

# Le musée d'art contemporain de Bordeaux

Histoire  
de l'art cherche  
personnages...

20 June 2019 –  
02 February 2020

histoire de l'art  
cherche personnages...



le monde est devenu un peu plus réel

n'attendez pas demain pour entrer dans l'histoire

## Histoire de l'art cherche personnages...

As part of the cultural season *Liberté ! Bordeaux 2019*, the CAPC musée d'art contemporain de Bordeaux has partnered with the Cité internationale de la bande dessinée et de l'image in Angoulême and the Fondation Gandur pour l'Art, Genève to present an extensive group exhibition based on their respective collections.

Major works from the Fondation Gandur pour l'Art forming part of the Narrative Figuration movement (paintings from the 1960s by Gilles Aillaud, Erró, Gérard Fromanger and Jacques Monory) are shown alongside original artwork (plates, graphic novels, installations) by contemporary comic-book authors, scriptwriters and artists, as well as selected works from the CAPC's own collection. The works on display have been assembled into a thematic journey based on an original exhibition design that borrows its formal vocabulary from Martin Vaughn-James's visual novel *The Cage*.

Entitled *Histoire de l'art cherche personnages...* [History of Art Seeks Protagonists], the exhibition gathers over one hundred works focusing on the representation of the human figure and the individual's existence in its struggle with the environment, with history and with others.

The first part of the exhibition is dedicated to formal explorations of human representation and existence. Between absence, disappearance, becoming-animal, incompleteness and proliferation, the artists' quest essentially revolves around the human figure.

The second, more narrative, chapter of the exhibition is in search of meaning, or rather, of what 'makes sense' for humans. How do they consider their (material, moral, social) existence, how do they manage their relationships to others or themselves (their 'inner demons')? And how does the individual's story, or history with a small 'h', fit in the grand narrative?

Among other things, this joint exhibition project aims to chart the main developments and achievements in the figurative arts since the end of the 1960s. To what extent have artists reconsidered the question of narrative or social and political critique? How do they manage to root their work in reality, this 'precious movement of life', as the art critic Gérald Gassiot-Talabot called it, which has undergone profound social, economic, geopolitical and technological changes?

## **With:**

Absalon, Valerio Adami, Gilles Aillaud, Leonor Antunes, Eduardo Arroyo, David B., Christian Babou, Pierre Buraglio, Charles Burns, Cham, Pascal Convert, Hervé Di Rosa, Noël Dolla, Philippe Dupuy, Equipo Crónica, Equipo Realidad, Erró, Richard Fauquet, Chohreh Feyzjdjou, André Franquin, Gérard Fromanger, Jochen Gerner, Claude Gilli, Marcel Gotlieb, Emmanuel Guibert, Keith Haring, Noritoshi Hirakawa, On Kawara, Patrice Killoffer, Peter Klasen, les ready-made appartiennent à tout le monde®, Suehiro Maruo, Marc-Antoine Mathieu, Mario Merz, Pierre Molinier, Jacques Monory, Chantal Montellier, Bernard Pagès, Bernard Rancillac, Ruppert & Mulot, Claude Rutault, Joe Sacco, Johanna Schipper, Antonio Seguí, Richard Serra, Joann Sfar, Pierre Soulages, Art Spiegelman, Benjamin Swaim, Lewis Trondheim, Johannes Van der Beek, Martin Vaughn-James, Claude Viallat, Chris Ware, Willem, Winshluss, Raphaël Zarka

The commentary and drawings (in French) in this booklet are by Philippe Dupuy, with the complicity of Rémy Sellier. Individual information on each of the works can be found on pages 36-65. A full map of the rooms is also included at the end of this publication.

## **Exhibition credits**

Curators: Alice Motard with Anne Cadenet and François Poisay (CAPC musée d'art contemporain de Bordeaux) ; Anne Hélène Hoog (Cité internationale de la bande dessinée et de l'image, Angoulême); Yan Schubert (Fondation Gandur pour l'Art, Genève).

Exhibition Design: Éric Troussicot, assisted by Coline Clavelloux (Sils Maria architecture)

Conservation and design of the hanging of the graphic works: Rebeca Zea assisted by Emma Barada and Olivia Bayle

Film programme of the Cinéma: Thomas Bernard for La Véranda

Exhibition co-organised with the Cité internationale de la bande dessinée et de l'image, Angoulême and the Fondation Gandur pour l'Art, Genève.



FONDATION  
GANDUR  
POUR L'ART

la **cité** internationale  
de la bande dessinée  
et de l'image



## FERRÈRE GALLERY

### 1. Intrigue

An advertising poster, a figurative painting, telegrams... three works that have nothing in common: neither their creator, nor their stance, nor their affiliation with a movement in art history. However, each constructs its own plot.

The *Histoire de l'art cherche personnages...* exhibition focuses on a new paradigm, aiming to explore the ways in which the figure has been represented in the history of art: through painting, sculpture, comics, photography, video, and installation.

In September 1988, an agency opened at the Claire Burrus Gallery in Paris, proposing an original commercial paradigm. The agency les ready-made appartiennent à tout le monde® [readymades belong to everyone®], decreed that any buyer of a piece would become its signatory – and therefore its author. The formula taken from the work *Publicité, Publicité* examines the mechanisms underlying the exhibition and legitimization of works.

The artist behind this premise, Philippe Thomas, invites collectors or museums to become part of the story. Casting off his creator persona, he analyses and destabilises the organisation of the art world (its indexing, its exchanges etc.). Here, the search for the figure of the creator employs clues slipped into the body of the text or image. For conceptual artist On Kawara, the work is a sign of life connecting time and space. The *I am still alive* telegrams addressed to people in the art world as part of his private correspondence, are literally fragments of life reduced to its simplest expression. Meanwhile, Gilles Aillaud's painting *La Table d'entomologiste*, in which the elevated perspective creates distance from the tools of scientific observation (or indeed, those of the cartoonist), crystallises the absence of spectacle, and suggests an empty space where the story without characters is yet to be written.

