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No Fear, No Shame, No Confusion.

Liz Magor with
Jean Marie Appriou, Andrea Büttner
and Laure Prouvost.

12 October 2013

— 2 February 2014.

Opening 11 October 2013.

Triangle France is pleased to announce the first European solo exhibition by Canadian artist Liz Magor. Gathering a rigorous selection of her works from the past 20 years as well as new works, *No Fear, No Shame, No Confusion* is an unprecedented presentation of Liz Magor's work in Europe since her participation in documenta 8 in Kassel (1987). This solo exhibition opens towards a specific reading of her work through a dialogue with artists sharing a similar sensibility, interests, or processes. Three artists were commissioned new works and invited to present their practice in dialogue with hers: Jean-Marie Appriou, Laure Prouvost and Andrea Büttner, whose woodcut from 2006: *No Fear, No Shame, No Confusion* gives the exhibition its title.

Since the mid-1970s, Liz Magor has contributed a vast body of work across sculpture and photography exploring with measure and subtlety the layers of information shaping what is apparent in objects and people, how they reveal themselves, claim to be, or pretend. From her early 'machines' that automatically processed mundane materials and produced sculptural forms, to her photographic series documenting historical reenactment groups in the early 1990s, she has sought to reveal how meaning can be concealed and generated, released and reproduced. Often referencing domestic environments, as well as exploiting

the belief that nature is the ideal or authentic refuge, Liz Magor questions the desire and sometimes compulsion for emotional and physical comfort, and the fragility of the human body and identity. The works gathered in this exhibition, some of which have been created especially for the occasion, are shown together for the first time and constitute a precise selection of sculptures from the past twenty years. Amongst them, her famous *One Bedroom Apartment* (1996), her ambiguous cast objects from the past decade, and her latest works on textile using found blankets, which through alterations, she has bestowed with attributes releasing parts of their history and temperament. Re-using, duplicating and transforming objects coming from a daily life that is already done consuming them, Liz Magor addresses their status and inconsistency, and reveals their anxiety.

If anxiety and confusion are recurrent emotions addressed by Liz Magor's work, feelings of shame and embarrassment are at the core of the conceptual and formal work Andrea Büttner has developed for the past ten years. Ranging from traditional media like woodcuts to video and performance. Her work is concerned with systems of judgment, values and vulnerability. She sees shame as a productive emotion, politically valuable as a heuristic feeling: a feeling reflecting on cultural conventions regarding what we are supposed to show or hide. For the past three years, she has been developing a body of works focusing on a sisterhood of nuns who manage an arcade in a small amusement park in Ostia, near Rome. Shown for the first time in 2012 for DOCUMENTA (13), the video *Little Sisters: Lunapark Ostia* (2012) is at the center of Andrea Büttner's proposition for this exhibition. She created a new projection display for the video, entirely made in blue fabric manufactured for work uniforms. The shape evokes as much a tent from a temporary market tent as the iconography of the Virgin of Mercy, typically showing a group of people sheltering for protection under the outspread cloak of the Virgin Mary. The heavy materiality of the fabric and two different shades of blue bring together a socio-historical context with an art-historical discourse on the use and symbol of colors. Alongside with this proposition, *Fallen Lassen* (2010) is a conceptual work based on instructions for gestures

CARTÆL

TRIANGLE FRANCE

—

performed during the installation of the exhibition. Each of these gestures consists in letting something fall down expressing an affirmative attitude to falling.

References to folklore, beliefs systems, and the use of traditional technics are a recurrent element of young French artist Jean-Marie Appriou. Using outmoded techniques like stone cutting, woodcarving, ceramic, metal casts and fur tanning, Jean-Marie explores the myths surrounding the figure of the artist and in which figures can appear from raw matter. Though grounded in tradition, Jean-Marie Appriou does not operate in the craftsman way of respect towards it. His way of approaching the process is the one of an adolescent teaching himself how to make something DIY in his parent's backyard while being on acid.

This experimental approach, creating objects and stories where everything seems possible to the point of a complete loss of markers is probably present in the strongest manner in the work of Laure Prouvost. For this exhibition, she created an immersive video installation, which comes as the latest episode narrating the lives of her fictional grand father, a conceptual artist who supposedly disappeared while performing his last grand work consisting of digging a tunnel to Africa from the middle of his living room. After creating the Grand Father's living room at Tate Britain earlier this year (*Wantee*, 2013), Laure Prouvost is now concentrating on the sorrow and dreams of the Grand Mother, *Grandma's Dream* work for which with *Wantee* she is winner of the prestigious Turner Prize.

Images, sounds, objects, misspellings and successive translations seem to auto-generate a narration which leads us to look at our surrounding in a way where what we see might not be what it seems.

