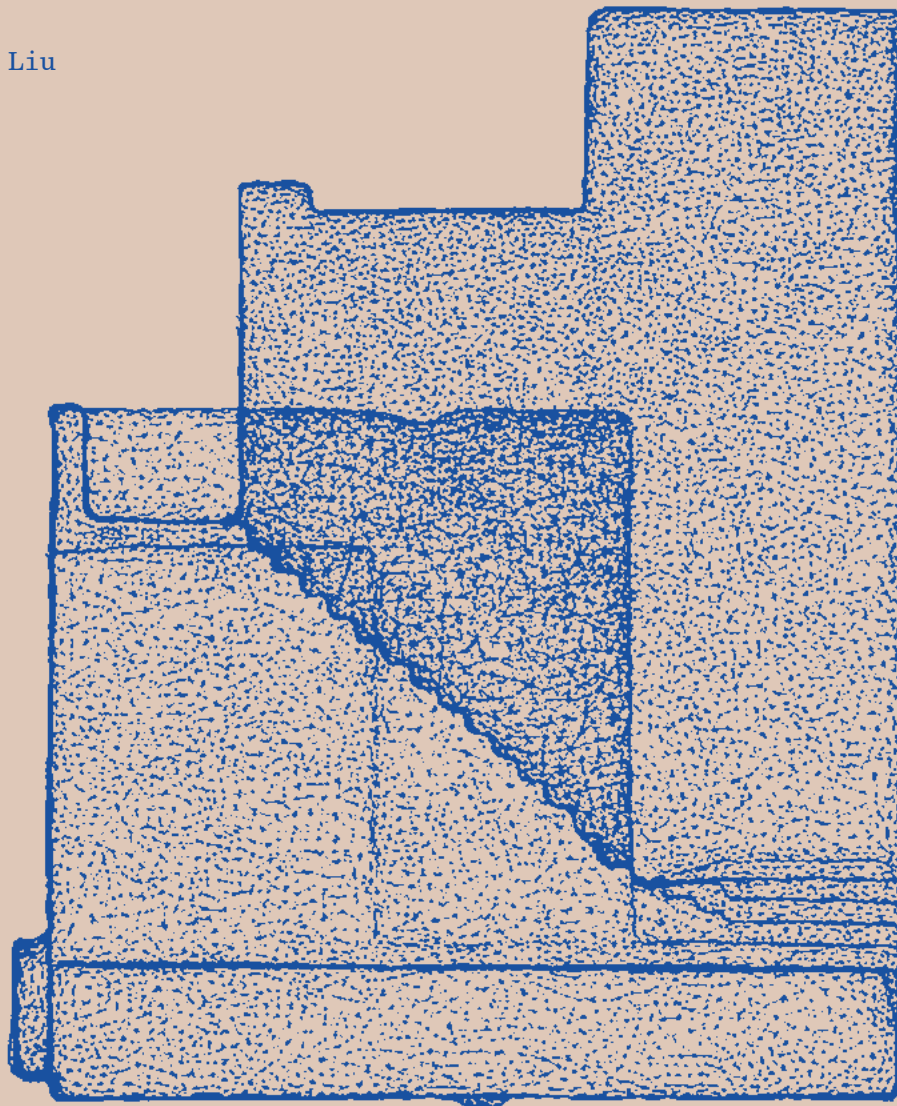


Bijoy Jain Studio Mumbai

Press Kit

with the artists

Alev Ebüzziya Siesbye and Hu Liu



Exhibition

Breath of an Architect

12.9.2023–
4.21.2024

Fondation *Cartier*
pour l'art contemporain

261, Boulevard Raspail 75014 Paris

fondationcartier.com

PRESS MANAGER

Matthieu Simonnet

matthieu.simonnet@fondation.cartier.com

Tel. + 33 (0)1 42 18 56 77 | Mob. + 33 (0)6 74 86 28 85

PRESS OFFICER

Sophie Lawani-Wesley

sophie.lawani-wesley@fondation.cartier.com

Tel. + 33 (0)1 42 18 56 65 | Mob. + 33 (0)6 43 51 30 40

The exhibition	5
Bijoy Jain and Studio Mumbai	8
Alev Ebüzziya Siesbye and Hu Liu	9
The artworks	10
Press images	14
Around the exhibition	17
A film by Bêka & Lemoine	
Behind the scenes of the exhibition	
The exhibition catalog	18
Excerpts from the exhibition catalog	
<i>Made from the Sound of One's Breath</i>	19
Conversation between Bijoy Jain and Taku Satoh	
<i>Landscapes of Interiority</i>	20
Conversation between Bijoy Jain and Hu Liu	
<i>Suspended in Time and Space</i>	22
Conversation between Bijoy Jain and Alev Ebüzziya Siesbye	
Nomadic Nights and Nights of Uncertainty	24
Cultural mediation	25
2024 Programming	26
Partners	30
Information	31



As an architect it is about the consideration one gives to the making of things, about being immersive and attentive to the environment, the materials, and its inhabitants, in the possibility for space and architecture to be inclusive.

Bijoy Jain

From December 9, 2023 to April 21, 2024, the Fondation Cartier pour l'art contemporain presents *Breath of an Architect*, an exhibition especially created for the institution by architect Bijoy Jain, founder of Studio Mumbai in India. Bijoy Jain's work reflects a deep concern for the relationship between man and nature, in which time and gesture are essential factors. Exploring the links between art, architecture, and material, Bijoy Jain offers at the Fondation Cartier a space of reverie and contemplation in dialogue with Jean Nouvel's iconic building.

Breath of an Architect

Bijoy Jain has imagined the exhibition as a physical and emotional experience. *Breath of an Architect* is an invitation to breathe, to wander in quietude and rediscover silence: "Silence has a sound, we hear its resonance in ourselves. This sound connects all living beings, it is the breath of life. It is synchronous in all of us. Silence, time and space are eternal, as is water, air and light our elemental construct. This abundance of sensory phenomena, dreams, memory, imagination, emotions, and intuition stem from this pool of experiences, embedded in the corners of our eyes, in the soles of our feet, in the lobes of our ears, in the timbre of our voices, in the whisper of our breath and in the palm of our hand."

Convening light and shadow, lightness and gravity, wood, brick, earth, stone, and water, the architect composes a sensory experience, in resonance with the materials. Crafted in rhythm with the breath and shaped by hand, the exhibition's installation is composed of architectural fragments.

Stone and terracotta sculptures, facades of traditional Indian dwellings, rendered panels, lines of pigment drawn with thread, bamboo structures inspired by *tazias*—funerary monuments carried on the shoulders in memory of a Saint during Shiite muslim processions—these transitory, ephemeral structures present a world that is both infinite and intimate, and carry us to places both near and far.

On a suggestion from Hervé Chandès, general exhibition curator, Bijoy Jain has also invited Chinese painter living in Beijing Hu Liu and Turkish-born Danish ceramist living in Paris Alev Ebüzziya Siesbye to join him in creating the exhibition.



18. View from the Studio
Mumbai, Saat Rasta Houses,
Mumbai, India.
Photo © Iwan Baan

All three give the same importance to the ritual mastery of gesture, to resonance, and dialogue with material; they share the same *ethos* and sensibility. Hu Liu's monochrome black drawings are created using graphite, repeating iterations of the same movement to reveal the essence of natural elements: grass caressed by the wind, the rolling of the waves, or the silhouette of tree branches, conveying a timeless solemnity. Alev Ebüzziya Siesbye's ceramics are also the culmination of great skill and dexterity, as well as an intense dialogue with the clay, weightlessness in the experience of her work. For Bijoy Jain, the physical world we inhabit is a palimpsest of our cultural evolution. Humanity moves through a landscape in constant evolution, one whose successive writings are intertwined. In *Breath of an Architect*, we are offered a glimpse, however fleeting, of architecture's sensorial emanations, the intuitive forces that bind us to the elements and our emotional relationship with space.

General Exhibition Curator: Hervé Chandès,
Fondation Cartier's artistic managing director
Associate Curator: Juliette Lecorne,
curator at the Fondation Cartier

The Fondation Cartier and Architecture

Architecture shapes the world in which we live: it is responsible for the configuration of the most private human experiences and the organization of the most public conditions of what constitutes a society's ways of being together. Through its programming, the Fondation Cartier pour l'art contemporain highlights this discipline, examining and questioning its history and its present, thus contributing to radically reinventing existing and future constructions by taking the exhibition as a site for inventing new forms.