## 2. Silhouettes

Marks, imprints, silhouettes: although the human presence is evoked through absence in Pascal Convert's wing chair, or reduced to figures by Gérard Fromanger, there is a clear interrogation about individuals and their environments in these works. Via a piece of furniture or an urban space, these two artists display different ways of reflecting about humans and their place in society: traces of a missing person by Convert, whose wing chair reveals only the hollow where his father sat; or a total absence of individuality personified by Fromanger's uniformly red pedestrians. The father's absence seems more palpable than the presence of the human silhouettes. Reduced to a pure surface in an urban environment, Fromanger's characters seem to have lost all individuality and humanity.

Silhouettes also feature in the work of Richard Fauguet, allowing the artist to ask questions about the world around him by proposing a new reading of key figures in art history. By drawing on the art world for his references and working on them with simple, familiar materials such as Vénilia® adhesive film, Fauguet blurs the lines between master artists and popular culture. While Convert considers man's relationship to his history and Fromanger examines consumer society, Fauguet focuses on the collective imagination and frequently uses animals as a counterpoint to humans.

### 3. Animaux philosophes

In the eyes of many writers and artists, animals are more than just rough drafts of humans in the history of evolution. They embody humans in their most unique capacity: thought. Artists have often used animals to make indirect observations about society. In comics and the visual arts, artists often use animals to explore the relationships between nature and culture. A zoomorphic figure, such as Lewis Trondheim's rabbit McConey, is a way of observing the theatre of the world. Gotlib's melancholic basset hound Gai-Luron, Joann Sfar's witty rabbit's cat, or Chantal Montellier's more sceptical feline, as well as André Franquin's courageous Marsupilami, are all indirect and humorous ways of tackling the questions of the human condition. In *Raw*, Art Spiegelman published the first chapters of *Maus*, a tormented tale of the Holocaust, in which the despotic and unfeeling figure of the cat embodies the Nazi executioners who hunt down and exterminate the Jews embodied by mice. The archaic reptilian forms created by the artists Gilles Aillaud and Mario Merz evoke the paradox of nature enclosed in the technical modernity of the world.

### 4. Attente

For many artists, art can only fulfil its purpose and take on its full meaning through audience participation. Viewers must therefore be encouraged to think about their way of seeing. Expectation is therefore a central idea in the work: the artist has expectations, the subject has expectations, the audience has expectations... Keith Haring thought that an artistic project must belong to the public space from its inception, to spread culture as widely as possible. This is why the drawings presented here encourage the beholder to complete them. In the works of Gilles Aillaud, it is more the paradoxical image of the caged animal, robbed of any natural quality (its freedom, its environment, and its movement) that must incite the audience to think about the powerlessness and alienation to which they subject animals, nature, and even themselves. While the animal has lost its freedom, the spectator expects the zoo to entertain them. Therefore, this expectation is imposed on both prisoner and jailer.

## 5. La cage

The space is shared by seven artists: Gilles Aillaud, Leonor Antunes, Christian Babou, Claude Gilli, Bernard Pagès, Martin Vaughn-James, and Claude Viallat. Different media; different materials: works that divide a space, whether displayed on the walls or the floor.

However, they represent the same recognisable form: grilles, mesh, cages, interlacing. This language is used by each of the artists as something that reveals or is revealed. Each of them transforms this shared element according to their own principles. Aillaud's openwork wall that imprisons the animals, depriving them of their freedom; Babou's social setting and code of propriety governing boundaries and possession; a constant plastic or formal element in Gilli or Viallat; the tension and friction of materials in Pagès; Leonor Antunes's aerial suspension; and Vaughn-James' metaphor for a story and the human condition. How can we understand or escape these cages and bars?

We are in our own enclosure, that which surrounds and defines a space, a form, and our awareness of this form. It is not an impassable wall. It is not really closed. The mesh, interlaced iron wire (barbed or straight) allows us to see the other side of the scene. Do we need to look through the form? What separates us from the work is this invisible boundary that we must cross.

So which side of the bars are we on? The animal in the zoo, deprived of its freedom, the painting confined within the boundaries of our gaze and the canvas, tell us of nature caught in a trap. This is the closed space, the space of our alienation. And this is undoubtedly what we need to recognise: the fragility of our freedom.

## 6. Démultiplication

Speed, precipitation, acceleration: all of these terms related to movement characterise the story of the main character in *Six Hundred and Seventy-Six Apparitions of Killoffer*. Multiple apparitions of a single figure take us from place to place, from experience to experience, in an in-depth examination of the subconscious and the libido, until it becomes nauseating. While the process of multiplying a figure (the author, in this case) paradoxically leads here to the disappearance and dissolution of that person, in the work of Iranian artist Chohreh Feyzjdjou, proliferation is treated differently, as the very structuring principle of her art. The blackened objects in her *Products of* series play on both the idea of accumulation and that of the inventory.

Echoing the 110 bars in Debussy's *Prelude to the Afternoon of a Faun*, Ruppert & Mulot explore infinite choreographic combinations

of dance, intoxication, and chaotic moments from ordinary lives. While Killoffer and Ruppert & Mulot create multiple spaces by breaking the codes that traditionally govern comics (the panel), Feyzdjou's use of the line separates, delimits, frames, and structures her story. Whereas they play on the ubiquity and near simultaneity of the scenes, creating an 'overdose' effect through the saturation of the space, Feyzdjou's obliques and meshes evoke the political and economic history of Iran under the reign of the Shah shortly before his fall.

For all these artists, the dark side of every story, real or fictitious, is essential – not to mention existential.