2013 Mécènes du Sud's laureate

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No Fear, No Shame, No Confusion, Exhibition View © Photo Aurélien Mole



One Bedroom apartment, Liz Magor 1996. Exhibition View *No Fear, No Shame, No Confusion*, © Photo Aurélien Mole

CARTÆL

TRIANGLEÆ FRANCEÆ

—

Liz Magor

Born in 1948 in Canada, lives and works in Vancouver, Canada.



Liz Magor, *Iweed (neck)*, 2008, gypse polymérisé, 41 x 42 x 14 cm, Courtesy Catriona Jeffries, Vancouver (CA), Exhibition View *No Fear, No Shame, No Confusion* © Photo Aurélien Mole

Liz Magor (b. 1948, Canada) lives and works in Vancouver, Canada. Practicing for over 40 years, Magor has had numerous solo exhibitions including *The Mouth* and other storage facilities, Henry Art Gallery, Seattle; Simon Fraser University Gallery, Vancouver (2008); *The Power Plant* (2003); *Deep Woods*, Art Gallery of York University, Toronto (2000); *stores*, Contemporary Art Gallery, Vancouver (2000); *Mendel Art Gallery*, Saskatoon; *Winnipeg Art Gallery*; *Musée d'art contemporain de Montréal* (1987); *Art Gallery of Ontario*, Toronto (1986); *Production/Reproduction*, Vancouver Art Gallery (1980); *The Art Gallery of Greater Victoria*, BC (1977). A selection of group exhibitions include *Zoo*, *Musée d'art contemporain de Montreal* (2012); *Baja to Vancouver*, Seattle Art Museum, Seattle; *Wattis Institute*, San Francisco; *Vancouver Art Gallery*; *Museum of Contemporary Art*, San Diego (2003); *Elusive Paradise*, National Gallery of Canada, Ottawa (2001); *Notion of Conflict: A Selection of Contemporary Canadian Art*, Stedelijk Museum, Amsterdam (1995); *More than one Photography*, Museum of Modern Art, New York (1992); *Places with a Past: Site Specific Art in Charleston*, Spoleto Festival, Charleston, South Carolina (1991); *Meeting Place: Robert Gober, Liz Magor, Juan Muñoz, Nickle Arts Museum*, Calgary; *Vancouver Art Gallery* (1990); *Camera Lucida*, Walter Phillips Gallery, Banff (1989). Magor exhibited at *documenta 8*, Kassel, Germany (1987); and represented Canada at the *Venice Biennale* (1984). Numerous monographs have been published on her work from the late 1970s to the present.

She recently had a solo exhibition "*I is being This*", at Catriona Jeffries Gallery in Vancouver (2012) and her work was included in the 2013 California-Pacific Triennial curated by Dan Cameron.

Jean-Marie Appriou

Born in 1986 in France, lives and works in Paris.



Jean Marie Appriou, *Digital sandwich* 2013, Briques émaillées, aluminium, bois Dimensions variables. Courtesy de l'artiste. Exhibition View *No Fear, No Shame, No Confusion* © Photo Aurélien Mole

Jean-Marie Appriou (b. 1986, France) lives and works in Paris, France

Jean-Marie Appriou graduated from l'école régionale des Beaux-Arts in Rennes in 2010. Since then, he has shown his work at Salon de Montrouge, Paris, Palais de Tokyo, Paris; galerie White Projects, Paris, Le Commissariat, Paris; galerie Sémiouse, and la Cité Internationale des Arts, Paris. He recently had his first two solo exhibitions in Piacé-le-Radioux and in La Vitrine at Galerie Air de Paris. Following the exhibition with Triangle France, he will show his work in a solo exhibition in galerie Edouard-Manet, Gennevilliers.

CARTÆL

TRIANGLEÆ FRANCEÆ

Andrea Büttner

Born in 1972 in Germany, lives and works in London and Frankfurt.



Andrea Büttner, *Tent (Two colours)* et *Tent (Marquee)* 2012 Courtesy Hollybush Garden Gallery, Londres. Exhibition View *No Fear, No Shame, No Confusion*. © photo Aurélien Mole