For almost forty years, the Fondation Cartier has maintained its commitment to this discipline by inviting international architects to present solo exhibitions showcasing their practice. These include Junya Ishigami (Japan), Jean Nouvel (France), and Diller Scofidio + Renfro (United States). These exhibitions have served as a place for breaking down barriers between architectural forms and an opportunity for continual and rich dialogue with Jean Nouvel's building. Certain architects have created monumental installations, such as the work of Lebbeus Woods for the exhibition organized by Paul Virilio *Unknown Quantity* in 2002. In 2018, Bolivian architect of Aymara origin Freddy Mamani imagined a ballroom for the exhibition *Southern Geometries, from Mexico to Patagonia*, transposing the geometric and colorful iconography of Tiwanaku culture and the spirit of popular Andean festivals to the center of Paris. For the same exhibition, Paraguayan architects Solano Benitez and Gloria Cabral designed a monumental work in shattered bricks and concrete, based on the principle of repetition. The Fondation Cartier regularly asks architects to design the architecture of its exhibitions. Mexican architect Mauricio Rocha, for example, conceived the exhibition design for the retrospective of Mexican photographer Graciela Iturbide, while Lina Ghotmeh (Lebanon) has been invited to imagine the exhibition of Olga de Amaral's work, scheduled for 2024. Bijoy Jain's exhibition *Breath of an Architect* significantly broadens how we see architectural practice, providing another opportunity to question architecture as a paradigm for our relationship to the world.

The Fondation Cartier's programming has always been conceived, to a certain extent, with architecture: Jean Nouvel designed the glass building that houses it as a true creative space for artists, who continue to use it as a tool for experimentation and to foster a dialogue with architecture. Cohabiting with a garden that has since become an emblem of the building in the same way as its architecture, along with the absence of fixed exhibition walls, transparency, and the space's potentiality virtuality are hallmarks of this building by Jean Nouvel, inaugurated in 1994, and today considered an icon of Parisian architecture.



15. Painted Karvi panel in three parts, line drawing on a woven bamboo mat covered with cow dung, traced with cotton thread with orange ferrous oxide pigment. Photo © Ashish Shah

Bijoy Jain and Studio Mumbai

Born in Mumbai, India, in 1965, Bijoy Jain studied architecture in the United States, at Washington University in St. Louis. Between 1989 and 1995, he developed his architectural practice in Los Angeles, in Richard Maier's model workshop, making models for the Getty Museum, while studying under Studio Works founder Robert Mangurian. He also worked in London before returning to India in 1995. That same year he created Studio Mumbai, staffed by skilled architects, engineers, master builders, artisans, technicians, and artists across continents. The studio is a space for research, in which creation is based in an iterative process, where ideas are explored through the production of scale models, objects, material studies, and drawings.

Studio Mumbai's architecture shows a deep concern for the relationship between humanity and nature, and reflects the importance of a place's spirit, its *genius loci*. Each of the studio's creations, whether furniture or architecture, is founded in water, air, and light. The projects are developed considering the location in which they are established, mindful of the climate and seasons, and draw on traditional and ancestral skills, materials, and local construction techniques. The Studio places importance on economy of means, stemming from limited resources and places the human at the center of every project undertaken.

Bijoy Jain teaches at the Accademia di architettura, Università della Svizzera Italiana in Mendrisio, Switzerland. He also taught as a visiting professor at Yale University in the United States and at the Royal Danish Academy of Fine Arts in Copenhagen. In 2015, he received an honorary doctorate from Hasselt University, Belgium, for his contribution to the architectural profession. In 2017, he received the RIBA International Fellowship in London.

Studio Mumbai's work has been part of several international exhibitions, including at the Victoria and Albert Museum in London in 2010, the Sharjah Biennale in 2013, the Arc en Rêve Centre d'Architecture in Bordeaux in 2015, and the Venice Architecture Biennale

in 2010 and 2016. Their creations have also been exhibited in numerous galleries around the world and acquired for the permanent collections of the Canadian Centre for Architecture, SFMOMA in San Francisco, and the Centre Pompidou in Paris. Studio Mumbai has also received many awards, including the Dean's Medal of the University of Washington in St. Louis (2021), the Alvar Aalto Medal (2020), the Académie Française d'Architecture's Grande Médaille d'Or in Paris (2014), the BSI Swiss Architecture Award (2012), Finland's Spirit of Nature Wood Architecture Award (2012), the Aga Khan Award for Architecture (finalist for the 11th edition, 2010), and the Global Award for Sustainable Architecture (2009).



Portrait of Bijoy Jain.
Photo © Neville Sukhia

Alev Ebüzziya Siesbye and Hu Liu

Alev Ebüzziya Siesbye

Born in 1938 in Istanbul (Turkey).
She lives in Paris since 1987.

Over the years, Alev Ebüzziya Siesbye has perfected an intense dialogue with material, through ritual mastery of gesture. Rigor, repetition, and patience are marks of quality for this artist, who from the beginning, found inspiration in the cultures of Mesopotamia, Egypt, and Anatolia. In this dialogue with clay, the artist emphasizes the importance of water as a basis for erecting earth, just as in architecture. Alev Ebüzziya Siesbye's ceramics are curvaceous, thin-walled, wide-rimmed bowls that invite the viewer to contemplate the silence of the space held within. Embodying a certain latency, each bowl demonstrates a paradoxical stance, between grounded equilibrium and ethereal ascension. Their sensual sleekness leads to a sensation of weightlessness. Bijoy Jain presents Alev Ebüzziya Siesbye's weightless pieces on a plinth made from miniature hand-fired bricks. These are meticulously assembled, each brick held with a mortar of finely powdered burnt clay mixed with lime and water.

The Fondation Cartier presented Alev Ebüzziya Siesbye's works on the occasion of the exhibition *Mondo Reale* at Triennale Milano in 2022.



Studio of Alev Ebüzziya Siesbye, Paris,
May 2010. Photo © Gaëtane Girard

Hu Liu

Born in 1982 in Xinyang, Henan Province (China).
She lives in Beijing.

Hu Liu's monochrome black drawings are created using graphite, repeating iterations of the same movement, line by line, to reveal the essence of natural elements: the grass caressed by the wind, the rolling of the waves, or the silhouette of the branches of a tree. Though the entire surface of each drawing is covered and can appear monochrome, her works are not black: they are, according to the artist, *xuán*. The word can mean "dark" or "mysterious," and evokes the philosophy of Laozi and Zhuangzi, which encourage carefree wandering, "inaction" (無為, *wúwéi*), natural spontaneity based on quietude and the absence of thought. "The spatial and temporal changes caused by the growth of a life-form is marvelous and magical, like the creation of artwork; they are all driven by the forces generated from the primitive power of life." A drawing inscribed directly on the ground echoes the *Wagh Bakri*, the tiger and goat game and invites visitors to become participants just by their presence.

The Fondation Cartier presented Hu Liu's works at the Power Station of Art, Shanghai, on the occasion of the exhibition *Fondation Cartier pour l'art contemporain, A Beautiful Elsewhere* (2018) and *Trees* (2021), as well as at Triennale Milano on the occasion of the exhibition *Mondo Reale* (2022).



Hu Liu. Photo © David Yen

Artworks

Prima Materia

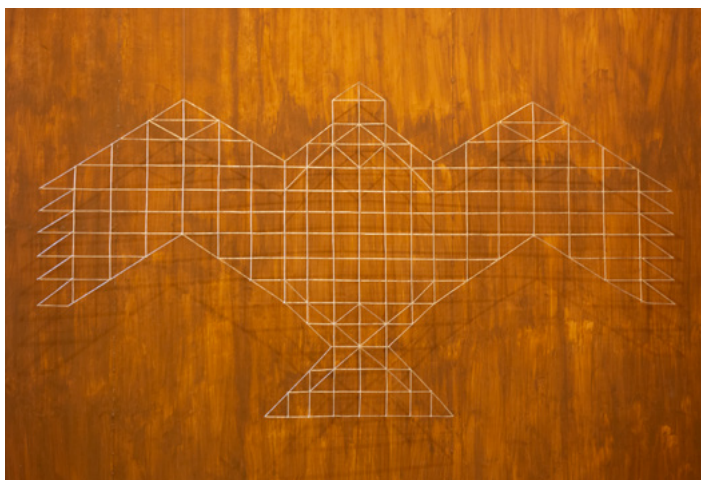
Prima Materia is made from bamboo, tied with silk string and woven like cloth to form a diaphanous, faceted structure that refracts light. The interior courtyard is a place for reflection and quietude. Studio Mumbai's creative process is founded in a space of silence, as the artist must balance the breath's rhythm with the building's geometric dexterity.



Prima Materia, 2023 © Neville Sukhia

Mandala Study

Mandala Study is a bird-shaped geometric bamboo frame gilded in "moon gold," suspended in flight. Iridescent and fleeting in the light, its shape reflects a detailed study of the possibilities of geometric constructions.



Mandala Study, 2023. Photo © Sophie Lawani

Kalyani Abstract Water Drawing

Kalyani Abstract Water Drawing is comprised of limestone from quarries north of Paris with an inscribed drawing in pigment of a watery space. Bijoy Jain's architecture is profoundly embodied in water, air, and light, synthesized to the rhythm of human breath.



Craftsman preparing pigment-coated cotton thread.
Photo © Neville Sukhia

Stone

Stone sculptures are placed in line on the ground allowing the visitors to meander around from the intimate to universal. Bijoy Jain's close collaboration with local and specialised craftsmen has led to the understanding of the language of his chosen materials like stone. "When you engage with someone who works with stone, be it across continents, their language of communication is the material itself." –he explains– "They can understand each other through how they interact with the material, the expression might be varied, the core relationship remains the same."