## **7. Dans le noir**

Nobody knows what goes on in the dark. Darkness is the obscurity that absorbs light like a harbinger of doom. And yet, for many artists, it remains the obsession that drives an inexhaustible chromatic experience. Pierre Soulages makes blackness both object and subject in his pictorial quest, exploring its transparency, its opacity, its materiality, and its luminosity. Meanwhile, Richard Serra draws only in black. His black is dense and deep; it absorbs light and takes on a certain weight that gives near sculptural materiality to his drawings. Cham's black panels, for one of the first times in the history of comics, are envisaged as an abstract image. He illustrates the darkness into which he plunges his protagonist using a black-filled frame. Franquin's darkness is cynical and fatalistic. His dark humour masks a terrible and cruel yet truthful graphic depiction of human folly. Jochen Gerner tames the darkness, making it an instrument for revealing pre-existing printed forms by covering them in black. Noël Dolla explores its capacity to help deconstruct a painting and demonstrate how colour reveals both the surface and the medium. Finally, Swaim uses black shades as pretexts for the eruption of white, like dramaturgical elements within a Western. Inescapably, darkness remains a vast continent of multiple meanings, through which we can examine our fears and express our relationship with the world, things, and beings.

# FOY GALLERY

## I. Privacy

From the 1960s, the representation of the private space, in opposition to the public space, expressed a transformation of perception and the gaze among artists. Subject from this point on to a critical sociological approach, the representations of privacy, private lives, and private spaces began using bodies and everyday objects to reveal the frustrations and paradoxes of the consumerist and materialist order, seen as oppressive for individuals and their desires. The works in question associate sexuality, eroticism, and matters of identity-seeking with representations of isolation, solitude, and emptiness, which trap, deconstruct, and sometimes interweave bodies and objects in a restrictive manner, within the narrow possibilities of an interminable present. These observations are strongly evident in the works of Valerio Adami, Noritoshi Hirakawa, Peter Klasen, and Pierre Molinier presented here.

## II-III. Home

The confrontation of the private and public spaces is also accompanied by a critical artistic perspective on the notion of home. It emphasises the segmentation of family and social lives in the urban architecture. Representing imaginary places, the artists above all denounce the alienating phenomena of juxtapositions, alignments, order, and classification, which are manifested in the use of geometric forms and lead to standardised perceptions and lifestyles. This generates multiple, rigid frameworks, within which private lives and individualities struggle to flourish. Valerio Adami's disorder within order; the standardisation of tastes, languages, and forms in the works of Raphaël Zarka and Jochen Gerner; the diverse movements and stages of human life within identical structures in the art of Chris Ware; and even the infinite nightmare of being trapped in one's home and oneself as depicted by Marc-Antoine Mathieu; all invite the audience to consider the limits of their private space and their freedom.

Nevertheless, this private space is not a closed one: it is permeable to the world. Consumer society has successfully and easily infiltrated our interior spaces. Even war invades private bourgeois spaces, as portrayed by Erró, who brings the Vietnam War into a bedroom. Meanwhile, the image of the ideal family depicted by Equipo Realidad is on the verge of disintegration.

## IV-V. Trauma

The opposition between the perfect interior world of homes and man's barbaric potential invites us to reflect on the human capacity for atrocities, as embodied by Johannes Van der Beek's landscape of ruins. War, a key element here, and the trauma it generates, is used to reflect on humankind and its capacity for destruction, as if war were an external expression of an internal conflict.

Joe Sacco depicts the first day of the Battle of the Somme during the First World War, in a powerful, 18-metre long *leporello*. Naïvely enthusiastic, the soldiers do not yet seem to realise that they will become cannon fodder, as the day unfolds before the spectator's eyes. Criticism of war and authoritarian regimes is just as essential in the works of Spanish artists Eduardo Arroyo and the Equipo Crónica, denouncing Francoism and its atrocities. Of great importance for our understanding of the extermination of the Jewish populations in Europe and the resulting trauma, Art Spiegelman's work gives an account of the Second World War and the genocidal process. Despite the chants of 'never again' after the two world wars, conflict continues. This cry, which seems never-ending in Absalon's art and crystallises trauma, does not prevent new conflicts, as observed by Emmanuel Guibert, who bases his drawings and narrative on the photographs taken by Didier Lefèvre during the War in Afghanistan.

## VI-VII. Blue Spill

Jacques Monory and blue go hand in hand. The presentation of eight works created between 1967 and 1975 immerses us in a strange and violent world where death awaits at every brushstroke, like a bullet fired from a revolver. This bullet tears through the canvas, smashes through the mirror, and leads to the hospital or the morgue.

These paintings are fragmented stories where time is divided like film stills, like the photographic snapshots that the artist began projecting onto the canvas from the late 1960s. Multiple images, multiple meanings. His work is a private document, too: his wife, his son, a bedroom, a window with a man looking through it.

Monory often worked in series. After his *Meurtres* – of which numbers V, VI, and IX are displayed here – came *Velvet Jungle*, numbers 7 and 15. Danger lurks, ready to pounce from the bushes, from parks, and amidst flowers. This reality is no longer the one we see. The painting is not a representation of reality. It is a long process of memory, of re-composing the images that surround us. The artist mixes these in an autobiography made up of illusions and real recollections, influenced by childhood memories of films in travelling cinemas, where night scenes were created by adding a blue filter.

Monory is the painter of cinema: of this great illusion, of dreams projected onto the screen. The colour blue, which distances us from the subject, is transferred into his paintings. Unlike pop artists, Monory does not use painting as an aesthetic criticism of the environment, of the over-abundant and proliferating image, of the object, or of a consumer society. Instead, he uses shots and counter-shots 'cut' on the canvas as if with a scalpel to give his paintings meaning, dividing each part into two, three, or four elements. They complement each other and create the work: the mirror and the pistol, the explosion and the bride, the flowers and the couple, the cemetery and the opera seats. In these juxtapositions and these obsessions, Jacques Monory proclaims the truth of his painting.

