

SECONDARY

MATTHEW BARNEY

JUNE 8 – SEPTEMBER 8, 2024



PRESS KIT

Fondation *Cartier*
pour l'art contemporain

fondationcartier.com

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SECONDARY

MATTHEW BARNEY **JUNE 8 – SEPTEMBER 8 2024**

From June 8 to September 8, 2024, the Fondation Cartier pour l'art contemporain presents Matthew Barney's first institutional exhibition in France for over 10 years. Visitors will discover the American artist's latest video installation, *SECONDARY*, alongside new works created especially for the occasion. To accompany the exhibition, the Fondation Cartier will also program a series of unique events and performances.

Filmed in Matthew Barney's sculpture studio in Long Island City, New York City, 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, when 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 sports media, this tragic event would remain seared in the minds of football 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 sports entertainment. It examines the game and affiliated culture through a unique movement vocabulary developed collaboratively with the cast of performers, including movement director David Thomson, and Barney. The result is a highly physical, bodily study that focuses on every element of the game: training drills, pre-game rituals, moments of impact, and slow-motion replays.

The *SECONDARY* exhibition takes place across the Fondation Cartier. In the gallery adjacent to *SECONDARY* is a new ceramic sculpture that takes the form of a power rack—equipment designed for weightlifting. The work takes on a figurative presence in the installation. It evokes the material-based choreography in *SECONDARY*, in which metal, ceramic, and plastic are formed and manipulated by the performers in real time. These materials speak to qualities of strength, elasticity, fragility, and memory, and each, in its own way, embodies a character.

In addition, the exhibition will include some of the earliest *DRAWING RESTRAINT* video works which Barney began in 1987 while he was still in art school. Inspired by the idea of resistance training, he applied restraints to his body while drawing, exhibiting the resulting drawings, videos, and the related apparatus often as site-specific installations. The *DRAWING RESTRAINT* series initiated Barney's explorations of the relationship between resistance and creativity, as well as bodily limits. It is the earliest work made by the artist and laid the groundwork for *SECONDARY*.

On the occasion of the exhibition, Barney will create the newest video in the series, *DRAWING RESTRAINT 27*, which he will film in the galleries of the Fondation Cartier. The *in situ* performance will be realized by Raphael Xavier, in the role of Oakland Raiders football player Jack Tatum. It will be filmed and broadcast throughout the exhibition spaces.

Initially created by Matthew Barney Studio, a special edition of the *SECONDARY* magazine will be offered to visitors at the Fondation Cartier. It features never-before-seen imagery, as well as special contributions from the performers that comprise the ensemble of *SECONDARY*.

With this exhibition, the Fondation Cartier celebrates a collaboration with Barney that began thirty years ago with the co-production of the artist's first feature-length film, *CREMASTER 4* (1994). This film was the first undertaking in the making of *The Cremaster Cycle*—an eight years cinematic journey that concluded after five films. For this occasion, the Fondation Cartier is organizing a special screening of the full *Cremaster Cycle*, hosted at the Christine Cinéma Club on June 29 and 30, 2024.

A special Nomadic Nights program in summer 2024 will present unique works by some of the performers in *SECONDARY*. This programming includes debut works, featuring musical compositions, and a variety of choreographic works, spanning postmodern movement, Contact Improv, Krump, and Break Dance vocabularies. These Nomadic Nights bring composer Jonathan Bepler and movement artists Wally Cardona, David Thomson, Shamar Watt, and Raphael Xavier, into the Fondation Cartier's irreplicable space.

The exhibition at the Fondation Cartier is part of a sequence of *SECONDARY* shows taking place in 2024: *SECONDARY: object replay* at Gladstone Gallery, New York (May 16 – July 26); *SECONDARY: light lens parallax* at Sadie Coles HQ, London (May 24 – July 27); *SECONDARY: commencement* at Regen Projects, Los Angeles (June 1st – August 17); and *SECONDARY: object impact* at Galerie Max Hetzler, Paris (June 7 – July 25); among other locations.