Hand-carved stone elements.
Photo © Neville Sukhia

Tazia

In *Tazia Study*, bamboo strips are drawn by hand and held together with golden *muga* silk to create a frame. *Tazias* are miniature cenotaphs made to be carried on the shoulders during religious processions. These structures are produced entirely of bamboo, cotton string, and river mud. Finally, they are clad in “carved” paper, to imitate the intricate stone carvings of tomb architecture. String is simply wrapped around bamboo joints and fixed by mud rather than being tied. The fragility of this construction allows the *tazias* to disintegrate and break down in water at the end of rituals.



Tazia study. Photo © Neville Sukhia

Furniture

Furniture plays a central role in Studio Mumbai's architecture. It is about offering a position that allows a form of calm, making the human senses resonate with matter while welcoming the body's natural repose. Studio Mumbai's explorations of furniture center on the intimate connection between body and material: for the carved stone chair, the chisel is situated as a connective tool for haptic and intuitive exchange, linking it to humans. The bamboo seats embody Bijoy Jain's vision of the incredible beauty derived from just bamboo and silk. Native to the Dang Forest in Maharashtra, bamboo is cut into strips and sections of different sizes, then carved into the shape of benches and chairs knotted with natural silk thread from Malda in Bengal called *muga*. The seats are sometimes coated naturally or lacquered with *urishi*, using a Japanese technique.



© Jeroen Verrecht, courtesy of MANIERA





Press images

1. Portrait of Bijoy Jain.
Photo © Neville Sukhia

2. *Prima Materia*, 2023,
Hut made of bamboo frame
tied with coton string and
assembled with handwoven
bamboo panels.
Photo © Ashish Shah

3. 1 Karvi panel;
2 sculptural elements in
stone, cow dung, and lime;
2 tazia; 1 tar object.
Photo © Neville Sukhia

4. View from the Studio
Mumbai, Saat Rasta Houses,
Mumbai, India.
Photo © Iwan Baan

5. *Makaloo's Dome*, made
from a bamboo structure,
covered with cowhide
and lime / *Mandala Study*,
2023, bird shaped
geometric frame of bamboo
tied with nistari silk /
Lime and red cinnabar/
cochineal pigment drawn
with silk on granite
bench.
Photo © Ashish Shah

6. *Sun Tower*, cow dung
layer on woven bamboo mat,
painted with lime. Line
drawing made with orange
ferrous oxide pigment
drawn using a silk thread.
Photo © Neville Sukhia

7. *Naza Battu*, 2023,
terracotta sculptural
element, hand moulded
and open kiln fired.
Photo © Sophie Lawani

8. Hand-carved stone
elements.
Photo © Ashish Shah

9. View from installation
of the future exhibition
in a warehouse in Mumbai.
Photo © Sophie Lawani

10. *Tazia study*, frame
structure built from
bamboo strips cut and
drawn by hand, tied with
golden muga silk strings.
Photo © Ashish Shah

11. Karvi panels (bamboo/
cow dung/jute, thread/
lime/pigment); 1 stone
animal covered with lime;
3 handmade wooden flower
vases; 1 tar object
on a base.
Photo © Solène Dupont
Delestraint

12. Craftsman preparing
pigment-coated coton
thread.
Photo © Neville Sukhia

13. Hand-carved sculptural
elements made out of
stone, graphite, basalt,
lime, asphalt, sandstone.
Photo © Ashish Shah

14. Panels painted
with natural pigments.
Photo © Neville Sukhia

15. Painted Karvi panel
in three parts, line
drawing on a woven bamboo
mat covered with cow dung,
traced with coton thread
with orange ferrous
oxide pigment.
Photo © Ashish Shah

16. View from the Studio
Mumbai, Saat Rasta Houses,
Mumbai, India.
Photo © Neville Sukhia

17. View from the Studio
Mumbai, sphere with bamboo
structure plastered
with cow dung, strings,
and turmeric.
Photo © Neville Sukhia

18. View from the Studio
Mumbai, Saat Rasta Houses,
Mumbai, India.
Photo © Iwan Baan

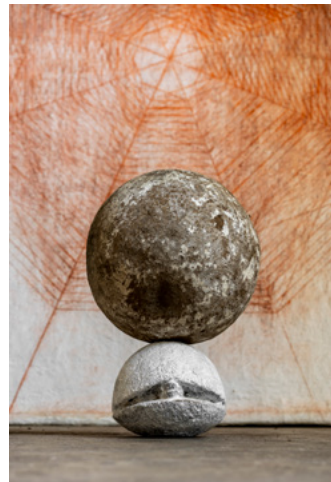
19. Brick structure.
Photo © Neville Sukhia



1.



3.



6.



8.



2.



4.



5.



7.



9.



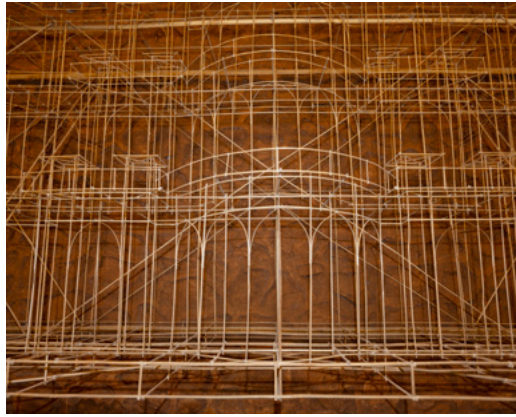
12.



14.



17.



10.



13.



15.



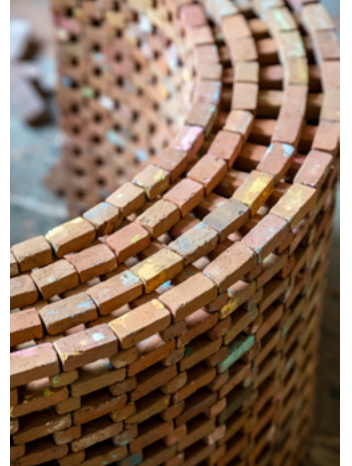
11.



16.



18.



19.



Around the exhibition



Bêka & Lemoine. Photo © Maddalena Clericuzio

A film by Bêka & Lemoine

As part of the exhibition, *Breath of an Architect*, the Fondation Cartier coproduced Bêka & Lemoine's film dedicated to Bijoy Jain. Through an immersion within Mumbai's busy daily life, it unfolds a portrait of the architect, wandering to sites he connects with, buildings that have influenced him, and people and places which have contributed to shape Bijoy Jain's unique identity and sensibility.

For the last fifteen years, Bêka & Lemoine have stood out on the international architectural scene through films a shift from the usual representation of contemporary architecture to a view where people and uses are at the forefront. Their films often question the rootedness of architectural practice and to what extent the built and cultural environment feeds and shapes our imagination.

→ Preview screening at the CNC (Centre national du cinéma et de l'image animée) on December 12, 2023, in the presence of the filmmakers and Bijoy Jain.



© Tally Talwar, Amey Karvir, Shri Ram.

Behind the scenes of the exhibition

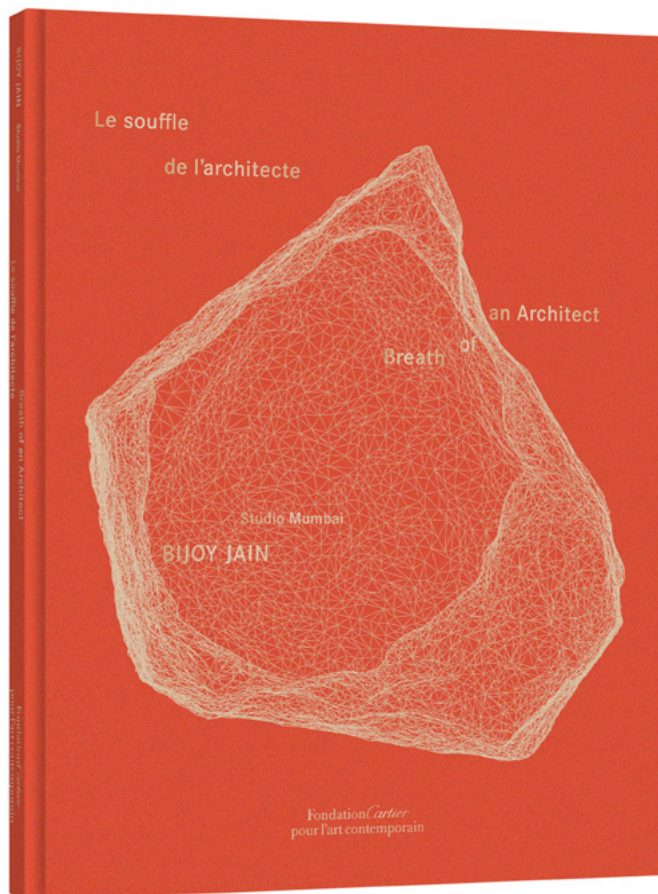
From Bijoy Jain's studio in Mumbai to the installation of the exhibition in Paris, the film carries the visitor into the exhibition process.

Available from January 2024
on fondationcartier.com



Flash this QR code
to discover the film by Bêka & Lemoine.