## VIII-IX. Les démons

The word 'demon' refers both to the demonic being that torments us, and to the anguishes and obsessions that haunt Humanity, sometimes causing people to commit the worst of evils. It can be seen as having a destructive and harmful connotation, but among the artists united by this theme, these definitions vary with the stories they tell: *Epileptic* by David B., *Black Hole* by Charles Burns, *Six Hundred and Seventy-Six Apparitions of Killoffer* by Killoffer, *Le*



*Somnambule* by Suehiro Maruo, *Anastasia chez son coiffeur à New York* by Bernard Rancillac, *Les Truites du gratte-ciel* by Johanna Schipper, and *Pinocchio* by Winshluss.

These works are not just about crime, horror, or madness. They also address the banal human condition: fear, illness, alienation, or the impossible quest for freedom. It is this shift that stokes our fears and reveals our spectres. Those we have buried deep within ourselves. The comics by Burns and David B. appeared in black and white, while Winshluss uses colour. This duotone is necessary for the story: black is very present on the paper, sometimes functioning as a solid block or accentuating the contrasts between shapes. It sits between the lines of the story, its intensity and its presence transforming the narrative, bringing out the characters' inner demons. The panels change shape: reality, imagination, and dreams become confused in a phantasmagorical universe. All the difficulty of living, loving, and dying is explored in the form of drawing. How can these bonds of love, their relationship to time, to others and to our fears be expressed on paper? All it takes is a pencil line to strike out the boundaries between good and evil, and to tell the tale of a human adventure.

## **X. Le musée**

The exhibition design for *Histoire de l'art cherche personnages...* takes its formal vocabulary from Martin Vaughn-James' *The Cage*, a 1975 visual novel, with no apparent plot and no characters. Thus, in the exhibition, each support used for displaying drawings, comic book pages, or other works (i.e. the lectern, the billboard, the maze, the library, and the pyramid) has been designed with the universe of this unique narrative premise in mind.

In a workbook containing his notes on the origins of the work, Vaughn-James wrote in 1972: 'Re-reading the manuscript so far, it is becoming increasingly clear that these rooms and these corridors suggest a museum more than any other building. So rather than trying to suppress this effect, I will strengthen it and develop it.' Vaughn-James exploits this paradigm of the museum in his graphic novel by introducing motifs that are characteristic of the identity of museums (canvases, frames, display cases, and pedestals). The real museum, the CAPC, harnesses the author's observation about *The Cage* by taking it literally. Its museum identity is not only strengthened or developed, but also enhanced, because works from three collections (CAPC, FGA, and CIBDI) are presented here – stretchers painted or covered in nylon by Pierre Buraglio, or stacked by Choreh Feyzdjou, or Claude Rutault's canvases – in a room with

cracks and holes in the walls. This recreated museum world is crumbling: it reproduces the instabilities, the cracks, and the stains of the settings devised for the strangely disturbing and sometimes apocalyptic sequences of *The Cage*, page after page, in places that seem to bear the scars of their past, just like the CAPC...

## **XI. Tabloïds**

Positioning their works at the crossroads between history and art history, many artists and authors give their subjects a political meaning, in both form and content. The entertainment culture of the 1950s and 1960s spread stereotypes of women, social relationships, and morality. These were to become central elements in the critical arsenal of artists. Through explicit parodies, distortions or simple restatements, their images draw on publicity and popular literature (comic books, photo-novels, films, the press, airport novels, and television), to denounce both the propagation of consumerist models and the trivialisation of violence and prejudices. In doing so, they are not seeking to re-establish moral values, but rather to reawaken the political and self-critical conscience of observers, in the face of confusion, clichés, and the serialisation of cultural products. The subversive and underground alternatives proposed by the works draw attention to the standardisation of mental and aesthetic representations, of language, and of the dominant values.

## **XII. Cabinet de lecture**

Comics are difficult to exhibit: their stories and structure are inextricably connected to the book format, except for certain plates or short stories that can be read in a few sheets and can therefore be hung on the walls. It is the album, the book, that matters: this object that we hold in our hands, which combines illustrations and a narrative. Exhibiting a single plate would emphasise the artwork more than the story. It would truncate the plot. The reader needs to turn the pages to move on, discover what cannot be seen in a single glance, to get to the ending. It was important to allow visitors to read these albums and stories in their entirety. This reading room also shows the full diversity of comics and their covers, with a subjective choice bringing together the different genres from the last 50 years.

On these shelves, the combined colours and shapes of the album covers create a kind of reconstructed landscape that is comparable to the paintings of Eduardo Arroyo. Entering this landscape is like stepping into a comic book, to embark on a quest for the character and their story.

### XIII. Cinéma

What is it that captivates us, like big kids, about those little moving pictures of Mickey Mouse on our screens? In *Mon placard* by Blanquet & Olive, a teenager shut in a cupboard discovers his family and his past through a little hole in one of the doors.

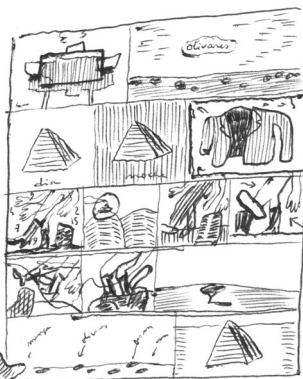
Winshluss, a great moralist, has suffered from a very young age with frustrated Walt Disney syndrome. He turns Disney's *Wonderful World* inside out like a rabbit skin, showing the horrific dark side of our Western society.

As for the mysterious Pierre La Police, he extends his fantastic, regressive madness in a strange video advertisement, showing a procession of giant squamas across a ruined city.

Luckily, Julie Doucet is desperately searching for an emergency exit, while Fabio Viscogliosi hypnotises us with an epileptic volcanic eruption. It's too late to escape...

There's no fooling the children now. They know very well that the adult world is a pack of lies, and that nothing will change. They will look on, consoled only by the thought that although it seems futile to try and change the situation, they can at least still laugh at it.

# RÉCITS à 2 PERSONNAGES en quête de FIGURES



oh! Je sais, ça c'est de la peinture!

oh! Je sais, ça c'est de la B.D.!

oh! Je sais, ça c'est de l'illustration!

oh! Je sais, ça c'est un truc!

oh! Et puis je ne sais pas!