Curator: Juliette Lecorne

Exhibition Project Manager: Alessia Pascarella



MATTHEW BARNEY

Born in San Francisco, California, and raised in Boise, Idaho, Matthew Barney lives and works in New York. As a multifaceted artis, his practice incorporates film, performance, sculpture, and drawing. He is known 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 with *SECONDARY*, ceramic, 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 of 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); the Golden Gate Persistence of Vision Award at the 54th San Francisco Film Festival (2011) and was elected into the American Academy of Arts and Letters (2024).



SECONDARY

by Matthew Barney

SECONDARY is a five-channel video installation which was filmed in my sculpture studio in Long Island City, and staged as an exhibition in May 2023. The studio is both the site and a central character in *SECONDARY*'s narrative structure.

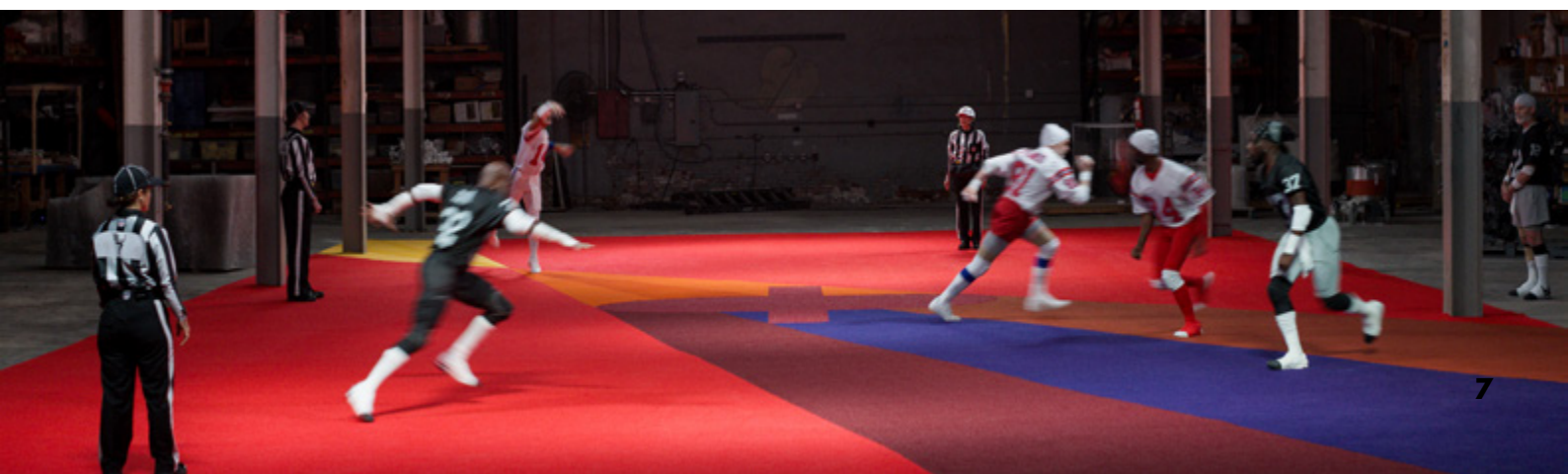
SECONDARY maps two different narratives onto each other, using movement as the formal through-line. The first describes the complex overlay of violence and spectacle inherent in American football, and more broadly within American culture. My personal involvement in the sport served as a starting point for the development of this project. The extreme physical and psychological conditions of the game—which have been abstracted into my art practice since my earliest work—provide a context for this subject that is both retrospective and a new, direct engagement.

The significant risk of the game became clear, and made a lasting impression on me as a young player, through an incident that took place in a professional football game on August 12, 1978, when 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. The impact, and Stingley's resulting catastrophic injury, became mythic in scale through its relentless replay in sports media. It was also a watershed case for the reform of rules protecting the bodies of athletes, which remains a polemic in football today, now gathering critical mass in the media. *SECONDARY*'s underlying plotline examines these charged aspects of football, and specifically, my memory of that play in 1978—through a movement vocabulary that focuses on each element of the game, from drills to pre-game rituals to the moments of impact. It seeks to explore the complicated overlay of actual violence and its currency as image within the sport and the culture at large.

