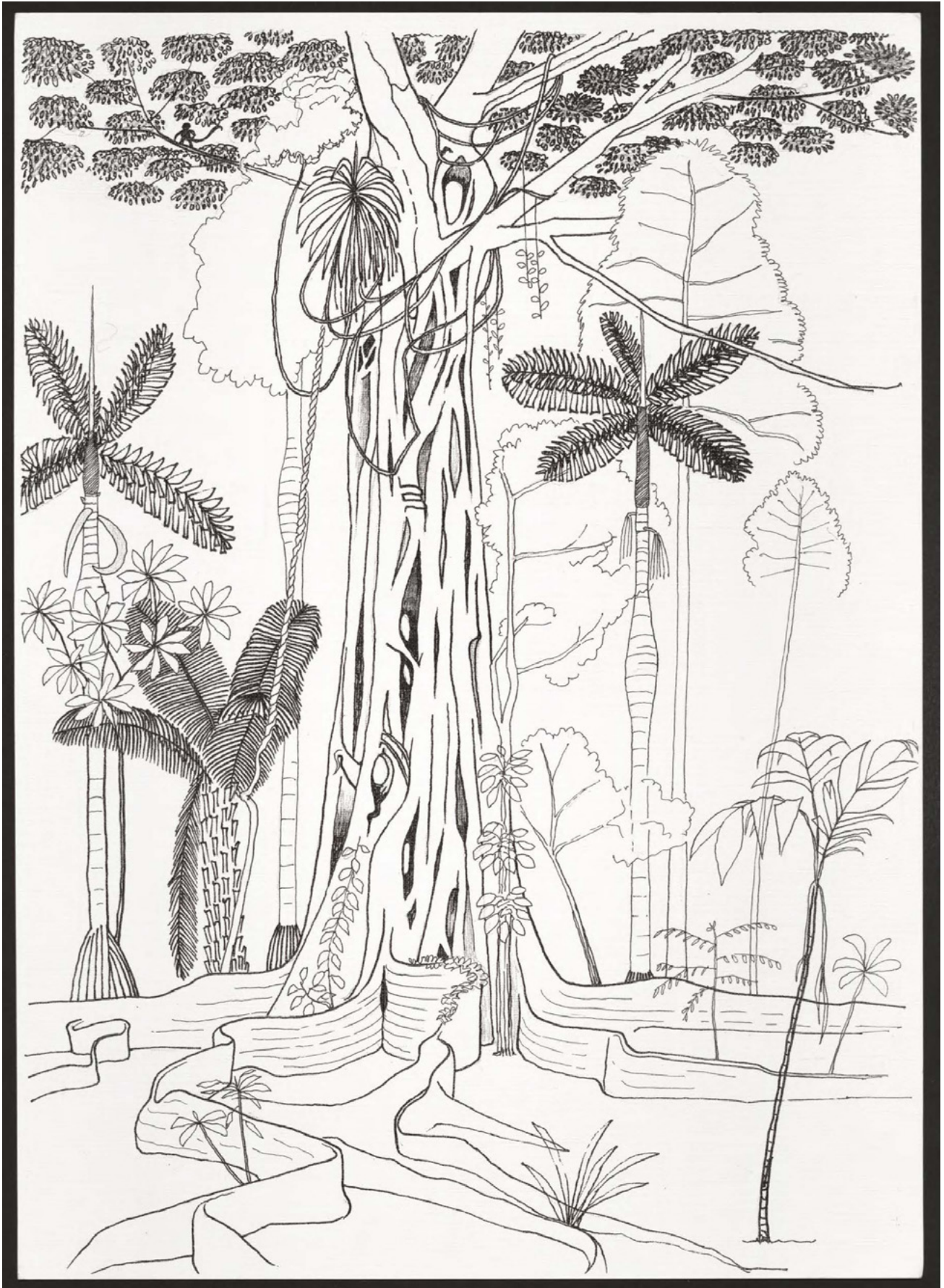
SAT, APRIL 20; SUN, APRIL 21;
SAT, APRIL 27; SUN, MAY 5;
SAT, MAY 11; SUN, MAY 19;
SAT, MAY 25, SAT, JUNE 8;
SUN, JUNE 9; SUN, JUNE 16,
11 AM
FAMILY TOURS
AGES 6 AND UP ♦ LENGTH: 1H

Children and their parents can participate in a fun-filled visit of the exhibition in the company of a guide. Following a detailed tour of the exhibition, families are free to spend more time exploring at their own pace.