Quelle importance.

c'est ce que j'en fais.

ce que c'est...

CADRES

FORMES

MOTS

LIEUX

FAITES  
VOTRE  
HISTOIRE

TEMPS

SIGNES

ESPACES



C'est une injonction?

une invitation?

Oui. plutôt ça.

UNE  
HISTOIRE  
DE L'ART

UNE INVITATION à déambuler.



Déambuler: Verbe.  
Se Promener selon  
sa fantaisie,



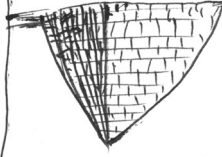
Sans but précis.



PARCE qu'il n'y a pas de  
SENS.

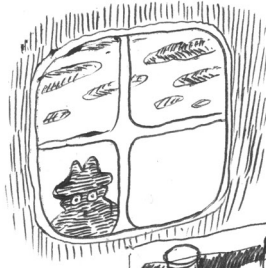


POUR découvrir le  
SENS de TOUT (ça).



# L'ENTOMOLOGISTE

LA FABRIQUE  
DU  
PERSONNAGE.

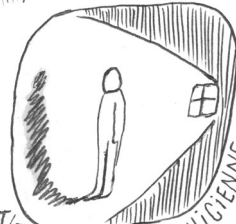


Autoportrait  
de l'artiste en  
entomologiste.

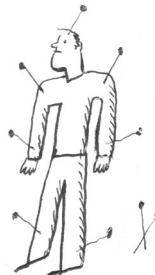
C'EST la  
LUMIÈRE  
qui Révèle  
l'intention.

Elle matérialise  
la REPRÉSENTATION  
du personnage.

AUTO PORTRAIT

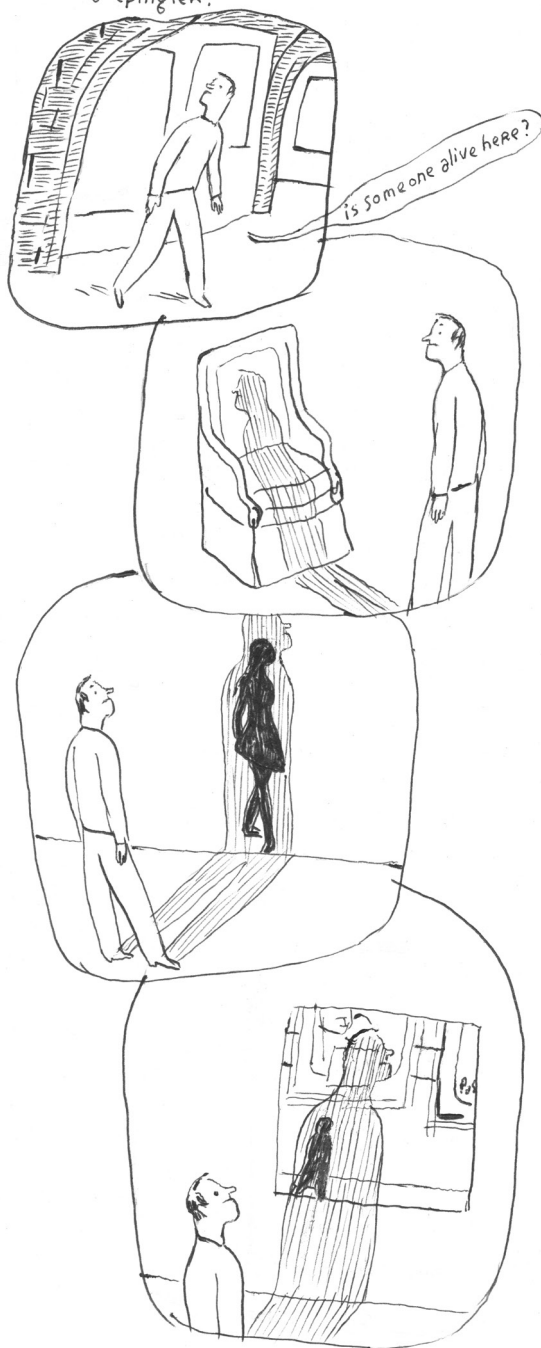


FIGURATION PLATONICIENNE.



# L'ENTOMOLOGISTE

à la Recherche d'un autre  
à épingleter:







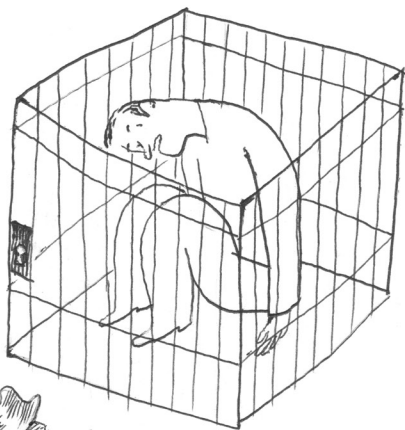
## ANIMAUX PHILOSOPHES





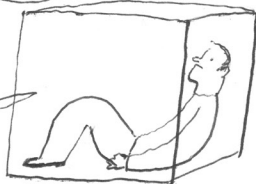


# EN CAGE/EN CASE



Est-ce ainsi que tu te sens quand tu fais de la bande dessinée?

Parfois, sans doute, cela a pu m'arriver.



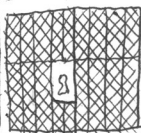
La case serait-elle une cage?

On peut tout envisager comme une cage.

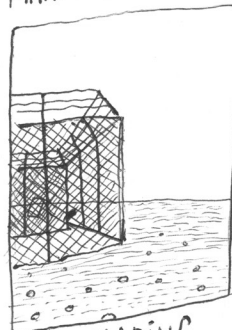


Notamment être défini...