The parallel narrative in *SECONDARY* is a material-based choreography where the substances I use to make sculpture—lead, aluminum, terracotta, and plastic, all in various states of liquidity—are generated,

formed, and manipulated by the performers in real time. These materials speak to qualities of strength, elasticity, fragility, and memory, and each, in its own way, embodies a character. The athletes cast in *SECONDARY* are played by professional dancers and myself, and range broadly in age, but with an emphasis on older bodies.

SECONDARY is an ensemble piece, developed with the performers in the collaborative environment of improvisational workshops together with movement director David Thomson, composer Jonathan Bepler, and myself. The cast includes dancers, actors, and musicians from diverse movement backgrounds—football technique, postmodern movement, Krump and Break Dance vocabularies, dramatic acting, and extended vocal methods. The principal performers are David Thomson, Raphael Xavier, Shamar Watt, Wally Cardona, Ted Johnson, Matthew Barney, Thomas Kopache, Jacquelyn Deshchidn, Isabel Crespo Pardo, Kyoko Kitamura, and Jeffrey Gavett. My studio sits on a pier on the bank of the East River. Inside the studio is a six-foot-deep trench excavated from the concrete floor. This hole reveals a shattered ceramic pipe that drains into the river. This spatial condition takes on another character in *SECONDARY* and shapes the plot. As the tide rises, the trench floods with river water, keeping time for the narrative; the evolution of the characters becomes tethered to the slow exposition of this broken structure.



PRESS IMAGES

1, 3, 9, 12, 13 and 16
Matthew Barney, *SECONDARY*, 2023
© Matthew Barney
Production still: Jonathan O'Sullivan
Courtesy of the artist, Gladstone Gallery,
Sadie Coles HQ, Regen Projects, and Galerie
Max Hetzler

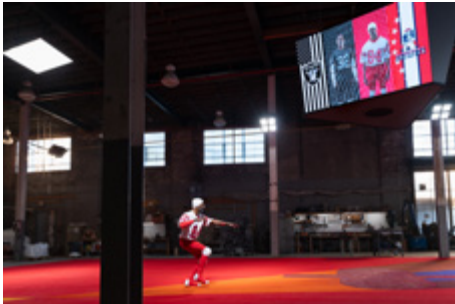
2, 8, 10, 11, 14, 15 and 17
Matthew Barney, *SECONDARY*, 2023
© Matthew Barney
Production still: Julieta Cervantes
Courtesy of the artist, Gladstone Gallery,
Sadie Coles HQ, Regen Projects, and Galerie
Max Hetzler

4. Matthew Barney,
DRAWING RESTRAINT 3, 1988
Black-and-white video with no sound
(1 min, 16 sec)
Video still: Randolph Huff
© Matthew Barney
Courtesy of the artist and Gladstone Gallery
Courtesy Laurenz Foundation, Schaulager,
Basel; and The Museum of Modern Art,
New York, Richard S. Zeisler Bequest
and The Blanchette Hooker Rockefeller Fund

5. Matthew Barney
Photo © Ari Marcopoulos

6. Matthew Barney, *SECONDARY*, 2023
© Matthew Barney
Video still: Soren Nielsen
Courtesy of the artist, Gladstone Gallery,
Sadie Coles HQ, Regen Projects, and Galerie
Max Hetzler

7. Matthew Barney,
DRAWING RESTRAINT 2, 1988
Black-and-white video with no sound
(5 min, 01 sec)
Photograph: Michael Rees
© Matthew Barney
Courtesy of the artist and Gladstone Gallery
Courtesy Laurenz Foundation, Schaulager,
Basel; and The Museum of Modern Art,
New York, Richard S. Zeisler Bequest
and The Blanchette Hooker Rockefeller Fund