PROGRAM AND RESERVATIONS

On fondation.cartier.com/en/family-young-audience

Flat rate: €12



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

PARIS

WE THE TREES

JULY 11 > NOVEMBER 10, 2019

From July 11 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.

SARAH SZE

DECEMBER 12, 2019 > MAY 25, 2020



Sarah Sze. Photo © Deborah Feingold.

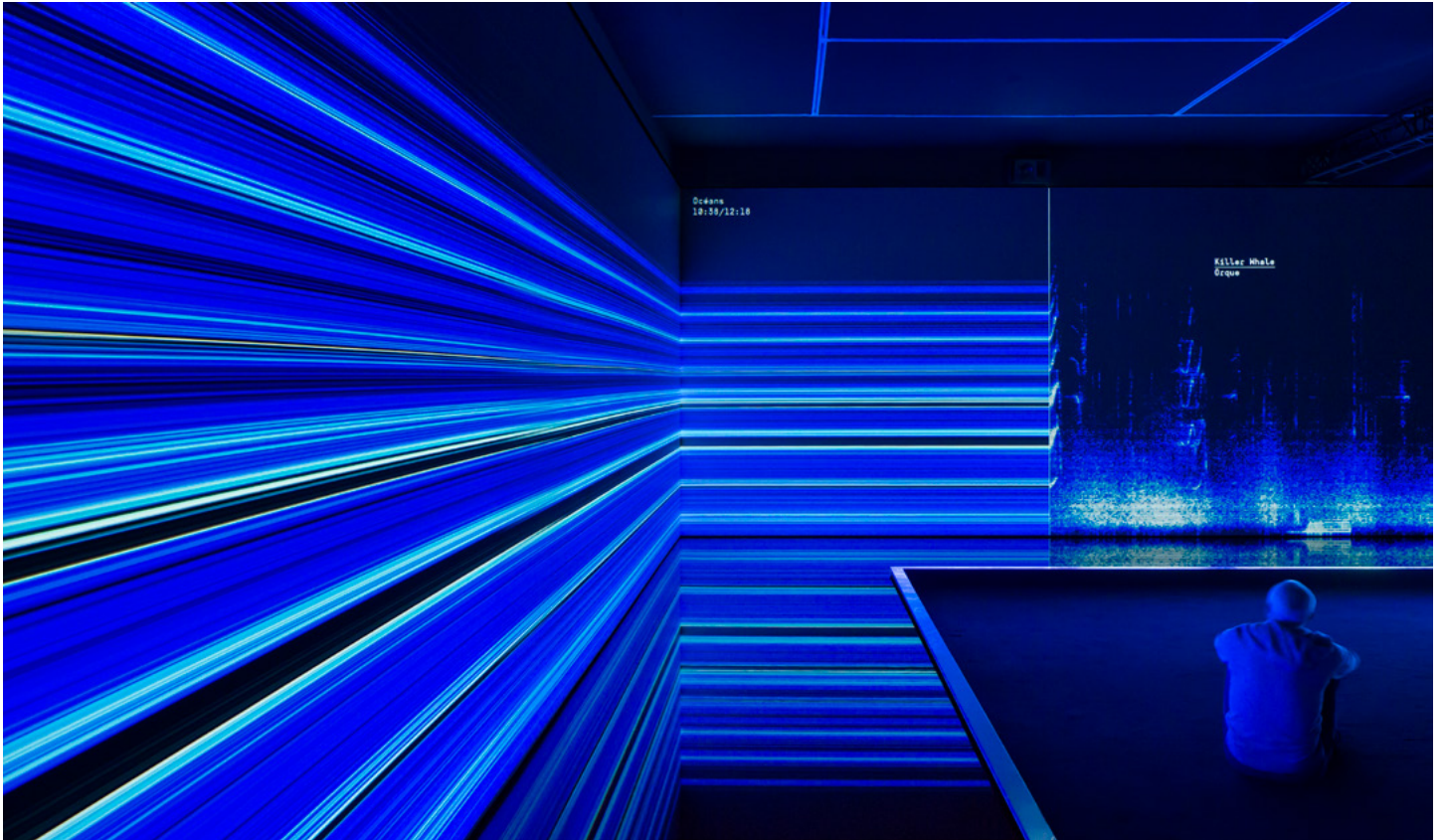
CLAUDIA ANDUJAR

DECEMBER 12, 2019 > MAY 25, 2020



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

PROGRAM 2019



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



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

MILAN

**BERNIE KRAUSE
AND UNITED VISUAL ARTISTS**
THE GREAT ANIMAL ORCHESTRA
XXII TRIENNALE DI MILANO
MARCH 1 > SEPTEMBER 1, 2019

In 2019, the Fondation Cartier presents in Milan *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.

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 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. 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. 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 an 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. Combining aesthetics and technology, *The Great Animal Orchestra* 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.

SHANGHAI

JUNYA ISHIGAMI,
FREEING ARCHITECTURE
POWER STATION OF ART
JULY 18 > OCTOBER 7, 2019

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.

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.

LONDON

**BERNIE KRAUSE
AND UNITED VISUAL ARTISTS**
THE GREAT ANIMAL ORCHESTRA
180 THE STRAND
OCTOBER 1 > DECEMBER 8, 2019

From October 1 to December 8, *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.

MEDIAS PARTNERS



Libération is a national daily newspaper, available online at liberation.fr. Created in 1973, the publication stands out for its unconventional, engaged, and rigorous take on the news. From its beginning, *Libération* has always defended the values of humanism, tolerance, and justice. To allow young artists access to spaces for expression in Europe, and to help the new generation of artists flourish, *Libération* is partnering with the exhibition *Metamorphosis. Art in Europe Now* at the Fondation Cartier.

Find out more: liberation.fr

Usbek & Rica

Usbek & Rica is the media that explores the future. All of the futures: those that scare us, and those we dream about. It is released in newsstands quarterly and online daily at usbeketrica.com. It is only natural for us to partner with the exhibition *Metamorphosis. Art in Europe Now*, as it, like us, celebrates a new generation of artists.

Find out more: usbeketrica.com