The exhibition catalog



Bijoy Jain, *Breath of an Architect*

The Fondation Cartier is also publishing a richly illustrated book, designed by Japanese art director Taku Satoh, offering readers an unprecedented exploration of Bijoy Jain's singular aesthetic and philosophy. Conversations between Bijoy Jain and Taku Satoh, Alev Ebüzziya Siesbye and Hu Liu reveal affinities with the architect's work, as well as a shared sensibility.

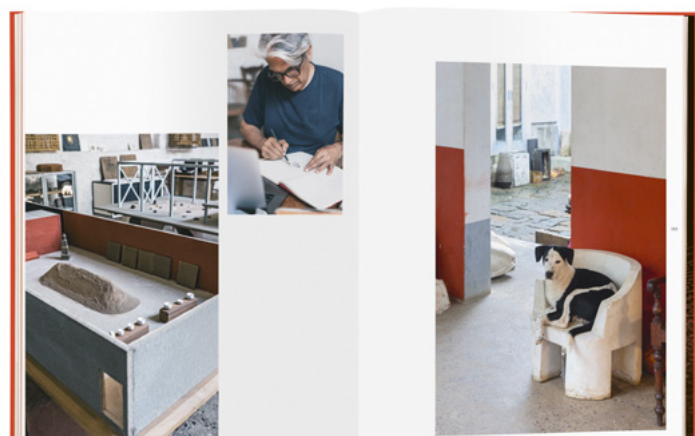
Publication Fondation Cartier pour l'art contemporain, Paris
Bilingual French/English version
Hardback, 29 x 36 cm, 144 pages

Contributors:
Taku Satoh: Artistic Director
Alev Ebüzziya Siesbye: Artist
Hu Liu: Artist

ISBN: 978-2-86925-181-6

Publication date : December 2023

Price : £50, 60\$



Excerpts from the exhibition catalog

TAKU SATOH It seems that the questions of the distance, of the ground, are related to the exhibition you are preparing for the Fondation Cartier pour l'art contemporain. Can you tell me more about these notions?

BIJOY JAIN In an early conversation with Hervé Chandès, the General Artistic Director of the Fondation Cartier, while preparing for this show, I imagined occupying the space, or more exactly the ground, of the Fondation Cartier for five months instead of approaching it as a show. The questions that came to me when we were deciding a title were "What is the gesture?" and "How to occupy the space?" From a working title, *Drawing Ground*, we moved to *Drawn Ground* and *Ground*. Inspired by his reading of Blaise Pascal, Hervé had an incisive question which was important for the show: "What is a good distance?" In another of our conversations, as he was imagining this show spatially, he told me: "Bijoy, we have to think about something with silence;" and I responded to the word "silence," with "stillness." A while later he put forward, "precision" and "tension," two words he used with extreme clarity. My response were the words "lingering," "to linger," "lingers." All this deliberation helped us build upward, deciding what precise words as elements of language communicate the idea of a space to construct and occupy. We finally arrived at *Breath of an Architect*.

TS All those words that you mentioned and that came from your conversations with Hervé Chandès, I can feel them by looking at your plan of this project for the Fondation Cartier. I feel their existence.

BJ For the moment it's more a sense of movement, of what it can possibly be. What I do want to share with you is that the way we will occupy and inhabit the space comes from one sentence: "Made from the sound of one's breath." Everything about the space and the way of occupying it—from the making here in the studio in Mumbai, to the making of the exhibition at the Fondation Cartier—will refer to the sound of breath. It's the only sound we will experience.

TS What is the idea of the space composition for the Fondation Cartier?

BJ The entire space is thought around the breath—inhalation and exhalation—but also around the body, the hand, the heart, and the mind. Or imagination. Nothing else.

TS This was something that you created intuitively, considering those elements?

Made from the Sound of One's Breath

Conversation between Bijoy Jain
and Taku Satoh

BJ Yes. This is a sense of what I'm experiencing every day... absolutely every day.

TS It's fascinating. So, you created these installations for the Fondation Cartier, in a very short time period, from the things that surrounded you?

BJ That is correct. The experiences I lived and my daily actions: like knocking a fruit from a tree, picking a flower from a plant, picking up a stone from the ground.

TS So, creating for you, is it imagining what you do every day, is it thinking to your actions, your customs, your habits?

BJ Yes, that's exactly right. If you were to come into the studio now, you would understand what the Fondation Cartier's space will be like in a few months. I am very hopeful that the show will very much be an expression of what we do at the studio every day.

TS Then it's more like you're living moment to moment and then capturing one instantaneous moment of your life, right?

BJ Yes. You're living it and then expressing it. Or perhaps, looked at the other way, expressing and living it! The idea for the space at Fondation Cartier is to occupy all the ground that is available to occupy, the garden space outside and the exhibition spaces inside. In my mind's eye, there is no inside and there is no outside, it is to occupy all the available space.

TS While you said that there's no outside or inside that means that the place has like a physical contour but this contour is something that blurs, right?

BJ Or dissolves.

TS So even like yourself, like your contours will also dissolve and it's kind of starting to blur and then it will blend into the surroundings?

BJ I like the precision of what you just said... I really hope that whoever visits this space, you, me, or anyone else will experience that landscape—that boundary between body and space, inside and outside—as a real experience. Our presence, our being, must dissolve.

TS Does it also mean that all things are connected?

BJ Absolutely. Everything in the show, everything that is present, is made from one's breath. It applies to each of us because we too are made from one's breath.

Excerpts from the exhibition catalog

BIJOY JAIN When I used the word “despair” I use it as an antonym. I thought of the meaning in Urdu in which there is this idea of being overwhelmed and held at the same time in this vastness. I say this in relation to the space, and the way your works will be shown at the Fondation Cartier pour l’art contemporain. These paintings are portals—they provide an opening into this depth of field. It is important to show your works in relation to an oil lamp similar to one I have in my studio. I made this oil lamp with a stonemason who passed away a few weeks ago. He was eighty-eight, he had cut stone since he was fourteen, he was a teacher to me. This oil lamp is a cave, when the lamp is not lit, it is dark and black. I look inside this surface in the same way as I look inside your works. There is ambiguity in where light is being emitted from.

Hu Liu What you are saying makes me smile because I feel a sense of connection filled with fond memories. This oil lamp echoes a work I made when I was only nineteen, still in art school. The plan was to walk from Xi’an which used to be the capital of ancient China to another place called Nanniwan, just me and a donkey. The donkey carried my food, my water, and carnations. On this journey I walked through one of the most poverty-stricken parts of China, and I would spend every night at a random farmer’s house. I would just ask if it was possible to stay the night and to feed the donkey, and they would gladly let me do so. This is how I travelled, day by day. And as one could expect, every family had a story to tell and they would often share their stories with me. Also, I asked them to give me an everyday object from their household; it could be a spoon, a lamp, whatever, and in exchange I would give them a flower. They would put it somewhere in their house and I would take a photo of it and a family portrait. The things they would give me were the things that had served their purpose, things that they felt they could part with and pass on. As I travelled, the stories, the objects, and the photos accumulated. When I finally arrived at Nanniwan, the local architecture of this place was very particular: people lived in *yaodong*, which were cave-like structures carved out of a hillside. After I had settled in, I went to the mountain in the back of the village where I stayed and started doing reconnaissance work on the terrain. I found a place where two mountains met. Then I started to dig little holes inside the mountain, following the pattern of the Big Dipper, imitating the astral patterns. I got together all the vessels that people gave me and started to make oil lamps out of them—this is where the oil lamp connection finally reveals itself. During the day I would dig holes in the mountain, and at night I would chat with the locals as we made oil lamps together to put in the holes. This process lasted two months.

Landscapes of Interiority

Conversation between Bijoy Jain
and Hu Liu

On one day, I had the whole layout in front of me as all the oil lamps were in place, so with the help of local children we lit the lamps together. It took about four hours to light everything up since we had to travel through the mountain in different groups. We repeated this process for seven nights. The oil lamps would start burning around dusk, before nightfall, and would continue to burn until the next morning. Throughout the night, they formed a mirror image of the astral heavens. From where I lived, I had a full view of the mountain and the sky above it. The mountain side would be lit by the flickering light of the lamps, as would the village by its household lights and the nightly sky by the stars, creating mirror images of one another. Depending on the weather changes such as fog and rain, the pattern of illumination also differed every night. During the day, I would share the stories that I had recollected from my journey with everyone who wanted to hear them. A different rendition of this work, called *Xintianyou*, was shown in the 10th Shanghai Biennale in 2014, ten years after I had made it. This time, I collaborated with local traditional Chinese storytellers as I recomposed my journey in a story-format.

BJ The village is mirrored in the sky. Light is being refracted.

HL The audience of the work is not necessarily human beings. The spectator is nature, it is the heavens, and the Earth.

BJ Earth in the heavens.

HL That’s right. After I made it, I didn’t get the sense or the feeling that it was my work in some way.