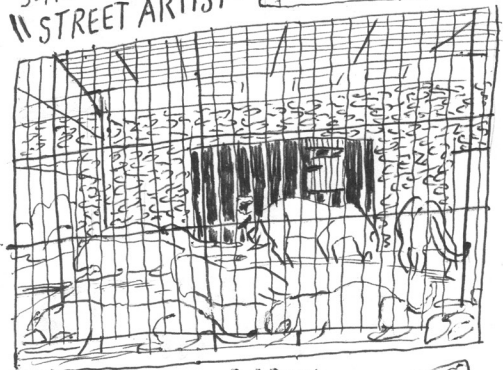
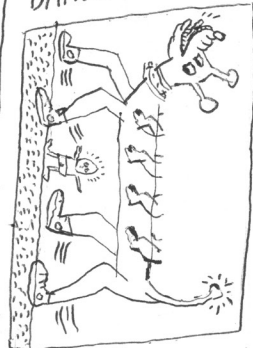
...du travers de ce qu'on fait.



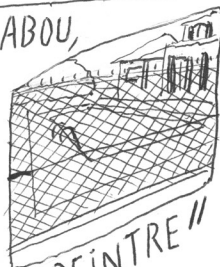
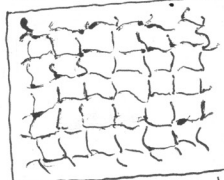
MARTIN VAUGHN-JAMES, supposée figure de "L'AUTEUR de BANDE DESSINÉE"



KEITH HARING, supposée figure du "STREET ARTIST"



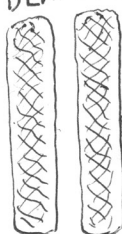
GILLES AILLAUD, BABOU, CLAUDE VIALAT,



"PEINTRE"

supposées figures du LEONOR ANTUNES, CLAUDE GILLI, BERNARD PAGÈS,

supposées figures de "L'ARTISTE PLASTICIEN"



Tous ces // GUILLEMETS //

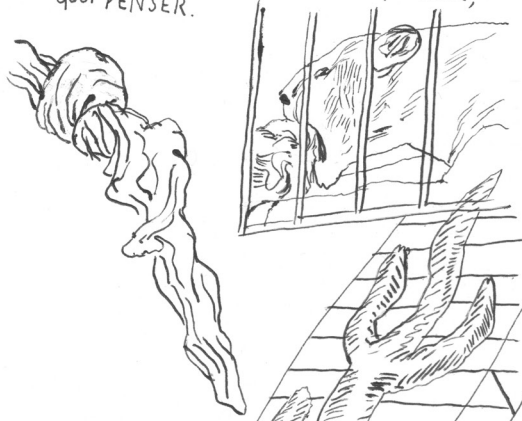
Comme des petits  
barreaux qui  
enferment...



Et tous ces enfermés  
qui espèrent des autres qu'ils  
les sortent de là.



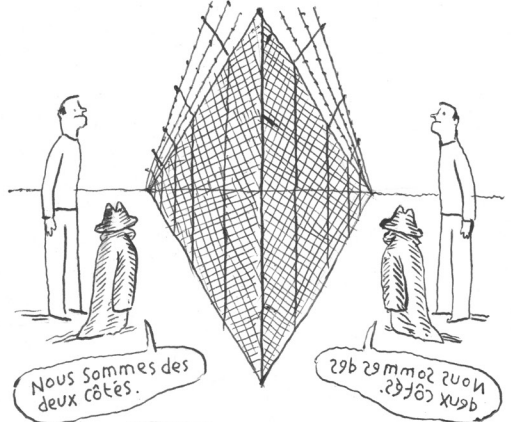
Et tous ces autres qui espèrent  
des enfermés qu'ils leur disent quoi faire,  
quoi PENSER.



Tu philosophes  
beaucoup.



Ta Palet cachée  
est animale.



Nous sommes des  
deux côtés.

28b 29 mm02 2u0h  
28-703 Xupb

C'est une forme  
de liberté.

Une étrange  
liberté, certes.  
Mais une  
liberté.



FOULE

Mais c'est  
nous  
là-bas!

Oui.  
ou des personnages.

Sans doute est-ce comme ça  
quand on peut prendre  
les choses dans le sens  
qu'on veut.

Oh! Mais c'est  
KILLOFFER là.

ET RUPPERT  
et MULOT!









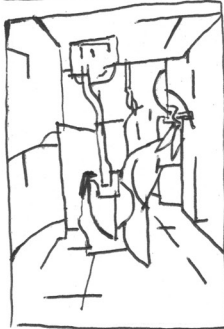
# PERSONNE(S)



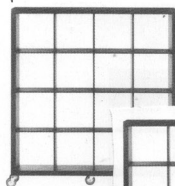
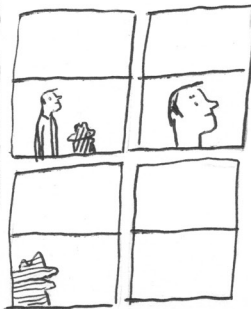
Il y a des présences.



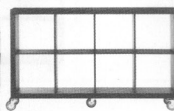
Les moitiés cachées ?



# RIENS

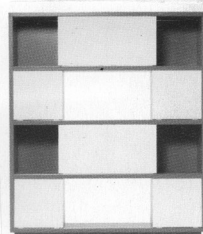


Étagère haute  
530€, 974628  
L.162 x H.173 x P.36 cm  
Placage chêne teinté



**Magna**  
Étagère basse  
430€, 974643  
L.162 x H.97 x P.36 cm  
Placage chêne teinté gris

Étagères  
Existent également en placage chêne naturel et en blanc brillant  
À monter soi-même