A public TV channel with a focus on culture, ARTE offers a European perspective on international current affairs in a constantly evolving world. Creation, diversity, and open-mindedness are at the heart of the station's programming: arthouse cinema, innovative series, the performing arts, news, cultural documentaries, programs on discoveries and science, investigative journalism, and history. Genres to suit every taste can be found on ARTE! ARTE is very pleased to be associated with the Fondation Cartier pour l'art contemporain for the exhibition *Metamorphosis. Art in Europe Now*.

Find out more: arte.tv

lesinrockuptibles.com

The strength of *Les Inrocks*? How it always stays a step ahead when it comes to culture, and close with its leading artists. From avant-garde to pop culture, this media is proud to accompany artists in music, cinema, and literature alike over the long term! Since 1986, *Les Inrockuptibles* has been a reference in the arena of cultural recommendation. *Les Inrocks* is proud to partner with the event *Metamorphosis. Art in Europe Now*, which places the spotlight on the diversity and emergence of European talents.

Find out more: lesinrocks.com



Launched on the waves in the early days of free radio by Jean-François Bizot, *Radio Nova* has established itself as an avant-garde musical media. For over 35 years, with passion and rigor, eclecticism and curiosity, *Nova* has continually helped its listeners discover the hidden gems of music production around the world. *Nova* tracks down and digs up rarities from here and there, yesterday and today. Favoring style over trendiness, the musical program keeps you on your toes, open to all genres: from pop to hip-hop, soul to electronic, *Nova* plays with mood and temperature, creating dialogues between cultures and generations with complete freedom of tone. In keeping with this, *Radio Nova* is delighted to partner with the Fondation Cartier pour l'art contemporain on the occasion of the exhibition *Metamorphosis. Art in Europe Now*.

Find out more: nova.fr

TROISCOULEURS

TROISCOULEURS is a free cultural magazine, published by mk2, which supports and informs the public about the best of the latest cultural events and trends. Distributed in all of the cinemas of the mk2 network and in over 250 cultural venues, it aims to make all forms of art accessible to a wider public, and to showcase creative and innovative forms of cinema through its committed and slightly offbeat content. After having celebrated the 30th anniversary of the Fondation Cartier pour l'art contemporain and collaborating on numerous exhibitions, *TROISCOULEURS* is very happy to be involved with *Metamorphosis. Art in Europe Now* to value contemporary creation and the talent of young European artists.