Andrea Büttner (b. 1972, Stuttgart) lives and works in London and Frankfurt. Recent solo exhibitions include Milton Keynes Gallery, UK (2013); Museum für Moderne Kunst, Zollamt, Frankfurt (2013); International Project Space, Birmingham (2012); Moos/Moss, Hollybush Gardens, London (2012); *The Poverty of Riches*, Collezione Maramotti, Reggio Emilia, Italy (2011); *Three New Works*, Artpace, San Antonio, Texas (2011); *The Poverty of Riches*, Whitechapel Gallery, London (2011); Croy Nielsen, Berlin (2009); *Nought to Sixty – Andrea Büttner*, Institute of Contemporary Arts, London, UK (2008); *It's so wonderful to be a woman and an artist in the 21st century*, Crystal Palace, Stockholm (2008); Hollybush Gardens, London (2008); *On the spot #1 – Andrea Büttner*, Badischer Kunstverein, Karlsruhe (2007). Recent group exhibitions include dOCUMENTA (13), Kassel, Germany and Kabul, Afghanistan (2012); *Soundworks*, Institute of Contemporary Arts, London (2012); Brannon, Büttner, Kierulf, Kierulf, Kilpper, Bergen Kunsthall, Bergen (2012); *Reversibility*, Peep-Hole, Milan (2012); *If It's Part Broke, Half Fix It*, Contemporary Art Centre (CAC), Vilnius (2011); *Qui admirez-vous?*, La Box, Bourges (2011); *An Affirmative Attitude*, Hollybush Gardens, London (2010); *There is Always a Cup of Sea to Sail in*, 29th Sao Paulo Biennale (2010); *Unto This Last*, Raven Row (2010); *Les compétences invisibles 1/3*, Maison Populaire, Centre d'art Mira Phalaina, Montreuil (2010); *The young people visiting our ruins see nothing but a style*, GAM Galleria Civica D'Arte Moderna e Contemporanea, Turin (2009). A major monograph on her work was published by Koenig Books this April.

Laure Prouvost

Born in 1978 in France, lives and works in London, UK.



Laure Prouvost, *Grandma's Dream* 2013, Exhibition View *No Fear, No Shame, No Confusion*, Co-production FNAGP. Courtesy The artist & MOTINTERNATIONAL Londres & Bruxelles. © Photo Aurélien Mole

Laure Prouvost finished her studies in 2010 at Goldsmiths College, in London. Her work which takes form in videos and installations, develops universes which are both harrowing and humoristic. She is currently exhibiting her work in a solo show at the Whitechapel Gallery in London, GB and is presenting a new piece at Tate Britain, following a commission from the museum within the framework of the retrospective of solo shows that she has had : *Laure Prouvost, Treasurer's House* (York, GB); *The Wanderer (Betty Drunk)* (Art Exchange, Colchester, GB); *It Heat Hit* (Black Box Gallery, GB); *Vox Populi* (Philadelphia, US). Her work has been presented at *Frieze Projects* (Frieze Art Fair, London, 2011). She has also had solo exhibitions at IPS, Birmingham, GB (2012); *Time Machine, Bookworks* (Spike Island, Bristol), *before, before, before it was, the title sequence, spinning before next, a squid* (MOT International, London). In 2011, Laure Prouvost was awarded a prize by the Film London Artists' Moving Image Network (FLAMIN). The previous year Prouvost received the 56th Oberhausen Short Film Principal Prize and presented *Art Now Lightbox: Laure Prouvost: It, Heat, Hit* at the Tate Britain. In 2009, she received the East International Prize and in 2012 the Prix Max Mara in front of Spartacus Chetwynd, Christina Mackie, Avis Newman and Emily Wardill.

Laure Prouvost is winner for the 2013 Turner Prize.

CARTEL

TRIANGLE FRANCE

/ About Triangle France

Triangle France is a non-profit contemporary arts organization, based at “La Friche la Belle de Mai”, a former tobacco factory located in the city center of Marseille. Triangle France aims to promote the emerging international art scene through a challenging and experimental program of artist’s residencies, exhibitions, events, new commissions, and publications. Triangle France supports the production and presentation of new forms of artistic activity and aims to create dynamic relationships between art, artists, and audiences both locally and internationally. Since its founding in 1995, Triangle France has established itself as one of France’s most innovative organizations supporting artists at a formative point in their career. Triangle France supports emerging artists as well as artists that are under-represented in France by collaborating with them in the development, production and presentation of important new projects that enable them to take new steps in their careers.

It also enables young French artists to participate in residencies abroad within its partner organizations. Among those previously resident at Triangle are : Simon Starling (1997), Virginie Barré (1998), Jim Lambie (1998), Pierre Malphettes (1998), Bruno Peinado (1998), Damien Mazière (2002), Lili Reynaud Dewar (2006), Clément Rodzielski (2007), Kara Uzelman (2009), Emmanuelle Lainé (2009), Tim Braden (2009), Dominique Hurt (2011), Jean Alain Corre (2013).

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About Le Cartel

Triangle France is one of the six members of Le Cartel, a federation of visual arts non-profit based in La Friche la Belle de Mai (with ART-O-RAMA, Asterides, Documents d’artistes, Le Dernier Cri and Sextant & Plus). This exhibition is part of *New Orders*, an eight months long program collaboratively conceived by Le Cartel for La Friche la Belle de Mai.

CARTEL

TRIANGLE FRANCE

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Production :

Le Cartel, a federation of six visual art organizations :

Astérides, le Dernier Cri, Documents d'artistes, Group/ART-O-RAMA, Sextant et plus, and Triangle France.

Co-production :

Marseille-Provence 2013 and La Friche belle de mai

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Open from Tuesday to Sunday 1pm to 7pm

Late night opening on Friday until 10pm

Tickets

6 € full price · 3 € reduced price

Reservations and Guided tours

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