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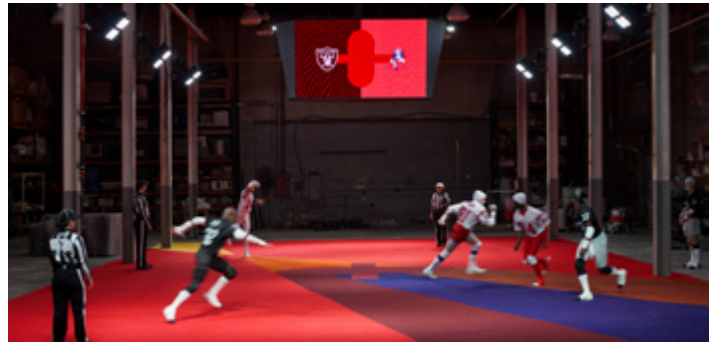
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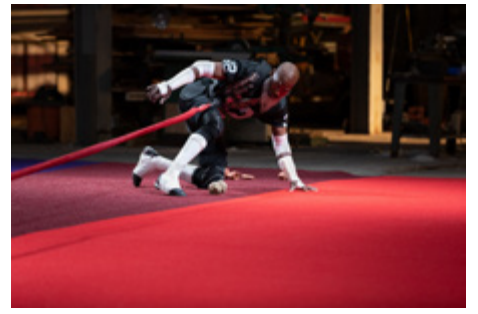
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16



17



NOMADIC NIGHTS & NIGHTS OF UNCERTAINTY

NOMADIC NIGHTS

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

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.

CONVERSATION + *IN SITU* CREATIONS

The Fondation Cartier invites Matthew Barney and four performers from *SECONDARY* to present *in situ* creations.

**JUNE 10
7 PM**

DISCUSSION

Matthew Barney
and David Thomson
movement director of
SECONDARY

+

DANCE EXPERIMENTAL MUSIC

Wally Cardona
with Jonathan Bepler
*A Plump Single-Color Bulb,
or a Dance*

**JUNE 17
7:30 PM**

BREAKDANCE

Raphael Xavier
Grid Iron Solo
+ Exceptional opening
of the exhibition

**JUNE 24
7:30 PM**

PERFORMANCE DANCE MUSIC

Shamar Watt
*BLACK GHOST WHITE
DOVE*

**JULY 8
7:30 PM
+ 9 PM**

DANCE VOICE

David Thomson
and Samita Sinha
*Giving water to the places
that were lost*



SPECIAL EVENT *THE CREMASTER CYCLE*

The Fondation Cartier joins forces with the Christine Cinéma Club, a legendary independent arthouse cinema in the heart of Saint-Germain-des-Prés, for an exceptional retrospective of *The Cremaster Cycle*, set of five films directed by Matthew Barney between 1994 and 2002.

**JUNE 29
2 PM – 11 PM** | **JUNE 30
11 AM – 8 PM**

4 rue Christine – 75006 Paris

Marathon screenings each day: full price €20 / reduced price €12

Matthew Barney, *CREMASTER 4*, 1994. Courtesy Gladstone Gallery, New York and Bruxelles. ©1994 Matthew Barney

CULTURAL MEDIATION

Connecting visitors of all backgrounds with contemporary artistic creation

At the heart of Jean Nouvel's iconic building, the Fondation Cartier's outreach staff creates a unique ongoing dialogue with visitors around contemporary artistic creation. These exchanges are enhanced by their diverse experiences, their enthusiasm, and extensive knowledge of the artists and subjects featured on the program. Their commitment and sensitivity allow visitors access to a singular experience centered around sharing and communicating.

For Matthew Barney's exhibition, *SECONDARY*, the cultural outreach program is expanding. The outreach staff will be present to help visitors discover Matthew Barney and his most recent video installation.

TOURS FOR THE GENERAL PUBLIC

INTRODUCTORY TOURS

An enlightening moment to learn about the artist's intentions with the exhibition's major works.

A regular event within the exhibition, Tuesday to Sunday at 12 pm, 2 pm, 4 pm and 6 pm, as well as 8 pm on Tuesdays. Free of charge, no booking required.

THE GRAND TOUR

An in-depth journey through the *SECONDARY* exhibition in the form of a guided tour by our outreach staff, to explore all of Matthew Barney's works.

- Tuesday to Sunday at 5 pm, Saturdays and Sundays at 1 pm
- Rate: €2 in addition to the exhibition ticket

OUT-OF-THE-ORDINARY TOURS

A different sort of look into Matthew Barney's universe with a series of special tours building thematic bridges between the exhibition, the field of ideas, and the creative disciplines.

