

villa

**iconographic season
2014/15**

press release

**from 25th june
to 20th september 2015**

du

guided visits

**3/07 at 12:15 am,
28/07 à 6:30pm, 25/08 at 4pm
and 11/09 at 12:15 am**

parc

contemporary art center

parc montessuit,

12 rue de genève 74100 annemasse, france

+33(0) 450 388 461, www.villaduparc.org

open from tue. to sat. / 2 to 6:30pm

Constellating Images

**Aurélien Froment, Ryan Gander,
Luis Jacob, Alexandra Leykauf,
Benoit Maire,
Jonathan Monk, Sara VanDerBeek**

**Daniel Gustav Cramer &
Haris Epaminonda,
*The Infinite Library***

**Christophe Daviet-Thery
Unpacking my Library,
*(re)composition***

**Pierre Leguillon,
*La Promesse de l'écran,
franchise à la carte***

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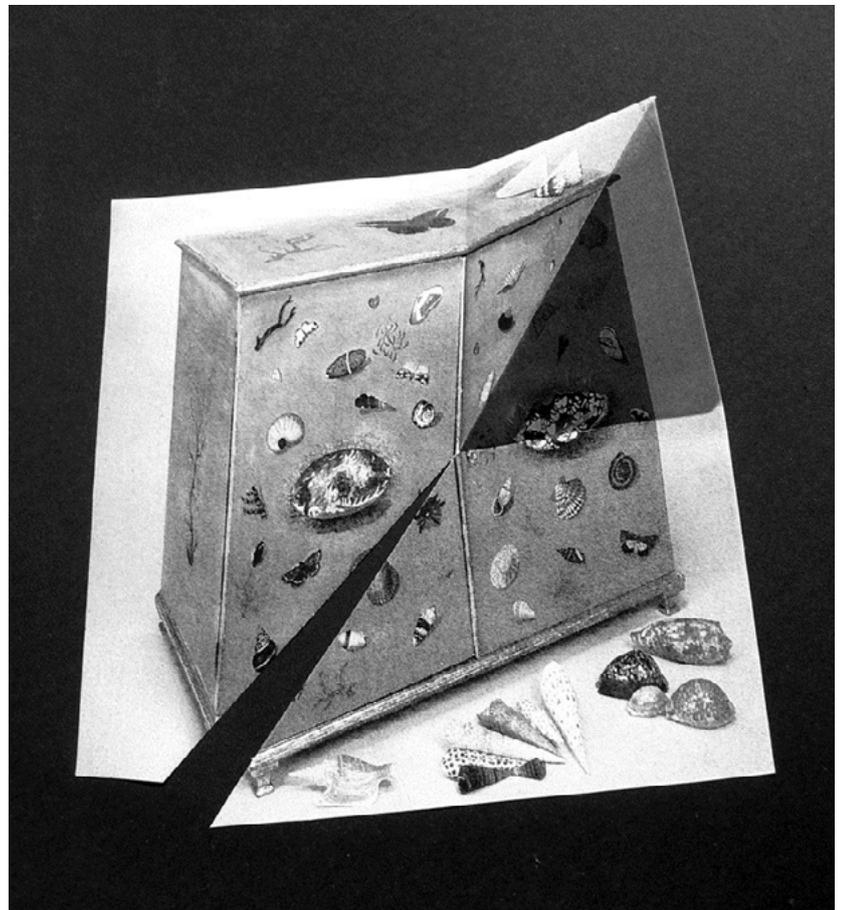
Exhibitions du 25/06 au 20/09 2015

“These constellations are all false, but deliciously false! They have grouped together totally foreign stars in a single figure. Between real points, that is between stars that are isolated like diamond solitaires, the dream of constellations has drawn imaginary lines.” Gaston Bachelard, *Air and Dreams*

worthless, although it does enable one to identify with greater ease certain stars from among millions of others. The system is particularly suited to describing those iconographic practices that both bring together by novel routes images that are quite remote at times, and make it possible to renew our perception of and interest in each one of them while offering an alternative to the usual modes for classifying things.