BJ I feel the same way oftentimes: nature in me, me in nature. It is in this trust you draw. Painting is a medium like music, poetry, literature, and so on—forms of linguistics, a means to enable oneself to have a view into the distance... You experience it, you see it, you feel it, you touch it. It is a joy to dig holes in the ground, walk for two months with a donkey and a bag full of carnations. You do this whole thing to earn the freedom to observe the sky as a mirror reflection of the Earth and the Earth as a mirror reflection of the sky, all in the possibility to experience this phenomenon.

HL Yes, exactly like Laozi who had many things to say about *wuwei*: the humans follow after the Earth, the Earth follows after the heavens, the heavens follow after the path—the *dao*—and the *dao* follows after nature. A way of talking about *wuwei* is precisely this interconnectedness,

though “nature” here is not simply physical nature, but the unique life of all things.

BJ Wuwei conjures in me a sense of poise in waiting. There is movement in the occurring, an atmospheric delay or lag. The sensation of painting is waiting in movement. The body may not have moved but the spirit has...

HL From my perspective, waiting, as you described, is like a vibration, a co-vibration with things in the universe. You are not moving physically, but you are moved, and this movement is almost cosmic.

BJ This is why I made the separation with the body. The body is experiencing gravity, it is physical, this is what we humans have to navigate, a certain delay, a slowness. But the spirit has moved in that waiting. This spirit is cosmic.

HL What you’re describing is very close to what I was talking about at the beginning when I said *zuowang*, “sitting and forgetting,” or “sitting in oblivion.” I believe the wind can penetrate everything. Take for example that you are sitting in the mountain: what the idea of *zuowang* conveys is that you attune yourself to the movement that is around you. So, although our physical form, our body, has a delay, as you say, once you become still, you will become in sync eventually.

[...]

BJ When you refer to the wind, I experience “breath,” “breathing.”

[...]

HL Yes. Although the wind is in constant movement, when we are brushed against a gentle wind, it makes us calm, it stills us. And similarly with breathing, it attunes you. This sense of *wuwei* for me, it’s to be like one with the moving. So when we sense change in the form of wind, we respond to it.

BJ The wind exposes itself, it cradles you, it holds you, it guides you, it takes your hand, and it draws. Speaking with you allows me to understand the notion of painting as discovery. You are an explorer. Let us imagine as I sit in front of your painting, I hear the rustle of the grass; as the wind blows and I look into the sky, gently rendering itself pink in the setting sun; there is a fleeting moment a bird passes by... captured by the corner of the eye.

HL Of the three paintings that will be exhibited at the Fondation Cartier one is water (*Sea*, Feb. 24, 2015), one is grass (*Grass*, June 2, 2016), and the other one is the willow trees (*Five Willows*, 2020). They actually have different qualities, they have different energies per se. All of my paintings require a specific way of viewing that involves movement. The ideal spectator should be moving slowly as they look at the painting. That’s the only way you can see the details. But also, at the same time,

when you sit down you feel the whole painting coming at you. This way of looking is synchronic, the other one is diachronic. In one of our conversations, you mentioned that you wanted to place a line of rocks on the floor in front of my paintings. For me these rocks are a way to make a line, to mark out a territory in a landscape. It’s to mark boundaries. I appreciate your approach because it’s from the everyday. As one would, I have often played with stones during my childhood, lining up rocks, marking up boundaries.

Excerpts from the exhibition catalog

Suspended in Time and Space

Conversation between Bijoy Jain
and Alev Ebüzziya Siesbye

BIJOY JAIN What you're doing is working with gravity but in its opposite direction; you are drawing the earth up with what you do. My experience with being at your studio is that there is a sense of weightlessness in your works. For me the question is how does one present that precisely in the exhibition of the Fondation Cartier pour l'art contemporain? The resonance that you talk about, this idea of vibration, only exists because it's living. If the work has no resonance or vibration, then it is not an entity that is living or is present in real time.

ALEV EBÜZZIYA SIESBYE My works have always been called "flying bowls," and I always said to myself: "I hope they will fly one day and they will leave me at peace!" So they disappear!

BJ I think they do give you peace!

AES They do. They allow me to hide somewhere.

BJ I think they allow you to be who you are.

AES Absolutely. Like you, I have been living in many countries and I did start wondering where I belonged; I was neither Turkish nor French nor Danish. I think it's my work which gave me my personality and I'm very grateful for that. By living in different countries, as you say so well in your interview, we realize that no matter where you go, it's always the same thing. However, the simplicity of Denmark has nothing to do with Mesopotamian or Japanese simplicity, but we don't see that immediately, we have to change countries to understand ourselves better because it allows us to look at ourselves from a different point of view.

BJ Now, here, everywhere, and nowhere. I was with a friend of mine last weekend and he was curious to know how I'm able to work in Japan, in France or elsewhere. I explained to him that it's more a construction of one's own mind, of how we perceive boundaries, as well as physical dimensions and geographies. I think that no matter where you are, the bowls you create are vehicles that have a commonality because they carry in that resonance an aspect about you. And my question for you is, how do we transmit that resonance? How do we communicate between each other? And how am I able to connect with it? How do you share a space and how do you be in a space that is connected between Hu Liu, you, and me? The show at the Fondation Cartier is just an opportunity to have a common space where even though the medium, or the materiality, or the ways of making are very particular, everything is connected to this idea of weightlessness.

AES I think there is another idea with which my work is connected, it is time. In 2005, I had an exhibition at the Museu Nacional do Azulejo in Lisbon which I named *A necessidade de não esquecer* [The need not to forget]. When you move through many countries, it's as if you have different identities until you find your own. There are things that you don't want to remember but do not want to forget. I mean, to remember is not the same as not to forget. I think there is also this, what my bowls remind me of, is something to do with time. A bowl is timeless, it can speak to everybody because it doesn't belong to a certain period; it could have been from yesterday and it could be from tomorrow because it's so simple that everybody understands it in a way. There is nothing more complicated than simplicity. You have to get it through so many sieves and with all the materials we have in the world today—I think especially of my work, ceramics—there are so many possibilities which are regarded as wonderful ideas but they are not. The multiplication of materials does not make you cleverer, it makes life much more difficult. You don't do objects better because there are so many possibilities, it depends on what you do with the possibilities. You have to know the materials very well and especially clay, which has memory. Clay remembers everything you do to it, wood probably does too.

BJ I would say that most works have what I call "mutual exchange" between the person who makes and what is made, between the person who looks and what is looked at. I think that is why that clay is asking itself how it wants to be handled and it is the same in the way that you want to handle the clay.

AES Words have a meaning, so do materials. One has to know the material one is working with and respect it. We don't treat stone the same way as we treat clay or wood. Every material needs a very specific treatment.

BJ Respect is more toward yourself before you enable it on something else.

AES I think they go together.

BJ This is mutual trust.

AES It is both. I think if you don't respect yourself, you will never respect the material.

BJ I have a question for you, Alev: When you start a work, is the object already present in your mind? Why do you do a specific shape? What prompts you to do a particular piece in a certain way?

AES I have a vague idea of what I want to do, but I never draw too much before I start working because I feel that drawing too much kills the possibilities. So I let it go with clay and... It's like two people, we swear at each other, we accept each other, we refuse each other, it's a fight. It's a fight which goes on. It takes about six hours to build up a bowl, a big one, and it's an eternal fight. You never know who's going to win. It's usually me who wins.

BJ Is it a fight or is it a love affair?

AES Do you know any love affairs without any fighting? I don't.

BJ This is why I am saying it is a love affair.

AES The important thing is the tenderness which comes afterward, when you are both satisfied. This is a wonderful feeling when I've done something that both the clay and I can agree upon. But out of many bowls I've made—I probably have made two or three thousand by now—some of them, like the black one you noticed in my studio, it's still my favorite. Don't ask me why. I would say it's *duende*. It's very difficult to say what *duende* is... It's magic, it's something which comes up, deep from the earth and it gets into our marrow, otherwise, we can't dance, we can't work, we can't paint. We have to have this portion of *duende* which is magic.

BJ For me, *duende* means being free.

AES Free?

BJ It's free of you, it's free of itself.

AES Yes. There is the clay, yourself, and whatever happens, it's a third creature which appears.

BJ This creature has found its own space. When I say it's free, I mean that it's comfortable in its entirety of what it wants to be.

AES This is what we have to respect, as you say in your interview too, because the work is not just existing... It has to resonate.

BJ Yes.

AES I think exactly the same thing as you. It has to have a vibration. You have to have a very honest conversation with your work—honesty is an important factor. When you can do something better, you know it better than anybody else.

BJ I think it is more a dialogue. Because in a dialogue there is a sharing of agreeing to disagree, and agreeing to agree and to disagree, no? It is also a dialogue within your own self, of life lived, things that have been experienced. It is not one thing. This is resonance: how do you bring this complexity of life in this exchange, in a way that is particular to only you, but is also in the materials that you shape, or materials that are shaping you.

AES One of the questions which I hate when I'm interviewed is: "Where do you get your inspiration from?" This is a question which should be forbidden. Inspiration is like an onion, it's layer on layer. It's everything you like, you don't like, you've lived in your life. And your work teaches you much more of who you are, more than you ever would have thought of yourself. It's always a question of memories. In my case, the emptiness of the bowl I make is absolutely what decides the form; it's not the outside shape, it is the inside shape which decides it. And in this inside, you put whoever you are, whatever you are, whatever you've been, whatever you're thinking, everything you have in you, in your marrow, goes into the space. And you feel that very much while you're working because you really put all your forces, all your energy, all your heart, everything in there.