- Tuesdays at 7 pm
- Rate: €2 in addition to the exhibition ticket

FRENCH SIGN LANGUAGE TOUR

A special out-of-the-ordinary tour is provided for deaf and hearing-impaired visitors.

- Tuesday June 25 and August 27 at 7 pm – duration: 90 minutes
- Free

ARCHITECTURE TOURS

An exploration of the Fondation Cartier through its history, spatial design, architecture, and more. The interplay of light and transparency in Jean Nouvel's building will be revealed, alongside the connections between interior and exterior, and the garden designed by artist Lothar Baumgarten.

- One Saturday per month at 11 am
- Rate: €2 in addition to the exhibition ticket

GUIDED TOURS

GUIDED MORNINGS

A special tour before official opening hours for a group exploration of the Matthew Barney's exhibition, *SECONDARY*.

- Wednesday, Thursday, and Friday mornings at 10 am – duration: 1h
- Rate: flat fee of €240 / €100 / €50

GROUP GUIDED TOURS

A group discovery of the exhibition *SECONDARY*, led by our guides. Limited to 25 people maximum, including those accompanying participants.

- Tuesday to Friday at 1 pm and 3 pm, Wednesday to Friday at 6 pm
- Rate: flat fee of €240 / €100 / €50

FAMILY AND YOUNG VISITOR ACTIVITIES

CHILDREN'S WORKSHOPS

A LINOCUT LOGO!

LINO PRINTING WORKSHOP

Guided by illustrator Marine Delvaux, little sports fans will learn about the linocut technique and design the symbol for their dream sport, to be used as the logo for an imaginary team!

- Saturday, June 15, 22, 29, from 2:30 pm to 4:30 pm
- For unaccompanied children aged 6 to 10
- Rate: €12

FAMILY TOURS

Interactive tours providing a unique moment for parents and children to share.

- Sundays at 2:30 pm – duration: 1h
- For families with children aged 5 to 10
- Price: €5 per child + adult admission ticket (€11 or €7)

STORYTELLING TOURS

Very young children are introduced to art and gently discover the shapes, colors, and materials of the works on display.

- Sundays at 4 pm – duration: 45 minutes
- For accompanied children aged 3 to 5
- Price: €5 per child + adult admission ticket (€11 or €7)



2024 PROGRAMMING

PARIS, FRANCE

OLGA DE AMARAL

OCTOBER 12, 2024 – MARCH 16, 2025

From October 12, 2024 to March 16, 2025, 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 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 in her studio, 2005. Photo © Diego Amaral

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. 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 Caucus 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.

SYDNEY, AUSTRALIA

The Biennale of Sydney, the Sydney Opera House, and the Fondation Cartier pour l'art contemporain launch a creative partnership to promote First Nations art.