Rangement avec portes coulissantes  
790€, 982680  
L.160 x H.178 x P.35 cm

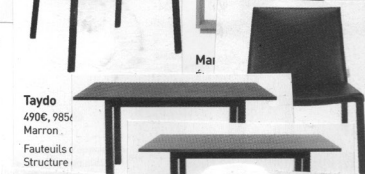


Étagère basse  
210€, 984216



Mai

Taydo  
490€, 9851  
Marron  
Fauteuils c  
Structure



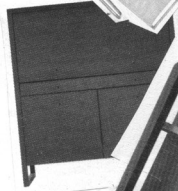
Kuda  
260€, 968090  
L60 x H.223 x P.35 cm  
Naturel  
bibliothèques

naturel  
ne



964856  
8 y 14 ten

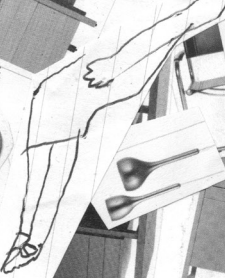
Vitro  
Fauteuil de bureau  
982426  
P.54 cm



NOTE PAGES

756, 889880  
Vert fenouil  
Suspensions  
D.39 x H.25 cm  
Aluminium laqué époxy  
Existent en vert fenouil et en rouge  
Ampoule conseillée : E27 60W. CI

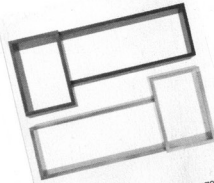
756, 889880  
Rouge  
Chêne massif  
Existe en naturel  
A monter soi-même  
4545 chaîne



TOUS ces RIENS

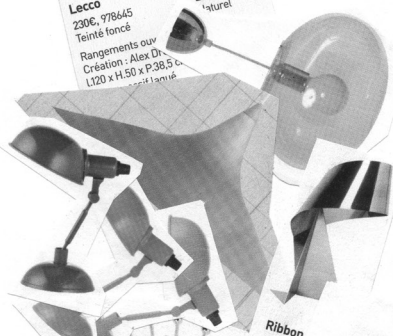
PROPREMENT  
ORDONNÉS,  
STANDARDISÉS,  
CALCULÉS,  
RANGÉS,  
TOUS ces petits  
RIENS  
finiront  
PAR se  
DÉGALER,  
se DÉRÉGLER,

S'USER,  
SE BRISER,  
SE FONDRE



Lecco  
230€, 978645  
Teinté foncé  
Rangements ou  
Création : Alex Dr  
L120 x H.50 x P.38,5 cm

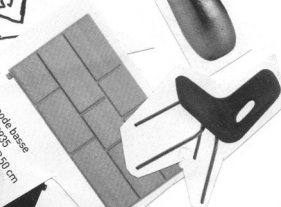
230€, 978670  
naturel



Ribbon  
Lampe d  
50€, 98  
x H.1  
16



Commode basse  
120€, 98913  
L135 x H.61 x P.39 cm  
Naturel



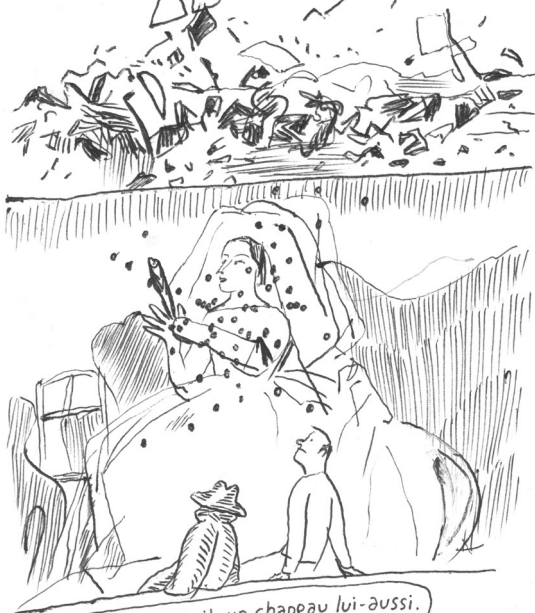
Emportant  
PÊLE-MÊLE  
la  
HIÉRARCHIE  
des FIGURES  
dans le CHAOS.