Nomadic Nights and Nights of Uncertainty

The Nomadic Nights

The Nomadic Nights invite artists from the contemporary scene to flood the Fondation Cartier's exhibition spaces and garden for one night.

The Nights of Uncertainty

The Nights of Uncertainty bring together artists, scientists, and intellectuals, who have public discussions that resonate with the current exhibition, its protagonists, and the questions it raises.

December 11, 2023

Night of Uncertainty

→ *Breath of an architect*
Encounter with BIJOY JAIN /
Studio Mumbai and TAKU SATOH.



Bijoy Jain. Photo © Neville Sukhia.
Taku Satoh © D.R.

December 12, 2023

Cinema · Debate

Avant-premiere of BÈKA & LEMOINE's feature film devoted to BIJOY JAIN. Screening at the CNC (Centre national du cinéma et de l'image animée), followed by a visit of the exhibition at the Fondation Cartier, in the presence of the filmmakers and BIJOY JAIN.



Béka & Lemoine. Photo © Maddalena Clericuzio

January 15, 2024

Dhrupad music salon

USTAD F. WASIFUDDIN DAGAR
& PANDIT MOHAN SHYAM SHARMA



© D.R.

January 22, 2024

Conference · Meteorological performance · *In-situ* creation

GUILLAUME AUBRY
→ *Deus ex machina*

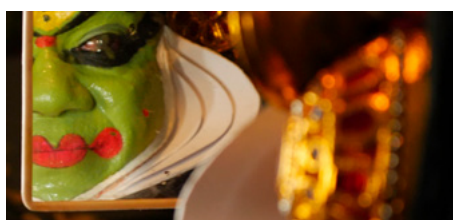


Guillaume Aubry. Photo © Jérôme Lobato

February 19, 2024

Theatre · Dance · Music ·
In-situ creation

ANNETTE LEDAY/KELI
COMPANY, with MANIKANDAN
and two musicians
(singing and Chenda)
Backstage at Kathakali.
→ *The little theater of emotions*



Manikandan. Photo © Keli

March 4, 2024

Dance · Music

MYRIAM GOURFINK
→ *Breath Structure in situ*



Myriam Gourfink. Photo © Patrick Berger

March 18, 2024

Polyphonic performance ·
In-situ creation

LAFAWNDAH & TRUSTFALL
→ *Inanna's songbooks*



© Lafawndah & Trustfall

April 8 + 15, 2024

Instrumental music ·
Retrospective (sequel)

ÉLIANE RADIGUE
→ *OCCAM OCEAN*
In the presence of
ÉLIANE RADIGUE,
co-conception CAROL ROBINSON



Éliane Radigue et Carol Robinson.
Photo © Edouard Caupeil

February 2 + 3, 2024 At Triennale Milano

Performances · Fashion shows

OLIVIER SAILLARD
→ *Moda Povera VI:*
others' garments
– Milan – creation
Moda Povera V:
→ *Renée's garments*
→ *Salon de couture*

Discover the full program for the *Nomadic Nights*
and *Nights of Uncertainty* on fondationcartier.com

Cultural mediation

Closer to contemporary creation and open to visitors of all horizons.

For the exhibition Bijoy Jain / Studio Mumbai, *Breath of an Architect*, the cultural program accompanying the exhibition has been completely reinvented. Cultural guides welcome the public to discover a space of reverie and contemplation, specially imagined by the architect, so that they can live a memorable physical and emotional experience.

The Questions Counter enables visitors to prolong their visit by means of a conversation with the cultural mediation team on the topics of the architecture, materials, and elements that form the basis of the Studio Mumbai's practice.

Guided tours

MORNING TOURS

A special moment outside of the Fondation's regular opening hours allowing groups to explore the exhibition in the company of a cultural mediator.

- Wednesday, Thursday, and Friday mornings at 10am – duration 1 hour
- Price: fixed rate at €240 / €100 / €50



Activities for young visitors and families

CHILDREN'S WORKSHOPS

Inspired by the universe of Bijoy Jain and Studio Mumbai, The Little Factory of Gestures is a special experimental space designed to accompany children in the discovery of the architect's preferred materials. Creative workshops are held on a regular basis and led by artists, chosen in collaboration with the cultural mediation team.

- Saturdays from 3pm to 5pm
- For 6-8 years, unaccompanied
- Price: €12

FAMILY TOURS

An interactive tour offering a memorable shared experience for children and parents/guardians alike.

- Sundays at 2.30pm – duration 1 hour
- As a family with children aged 5-10 years
- Price: €5 per child in addition to the entry ticket for the accompanying adult (€11 or €7)

STORYTELLING TOURS

A playful introduction to art for very young children, allowing them to discover the forms, colors, and materials of the works on display.

- Sundays at 4pm – duration 45 minutes
- For children 3-5 years accompanied by a parent/guardian
- Price: €5 per child + adult's entry ticket (€11 or €7)

2024 Programming

Paris, France

WILLIAM KENTRIDGE and BRONWYN LACE
THE CENTRE FOR THE LESS GOOD IDEA
May 13 – 20, 2024

*E a re ngaka kgolo go retelelwa, go alafe ngakana
/ If the good doctor can't cure you, find the less
good doctor**

In May 2024, the Fondation Cartier pour l'art contemporain is pleased to host The Centre for the Less Good Idea, created by William Kentridge and Bronwyn Lace, for a week of workshops and performances.

Based in Johannesburg, The Centre for the Less Good Idea is a space founded in 2016 by the artists William Kentridge and Bronwyn Lace to encourage and accompany the emergence of new art forms. Both an incubator for artistic projects and a place for creative encounters, it is aimed at young artists from the local and international scene, many of whom come from the African continent. Unique in its kind, The Centre for the Less Good Idea is based on the conviction that the “less good idea”, i.e., that born on the margins by chance or due to an error, very often paves the way for the most inventive works. Through collaborative work and the intersection of disciplines, between text, music, performance, images, and dance, it offers a framework for creation, without any pre-established objectives in terms of production or formats.

Upon the invitation of the Fondation Cartier, The Centre for the Less Good Idea relocates to Paris and invests all the exhibition spaces on the Boulevard Raspail for a week of workshops and shows, performances and concerts, readings and screenings. Bringing together artists from South Africa, Benin, and France, as well as students and amateurs, together, they will all look for the “less good idea.”

Born in Johannesburg, South Africa, William Kentridge is internationally acclaimed for his drawings, films, theatre, and opera productions. Embracing collaboration and cross-pollination of various media and genres, including performance, film, literature, and more, his work frequently responds to the legacies of colonialism and apartheid, within the context of South Africa's socio-political landscape. Erasure, play, uncertainty, and a process-led methodology are also central to his practice. In early 2016, Kentridge founded The Centre for the Less Good Idea with fellow artist Bronwyn Lace, an interdisciplinary incubator space for the arts based in Maboneng.

Botswana-born visual artist Bronwyn Lace, who currently works between Austria and South Africa, has collaborated with William Kentridge on the founding and establishing of The Centre for the Less Good Idea. Her artistic practice is concerned with the relationship between art and other fields such as physics, literature, philosophy, museum practice, education, and more. Site-specificity, responsiveness,

and performativity are also central to her practice. Similarly, a balance between an isolated, introspective studio process and a collaborative, communal process sees Lace embracing incidental discoveries underpinned by an informed pursuit of new ideas.

**Taken from the book *Sechuana Proverbs with Literal Translations and their European Equivalents*, by Solomon Tshekisho Plaatje (October 9, 1876– June 19, 1932)*



William Kentridge & The Centre for the Less Good Idea.
Photo © Stella Olivier

MATTHEW BARNEY
SECONDARY

June 8 – September 8, 2024

From June 8 to September 8, 2024, the Fondation Cartier pour l'art contemporain presents an exhibition by Matthew Barney, showing his latest video installation: *SECONDARY*. With this exhibition, the Fondation Cartier celebrates its collaboration with the American artist which began thirty years ago with the co-production of Barney's first film, *Cremaster 4* (1994), in what would become the artist's iconic body of work, *The CREMASTER Cycle*.

Filmed in Matthew Barney's sculpture studio in Long Island City, New York, US, where it was shown for the first time in spring 2023, *SECONDARY* is a five-channel video installation set within the context of an American football field. For sixty minutes, eleven performers—mainly dancers and movement artists with older bodies, including the artist—abstract the action that takes place on the field.

The plot of *SECONDARY* revolves around the memory of an accident that occurred during a professional football game on August 12, 1978, where Jack Tatum, a defensive back for the Oakland Raiders, delivered an open field hit on Darryl Stingley, a wide receiver for the New England Patriots. Stingley was left paralyzed. Rebroadcast over and over in the sports media, this tragic event would remain seared in the minds of American fans and the young Barney, himself a youth league quarterback at the time.