After collage, the archive, and appropriation, the Villa du Parc is devoting its summer exhibition to art practices that arrange images in constellations, images that are of different natures, provenances and periods. Appearing on the art scene in the first decade of this century, these practices are contemporaneous with the development of the internet, which has made an exponential access to images and a dehierarchized navigation possible thanks to search engines that reference and classify large bodies of information through keywords. And while similarities between the technological tool (used daily) and artmaking can be seen, the choice of images in these works springs from a sensitive, differentiating selection and approach. The artists situate certain images within a multitude of signs and work to lend meaning and form to their particular grouping. Thus, from the continuous flow of images they strive to transpose, use, redefine, and extract plastic, material, and often tangible forms that are specific to contemporary art (paintings, video, installation, etc.).

In astronomy, the constellation is a figure or shape that is scientifically



Alexandra Leykauf, « Muschelkästchen », 60 cm x 65 cm, silkscreen on aluminium, 2012 courtesy the artist

The constellation acts then like a way to teach the eye and play with images. It stresses visual recognition and memorization, and plays off the hidden meanings of the image and its material or historical features. It allows us to bring together two apparently foreign images by using a third.

The show presents works by artists who favor ways of working that are dynamic and varied thanks to associations of images.

In his “Albums” (2000 to the present; a thirteenth has been created for the current show), Luis Jacob brings together images that link up linearly, creating a language of the image with its own playful connections which suggest rhyme, tonality, and cat-in-the-hat-hats-off-to-her-heard-on-the-fly word chains. Games and memorization strategies are central to several works by Aurélien Froment, including “La Table de rappel” (Memory Table), a piece that is meant to be played and features 96 cards that work like a memory game, except that every card displays a different image and pairs can only be formed by an association that has to be dreamed up between two different images. In her early work, Sara VanderBeek made use of images collected in temporary assemblages which she would then photograph before putting the images back in play by arranging them in other configurations. Her current work, more abstract and pared down, retains a trace of those associations

of images from different cultures and artistic traditions. Taking as his starting point “Loose Associations,” lectures that were constructed around digressions and the loose associations suggested by the title between scientific, historical and biographical discourses, Ryan Gander has produced a series of paintings called “Associative Templates,” in which the images we expect are fragmentary, missing, or shifted around. Alexandra Leykauf displays a hybrid interest in reproduction and architecture, and in her artwork she dreams up spaces that are common to both. In particular she has created a series of relief works on aluminum from old images that were themselves done according to optical rules and perspective adapted for the flat image. For several years now the irreverent conceptual artist and appropriationist Jonathan Monk has been sending postcards of works of art to his gallery; the resulting collection of images acts like the negative of a portrait of both the artist and the artworks that interest him and form the raw materials of his output. Finally, Benoit Maire situates his work within a hybrid approach somewhere between philosophy and art. He has recently begun developing his “conjunctions,” object-images that function like a wealth of relays for thinking and the development of ideas.

**Curators of the season :
Garance Chabert / Aurélien Mole**

The villa du parc is supported by the city of annemasse, the rhône-alpes region, the direction of cultural affairs and the département of haute-savoie, and the ministry of culture and communications/drac rhône-alpes. The villa is also a member of the association française de développement des centres d'art/dca, the réseau d'échange départemental pour l'art contemporain, and the réseau genève-art-contemporain/gac. «Constellating images» has the support of Frac Ile de France, paris, Lisson Gallery and Saatchi Gallery, London.