SYDNEY OPERA HOUSE

BADU GILI

FROM DECEMBER 15, 2023

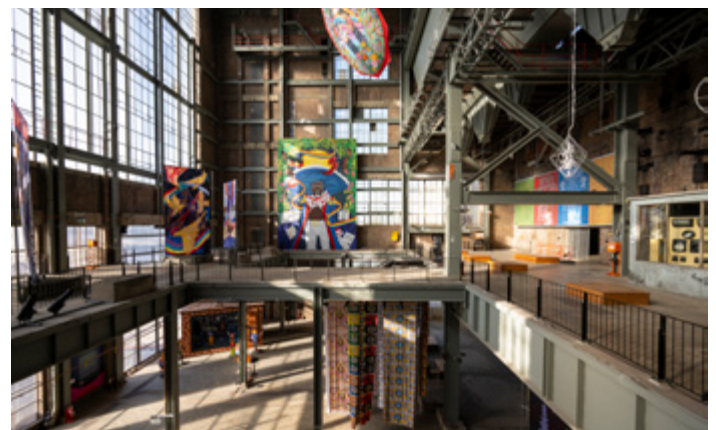
BIENNALE OF SYDNEY –

TEN THOUSANDS SUNS

MARCH 9 – JUNE 10, 2024

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 current edition of the Biennale of Sydney *Ten Thousand Suns* curated by Cosmin Costinaș 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 works. These artists include Cristina Flores Pescorán, Darrell Sibosado, Doreen Chapman, Dylan Mooney, Eric-Paul Riege, Freddy Mamani, Gail Mabo, John Pule, Kaylene Whiskey, Mangala Bai Maravi, Megan Cope, Orquídea Barrileteras, Yangamini and Nikau Hindin in collaboration with Ebonie Fifita-Laufilitoga-Maka, Hina Puamohala Kneubuhl, Hinatea Colombani, Kesaia Biuvanua, and Rongomai Grbic-Hoskins. They have worked closely with artist Tony Albert, the inaugural "Fondation Cartier pour l'art contemporain First Nations Curatorial Fellow," to realize their artworks.



White Bay Power Station, Biennale of Sydney, 2024. Photo © Mark Pokorny

2024 PROGRAMMING

In addition, a major collaboration with the Sydney Opera House, which sees 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*. Since December 2023, the powerful new projection commissioned by the Fondation Cartier pour l'art contemporain displays the works of two celebrated First Nations artists, Gail Maboo and Nikau Hindin, exploring the ancient practices of celestial navigation.

MILAN, ITALY TRIENNALE MILANO

**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 Alessandro Mendini's work (1931-2019), architect, designer, artist, and theorist who left a mark on the revolutions in thinking and customs 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.



Delfino Sisto Legnani – DSL Studio © Triennale

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.

PARTNERSHIP WITH THE WORLD AROUND

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.

The first program of this partnership, "In-Focus: Radical Repair," took place at Triennale Milano in September of 2023. The program presented lectures by Yasmeen Lari, Jeanne Gang, Lu Wenyu, Junya Ishigami, and Freddi Mamani.

Earlier this month, The World Around's Annual Summit took place at the Solomon R. Guggenheim Museum in New York. A panel, presented and co-curated with the Fondation Cartier, focused on the topic of landscape. Panelists included Professor Kongjian Yu, Principal Designer of Turenscape; Joe Christa Giraso of MASS Design Group; and Lisa Switkin, Senior Principal at Field Operations.

The two institutions will collaborate on a third co-curated public program in Shanghai this fall.

MEDIA 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 *M le Magazine* is delighted to be associated with the Fondation Cartier on the occasion of Matthew Barney's exhibition and to share with their audience their enthusiasm for this event.

For more info: lemonde.fr



Since 1981, Nova has been revealing the hidden treasures of musical production to its listeners. Free, curious, and creative, Nova embraces many emerging musical trends, from world music to electronic and hip-hop. As a prescriber, we support new talents by opening up our airwaves and the stages of our live events.

Find out more: nova.fr



Têlérâma is proud to be associated with Matthew Barney's exhibition at the Fondation Cartier, a unique setting for contemporary art in Paris, a space for creation, exhibitions and encounters.

A magazine, whose mission—and ever renewed desire—is to provide access to and share all cultures, cannot ignore the eclectic and explosive plastic arts that attract increasing numbers of art lovers and curious enthusiasts. Every week, it invites its readers to follow the best exhibitions and museums to explore, in its pages, its Parisian supplement *Sortir Grand Paris*, and at any time, on its website, app, and social networks... Naturally therefore, it would be unthinkable for *Têlérâma* not to be involved in Fondation Cartier's Matthew Barney exhibition.

For more info: Telera.ma.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 *SECONDARY*.

For more info: troiscouleurs.fr

Les Inrockuptibles

Since 1986, *Les Inrockuptibles* have distinguished themselves by their editorial rigor, their singularity of opinion and their spirit of independence. They have established themselves as one of the benchmark media in the cultural field. As pioneers and influencers, they share their discoveries with impertinence and support artistic creation. A loyal partner of the Fondation Cartier pour l'art contemporain, *Les Inrocks* are proud to be associated with Matthew Barney's exhibition at the Fondation Cartier pour l'art contemporain.

Find out more: lesinrocks.com

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's 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 €10
(under 26)

NOMADIC NIGHTS & NIGHTS OF UNCERTAINTY

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

- Full price €11
- Reduced price* €7

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