This new work demonstrates the complex superposition of real violence and its representation, as well as celebration, through sport and contemporary American society. It examines the game and affiliated culture through a unique movement vocabulary developed collaboratively with the cast of performers,

movement director David Thomson, and Barney. The result is a highly physical, bodily study that focuses on every element of the game, from drills to pre-game rituals to moments of impact and their famous slow-motion replays.

The *SECONDARY* exhibition will take place throughout all of the Foundation's galleries, and will show for the first time a new sculpture created for the occasion. In addition, the exhibition will include an installation of the earliest *Drawing Restraint* video works, providing further context for the new work.

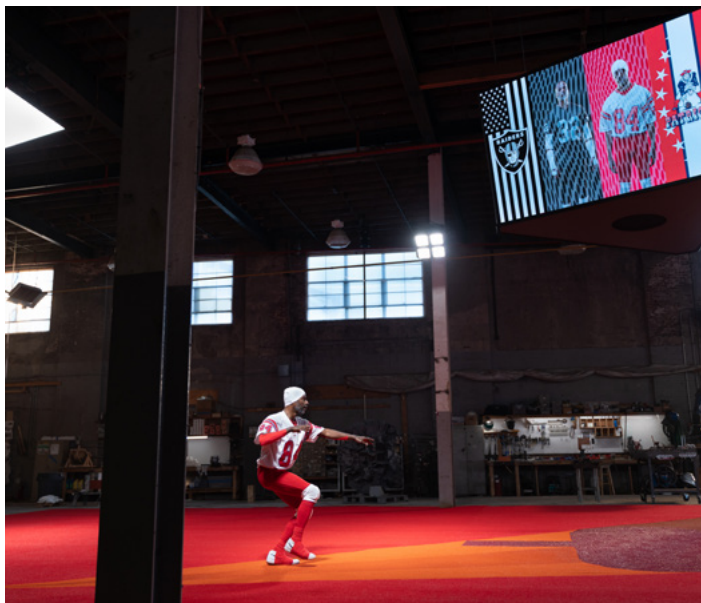
The exhibition at the Fondation Cartier is part of a tour of unique *SECONDARY* shows scheduled for 2024 at the artist's representing galleries.

Matthew Barney

Born in San Francisco, California and raised in Boise, Idaho, Matthew Barney today lives and works in New York. A multifaceted artist, his practice incorporates film, performance, sculpture, photography, and drawing. He is famous for his feature works *The CREMASTER Cycle* (1994-2002), *River of Fundament* (2014), and *Redoubt* (2019), as well as his video series *Drawing Restraint* (1987-ongoing).

As a sculptor, Barney works with materials ranging from petroleum jelly, bronze, contemporary polymers, and now for the first time terracotta, to create objects and installations intrinsically linked to his cinematic universe. Matthew Barney has presented large-scale projects in solo exhibitions at the Fondation Cartier pour l'art contemporain (1995); Guggenheim, New York (2002); 21st Century Museum for Contemporary Art, Kanazawa, Japan (2005); Schaulager, Basel, Switzerland (2010 and 2021); the Morgan Library and Museum, New York (2013); Haus der Kunst, Munich, Germany (2014); and Yale University Art Gallery (2019).

He received the Aperto Prize at the Venice Biennale (1993), the Hugo Boss Prize (1996); the Kaiser Ring Award in Goslar, Germany (2007); and the Golden Gate Persistence of Vision Award at the 54th San Francisco Film Festival (2011).



Matthew Barney, *SECONDARY*, 2023. Photo © Matthew Barney
Production still: Jonathan O'Sullivan Courtesy of the artist, Gladstone Gallery, Galerie Max Hetzler, Regen Projects, and Sadie Coles HQ.

OLGA DE AMARAL

Fall 2024

In fall 2024, the Fondation Cartier is proud to present the first major retrospective in Europe of Olga de Amaral, a key figure of the Colombian art scene and of Fiber Art. Since the 1960s, Olga de Amaral has pushed the limits of the textile medium by increasing experiments with various materials (linen, cotton, horsehair, gesso, gold leaf or palladium) and techniques: she weaves, knots, braids, and interweaves the threads to create monumental, three-dimensional pieces. Unclassifiable, her work borrows as much from the Modernist principles she discovered at the Cranbrook Academy in the United States, as from the vernacular traditions of her country and from pre-Columbian art. After presenting six works from the *Brumas* series as part of the *Southern Geometries* exhibition in 2018, the Fondation Cartier, this exhibition retraces Olga de Amaral's entire career and celebrates a figure who brought about a true revolution in the textile arts. The exhibition brings together a large number of historical works never presented outside Colombia, as well as contemporary pieces with vibrant shapes and colors.

The architecture of the exhibition is designed by Lina Ghotmeh. Playing on contrasts and scales, it links the different works together and initiates a dialogue with our memory, senses, and the surrounding landscape.

Olga de Amaral

Born in 1932 in Bogotá, Olga de Amaral is an emblematic figure of the Colombian art scene. Following a degree in architecture at the Colegio Mayor de Cundinamarca, she pursued her studies at the Cranbrook Academy in Michigan, the American equivalent of the German Bauhaus. While there, she discovered textile art in the weaving workshop of Marianne Strengell, a Finnish-American artist and designer who was one of the first to favor the structure and grid of textiles over the pattern. In the 1960s and 1970s, Olga de Amaral participated in the development of Fiber Art alongside Sheila Hicks and Magdalena Abakanowicz, using new materials and techniques borrowed both from the Modernist principles and from the popular traditions of her native country.



Olga de Amaral in her studio, 2005. Photo © Diego Amaral

Her large-scale abstract works free themselves from the wall and refuse any form of categorization. At once, paintings, sculptures, installations, and architecture, they envelop the audience in the artist's sensorial, intimate universe.

Olga de Amaral was named "Visionary Artist" by New York's Museum of Art & Design in 2005 and received the Women's Cacus for Art Lifetime Achievement Award in 2019. Her work can be found in major public and private collections worldwide, including Tate Modern, MoMA, Musée d'Art Moderne de Paris and the Art Institute of Chicago. The Museum of Fine Arts, Houston, has dedicated a major exhibition to her entitled *To Weave a Rock* in 2021.

Milan, Italy

Triennale Milano

RON MUECK

December 5, 2023 – March 10, 2024

After the success of his exhibition in Paris earlier in 2023, Triennale Milano and Fondation Cartier pour l'art contemporain invite, as part of their ongoing partnership, renowned Australian artist Ron Mueck to Milan for his first Italian solo exhibition.

The exhibition showcases both previously unseen sculptures and iconic pieces from Mueck's career, illustrating the recent evolution in the artist's practice. Among them are *Mass*, 2017, the show center piece. After being presented outside Australia for the first time in Paris, the monumental installation, commissioned by the National Gallery of Victoria, Melbourne, travels in Milan.

Ron Mueck

Born in Melbourne in 1958, Ron Mueck lives and works in the United Kingdom. He is well-known for his human figures whose striking realism is contradicted by their sense of scale. Following a career making mannequins and puppets for film and television, his artistic career began in 1996 with a sculpture of Pinocchio commissioned by artist Paula Rego.

A year later, his work *Dead Dad* (1996–97) was one of the stars of the exhibition *Sensation: Young British Artists from the Saatchi Collection* (at the Royal Academy of Arts in London). In 2001, his sculpture *Boy* (1999) was featured in the 49th Venice Biennale. Solo exhibitions have been seen in museums worldwide, in North America, Europe, South America, and the Far East. His work is also featured in public and private collections, including the National Gallery of Canada (Ottawa), the National Gallery of Victoria (Melbourne, Australia), the Tate Gallery (United Kingdom) or the Museum of Fine Arts (Houston, USA).

The Fondation Cartier hosted three Ron Mueck landmark solo exhibitions in 2005, 2013, and 2023, that coincided with the publication of the catalogue raisonné, which has been republished and updated in 2023. Three of the artist's emblematic works are part of the Fondation Cartier's Collection.



Ron Mueck, *En Garde*, 2023. Installation view of the exhibition at the Fondation Cartier pour l'art contemporain. Photo © Marc Dommage

IO SONO UN DRAGO

LA VERA STORIA DI ALESSANDRO MENDINI

April 13 – October 13, 2024

As part of their cultural partnership, Triennale Milano and Fondation Cartier co-organize and present a major retrospective of the work of Alessandro Mendini (1931-2019), architect, designer, artist, and theorist who left a mark on the revolutions in thinking and custom from the last century to the new millennium. The exhibition is realized in collaboration with Atelier Mendini.

The title of the exhibition *Io sono un Drago* [I'm a dragon] is inspired by one of his most emblematic self-portraits to emphasize the uniqueness of his presence in the design world. Curated by Fulvio Irace, the retrospective is divided into various thematic sections and brings together works of different formats, materials, and subjects, sourced from numerous public and private collections, and involves voices from all over the world.