Find out more: troiscouleurs.fr



Télérama likes to share its curiosities, top selections and its enthusiasm for various artists and their work through reviews and articles in its weekly magazine, and via continuous coverage on its website. The magazine also organizes large-scale events likely to interest its readers, and partners major arts institutions, thereby promoting arts and culture. Privileging discovery, novelty and creativity, the magazine allows readers to hold on to their bearings in times of crisis, to find a certain levity, and to develop fresh perspectives for tomorrow's world. *Télérama* is pleased to accompany the exhibition *Metamorphosis. Art in Europe Now* at the Fondation Cartier pour l'art contemporain.

Find out more: telerama.fr

INFORMATION

ACCESS

The Fondation Cartier is open from Tuesday to Sunday, from 11am to 8pm. Closed on Mondays.

Late closing on Tuesday, at 10pm.

261, Boulevard Raspail 75014 Paris

- Metro Raspail or Denfert-Rochereau (lines 4 and 6)
- RER Denfert-Rochereau (line B)
- Bus 38, 68, 88, 91
- Vélib and disabled parking at 2 rue Victor Schoelcher.

EXHIBITION

Regular admission €10,50 (€11 online)

Reduced admission* €7 (€7,50 online)

*Students, under age 25, “carte senior,” “carte famille nombreuse,” unemployed and beneficiaries of social minima, Maison des Artistes, partner institutions, Ministère de la Culture

Free admission Children under 13, under age 18 only on Wednesdays, Fondation Cartier Pass, Icom card, press card, and disability card holders

GROUP VISITS

Guided tours are offered on Wednesdays through Fridays from 11am to 6pm, and on Tuesdays until 8pm.

Self-guided tours

(minimum 10 people)

- Adult groups: €9/p
- Schools groups: €4/p
- Seniors groups: €5/p

Guided tours

(group of 10 people)

- Adult groups: €12/p
- School groups: €5/p
- Seniors groups: €8/p

Architectural tours

One Saturday per month at 11am.

Full program on fondation.cartier.com

- Regular admission: €12/p
- Schools: €5/p
- Seniors: €8/p

Duration: 1 hour

Combined tour price:

architectural tour + guided tour of the exhibition

One Saturday per month at 11am.

Full program on fondation.cartier.com

- Regular admission: €20
- Schools: €7/p
- Seniors: €12/p

Duration: 2 hours

Reservation contact

Tel. +33 1 42 18 56 72

info.reservation@fondation.cartier.com

THE LAISSEZ-PASSER PASS

The Laissez-passer Pass provides free and unlimited priority access to the exhibitions, guided and Family tours, invitations to events, as well as privileges at many other French cultural institutions.

Annual subscription €30

Duo Deal* €50

*You and the person of your choice

Reduced rate* €25

*Students, “carte Senior,” “carte famille nombreuse,” unemployed, Maison des Artistes, partner institutions

Under 25 €18

CE (Staff Committee) rate please consult us

GABRIEL ABRANTES PORTUGAL
MAGNUS ANDERSEN DENMARK
EVGENY ANTUFIEV RUSSIA
CHARLIE BILLINGHAM UNITED KINGDOM
KASPER BOSMANS BELGIUM
FORMAFANTASMA ITALY
BENJAMIN GRAINDORGE FRANCE
MIRYAM HADDAD SYRIA
KLÁRA HOSNEDLOVÁ CZECH REPUBLIC
NIKA KUTATELADZE GEORGIA
PIOTR ŁAKOMY POLAND
LAP-SEE LAM SWEDEN
KOSTAS LAMBRIDIS GREECE
KRIS LEMSALU ESTONIA
GEORGE ROUY UNITED KINGDOM
JOHN SKOOG SWEDEN
TENANT OF CULTURE NETHERLANDS
ALEXANDROS VASMOULAKIS GREECE
MARION VERBOOM FRANCE
JONATHAN VINEL FRANCE
RAPHAELA VOGEL GERMANY