**villa du parc
centre d'art contemporain
parc montessuit,
12 rue de genève 74100 annemasse
+33(0) 450 388 461, www.villaduparc.org
ouvert du mardi au samedi de 14h à 18h30**

Daniel Gustav Cramer et Haris Epaminonda, *The Infinite Library*

“The Infinite Library” is a long-term project (dating from 2007 and running to the present) jointly realized by the Berlin artists Haris Epaminonda and Daniel Gustav Cramer. Starting with existing publications dating notably from the 1950s and ‘60s, the artists create new volumes by borrowing pages from different works and arranging them by associations of ideas, forms and materials. As readers do when making their own annotations, for instance, the two artists also occasionally work directly in books by adding various forms. In the exhibition space, this archive becomes an installation in which each volume is seen as independent and displayed in a specific arrangement that has been thought out in terms of its own particularities and production process. Created according to empirical, poetic and occasionally random criteria, Haris Epaminonda and Daniel Gustav Cramer’s “infinite library” questions the plasticity of the printed book as an art material and the innumerable possibilities of appropriating them, renewing our view of them, and imaging the library as a space and combination of all possible arrangements.



**Daniel Gustav Cramer et Haris Epaminonda,
«The Infinite Library», book #29, 2007-ongoing
courtesy the artists**

“Je déballe ma bibliothèque” (Unpacking my Library), a knowing echo of Walter Benjamin’s essay of the same title, is a work of art that takes shape around the library as a place for meeting, interacting, and confronting all knowledge.

Articulated around the library, this project is indeed a literary one in many ways. By its title, which is borrowed from Walter Benjamin. By its mobility, which recalls Herr Doktor Peter Kien of Elias Canetti’s *Auto-da-fé*, who would always carry a portion of his library with him. And finally by its very nature, the library inevitably evoking the name of Jorge-Luis Borges, who said, “I have always imagined Paradise will be a kind of library.”

Because Daviet-Thery’s library is called to move around and hence to be reactivated, the contents vary in fact. They grow in accordance with the library’s wanderings and the context of its next appearance.

For this new unpacking at the Villa du Parc, it was decided that the library should echo the program developed this year in exhibitions like “Appropriationism (from the periphery),” Joe Scanlan (Classicism), “Appropriationism (against and with),” and “De-colages,” whose point of convergence might be the idea of recomposing one’s own language from a different formal/visual and/or intellectual vocabulary and thus creating art.

**Unpacking my Library,
(re)composition
an artwork by
Christophe Daviet-Thery**

Pierre Leguillon, *La Promesse de l'écran,* franchise à la carte

Pierre Leguillon, "The Promise of the screen, an à la carte franchise"
Running to September 2015
7€ per evening screening, 5€ reduced admission, reservation required:
Choose among the program offerings,
Set the date, Form an audience!

Created by Pierre Leguillon, "La Promesse de l'écran" (The Promise of the Screen) is a mobile installation that is as much the screening of a film as a performance. Starting with a preliminary definition — a 4/3 screen opening on a 16/9 bar — the project has been adapted to different forms since 2007 and experienced in a wide range of venues, making it possible to replay over and over the screening situation and its convivial collective character in a specific here and now.

"La Promesse de l'écran, an à la carte franchise," has been set up at the Villa du Parc for a year, giving one and all the opportunity to schedule a screening from the catalogue of Promises produced by Leguillon and bring together the audience that will take part in the event. Screenings can be devoted to typical aspects of the cinema, including credits, posters, recurring motifs, etc., or to ways of viewing film history through the representation of another medium, whether poetry, architecture, photography, or other.

Born in Nogent-sur-Marne (France), in 1969, lives and works in Brussels. His works, performances, and projections have been the subject of many monographic presentations, notably at Raven Row (London, 2011), Mamco (Geneva, Switzerland, 2010), Moderna Museet (Malmö, Sweden, 2010), the Musée du Louvre (Paris, 2009), and



Pierre Leguillon, "La Promesse de l'écran,"
un dessin à l'aveugle by Diogo Pimentão,
posters by Clovis Duran
view of exhibition, villa du parc-imf, 2014

Artists Space (New York, 2009). Recently, the artist presented two installations at the Carnegie International, held in Pittsburgh in 2013: *A Vivarium for George E. Ohr and Dubuffet Typographer* the latter being accompanied by a book published by (SIC) in Brussels. A laureate of the Villa Médicis in 2003, Leguillon teaches at HEAD (Haute Ecole d'Art et de Design) in Geneva.