Alessandro Mendini

Alessandro Mendini (1931-2019), an architect, designer, artist, and critic born in Milan, was among the theorists and promoters of the renewal of Italian design. He was interested in writing, theorising, and drawing and successively directed the magazines *Casabella* (1970-1976), *Modo* (1977-1981) and *Domus* (1980-1985; 2010-2011). Monographs about his work and what he accomplished with Alchimia have been published in many languages. Mendini composed a fairy-tale world of objects, furniture, settings, paintings, and architecture. He worked with international companies and was a consultant to various industries, including in the Far East. An honorary member of the Bezalel Academy of Arts and Design in Jerusalem, he received three Compasso d'Oro awards for design (1979, 1981, 2014), and was honoured as Chevalier des Arts et des Lettres in France, with the Architectural League in New York, and with the European Prize for Architecture in 2014 in Chicago. Mendini also received four degrees Honoris Causa in Milan, Paris, Wrocław (Poland) and Seoul (Korea). His works are on display in museums and private collections.

The Fondation Cartier has presented works by Alessandro Mendini in numerous exhibitions in Paris and abroad, some of which are part of its collection. Mendini's work seems to have two different souls: one is solitary and introverted; the other is focused on group work. Indeed, Mendini did many projects alone, but just as many with the groups he put together. In 1989, he opened Atelier Mendini alongside his brother, the architect Francesco Mendini, with whom he designed the Groningen Museum in the Netherlands, the Art Stations of the Naples Underground in Italy, and public and private buildings in Europe and Asia.



Alessandro Mendini, Fondation Cartier pour l'art contemporain, Paris, 2012. Photo © Christian Kettiger

Sydney, Australia



Design © Wrkshps

The Biennale of Sydney and the Fondation Cartier pour l'art contemporain join forces through a creative partnership on commissioning, presenting, and promoting First Nations artists from all over the world within the Biennale of Sydney program starting March 2024.

For the upcoming Biennale of Sydney edition *Ten Thousand Suns* curated by Cosmin Costinaş and Inti Guerrero, the Fondation Cartier pour l'art contemporain has collaborated with the Biennale of Sydney to commission 14 First Nations artists to create new work for the edition. These artists include Mangala Bai Maravi, Doreen Chapman, Megan Cope, Cristina Flores Pescorán, Freddy Mamani, Dylan Mooney, Orquideas Barrileteras, John Pule, Eric-Paul Riege, Darrell Sibosado, Kaylene Whiskey, Yangamini, and Nikau Hindin in collaboration with Ebonie Fifita-Lauflitoga-Maka, Hina Puamohala Kneubuhl, Hinatea Colombani, Kesaia Biuvanua and Rongomai Gbric-Hoskins. They will work closely with artist Tony Albert, the inaugural "Fondation Cartier pour l'art contemporain First Nations Curatorial Fellow," to realize their artworks.

In addition, a major collaboration with the Sydney Opera House, which will see the Fondation Cartier pour l'art contemporain and the Biennale of Sydney support the latest chapter of its free, nightly First Nations sails lighting, *Badu Gili*. Starting December 2023, the powerful new projection commissioned by the Fondation Cartier pour l'art contemporain will display the works of two celebrated First Nations artists, Gail Mabo, and Nikau Hindin, exploring the ancient practices of celestial navigation.

New York, United States Guggenheim Museum

In collaboration with THE WORLD AROUND
Annual Summit – May 2024

THE
WORLD
AROUND

Fondation *Cartier*
pour l'art contemporain

The Fondation Cartier pour l'art contemporain and The World Around, an itinerant institution and platform for progressive global contemporary architecture, have initiated a Global Cultural Partnership in 2023. The two institutions will collaborate on three public programs in three different cities, convening the international architecture community around critical topics and sharing with a larger audience visionary ideas that address the complex challenges of our time.

In September 2023 The Fondation Cartier pour l'art contemporain and The World Around, presented at Triennale Milano the first programming event *In Focus: Radical Repair*. A global line-up of architects and creatives convened in Milan to reflect on what roles action and imagination play in creating and enacting radical forms of repair. The speakers included Yasmeen Lari, Jeanne Gang, Freddy Mamani, Junya Ishigami, and Lu Wenyu.

The World Around Annual Summit will be held at the Guggenheim Museum in New York in May 2024. A third program, will take place in China in the fall of 2024.

Partners



Le magazine du Monde

Established in 1944, *Le Monde* newspaper has grown into a media company that now also publishes themed supplements and the magazine *M*. The group privileges independence, rigor, and exacting editorial standards. Every month, it attracts 22 million readers, Internet and mobile users. The publication provides daily and continuous coverage of French and international current events, as well as economic and cultural news. The daily newspaper devotes four pages to culture with in-depth articles and portfolios, and offers videos on its website and mobile applications. This is why *Le Monde* and *M le Magazine* are delighted to be associated with the Fondation Cartier on the occasion of the Bijoy Jain exhibition and to share with their audience their enthusiasm for this event.

For more info: lemonde.fr

TROISCOULEURS

TROISCOULEURS is a cultural magazine primarily focused on cinema, monthly and free, published by mk2. It relays and supports the best of cultural news and explores the latest trends. Distributed in all the movie theaters of the mk2 network and in more than 250 cultural venues, it strives to make all art forms accessible to as many people as possible and promote creative and innovative cinema through offbeat, educational and committed contents. After collaborating with the Fondation Cartier pour l'art contemporain on several exhibitions, *TROISCOULEURS* is pleased to partner up with the exhibition created by architectural studio Studio Mumbai and led by Bijoy Jain.

For more info: troiscouteurs.fr



Independent monthly created in 2006, *Philosophie magazine* offers each month a philosophical look at current events and major existential questions. Through 10 issues and 4 special issues per year, the magazine aims to make philosophy accessible to a general, curious and cultured, but uninitiated, public.

The journal, which is not linked to any group of ideas or to any political movement, is also available on a website (www.philomag.com) and in a German edition. Several books are also published each year by *Philosophie magazine Éditeur*.

Partner of the Fondation Cartier, *Philosophie magazine* is a unique publication that has no equivalent in the world.

Usbek & Rica

Usbek & Rica is a unique model. We are simultaneously a media platform dedicated to exploring the future, open to all. We could not be further removed from the ambient pessimism and end-of-the-world fears that abound; *Usbek & Rica* sees the future "with enthusiasm and optimism." We create, we imagine, we invent, we search for (and we find!) solutions to improve the lives of millions of human beings. Through our publications for the general public and media designed with our partners, *Usbek & Rica* strives to report on this tremendous movement for progress.

Usbek & Rica is pleased to build an editorial partnership with the Fondation Cartier pour l'art contemporain, for the exhibition Bijoy Jain / Studio Mumbai *Breath of an Architect*, from December 9, 2023 to April 21, 2024.

For more info: usbeketrica.com



Télérama is proud to be associated with Fondation Cartier's Bijoy Jain exhibition.

A magazine, whose mission—and ever renewed desire—is to provide access to and share all the cultures that comprise Culture, cannot ignore the eclectic and explosive plastic arts that attract increasing numbers of art lovers and curious enthusiasts. Every week for years, Olivier Cena has dedicated a column to the arts replete with his own enlightened opinions. Added to this are three pages a week in which he covers subjects such as design and architecture. Finally, our own Paris *time-out* supplement called *Sortir* provides in-depth information

on exhibitions and museums in the Île-de-France region, and all of those contents are available on our website—telerama.fr—our App, and Social networks. Naturally therefore, it would be unthinkable for *Télérama* not to be involved in Fondation Cartier's Bijoy Jain exhibition.

For more info: Telerama.fr

Information

Opening hours

Daily 11am to 8pm, closed Mondays

Night opening Tuesdays until 10pm

Room closure starts at 7:45pm (9:45pm Tuesdays)

Prices

- Full price	11€
- Reduced price*	7€
- Free**	

* visitors aged 13 to 25, students, seniors (over 65), teachers, job seekers, Maison des Artistes, partner institutions, Ministry of Culture. Proof of entitlement required.

** visitors under 13, Fondation Cartier Pass, ICOM card, press card, income support recipients (RSA), disabled visitors (PMR), fine arts and applied arts teachers, tour guides. Proof of entitlement required.

Fondation Cartier Pass

Enjoy free, unlimited, priority access to the Fondation Cartier exhibitions and garden by signing up! Get your pass on site or in our e-shop.

- Solo Fondation Cartier Pass	20 €
- Duo Fondation Cartier Pass	40 €
- Youth Fondation Cartier Pass (under 26)	10 €

Nomadic Nights & Nights of Uncertainty

Full program and booking at
www.fondationcartier.com/en/live-shows

- Full price	11€
- Reduced price*	7€

* visitors aged 13 to 25, students, seniors (over 65), teachers, job seekers, Maison des Artistes, partner institutions, Ministry of Culture. Proof of entitlement required.

Contact (information) 01 42 18 56 72.

Daily 11am to 8pm

Bookshop

Located on the Fondation Cartier mezzanine, the bookshop is open from 11am to 7:45pm and Tuesdays until 9:45pm. Closed Mondays.

You can also find all Fondation Cartier publications in our e-shop:
eshop.fondationcartier.com

Visual: Studio Mumbai

Graphic design: Neo Neo

Layout: Laurianne Delaville De La Parra.

Printed in France on paper produced using sustainable forest management.