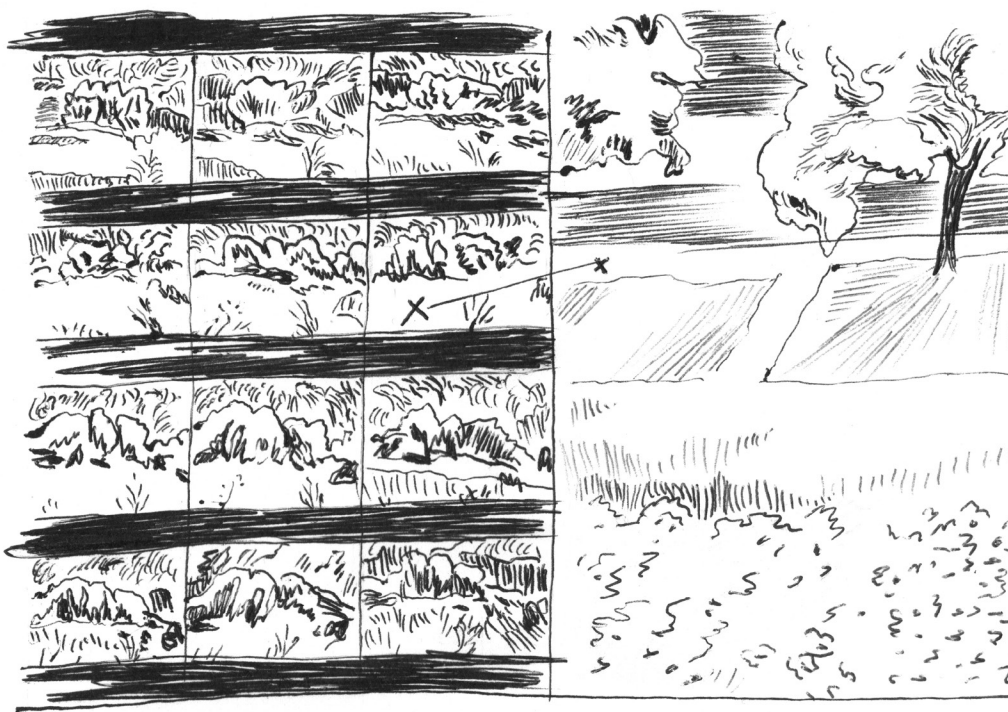
# NUITS AMÉRICAINES

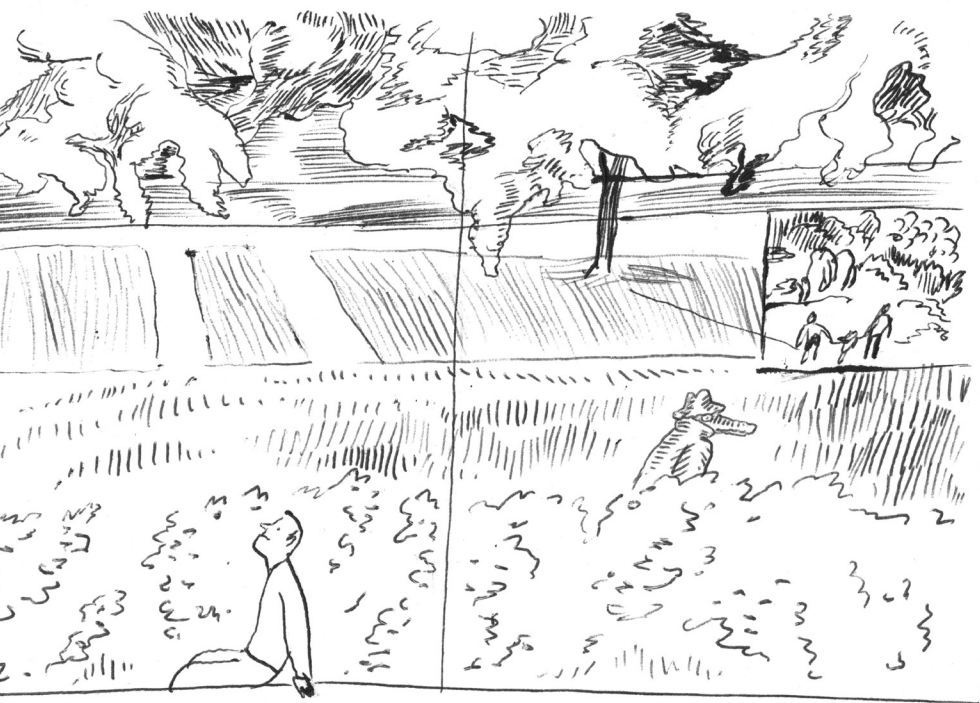


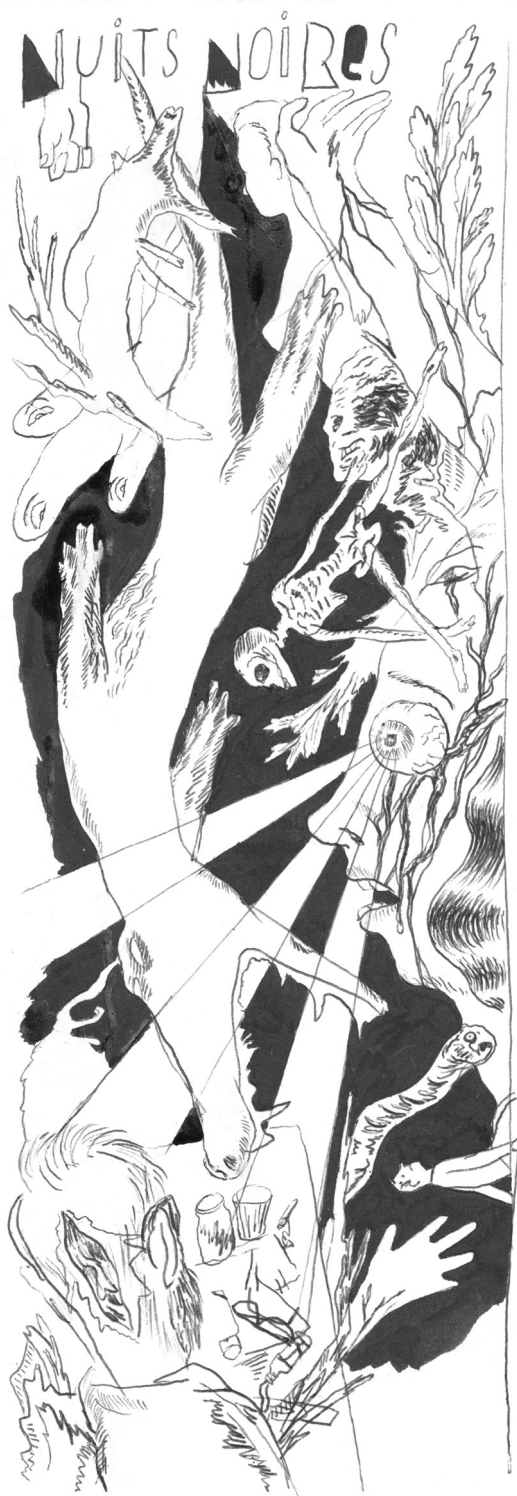
MONORY portait un chapeau lui-aussi.  
Mais Je ne crois pas qu'il  
fut un crocodile.



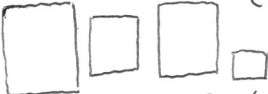
**MÊME** si la présence d'un tel animal  
ne m'aurait pas surpris ici.  
Immobile. Prêt à happer.










 C'est une  
**MÉMOIRE**

Fragmentaire, Forcément.  
 Surtout si, comme pour les êtres,  
 on ne peut voir de l'histoire passée, présente  
 ou future qu'une moitié,  
 l'autre moitié étant inexorablement  
 hors de vue.





Tiens.

Te Revoilà.

Alors?



Nous aurons croisé beaucoup de figures finalement.

Visibles. Invisibles.

Présentes. Absentes.

Dominantes ou soumises.

Politiques, Sociales, Religieuses...

Ou Rien de Rien.



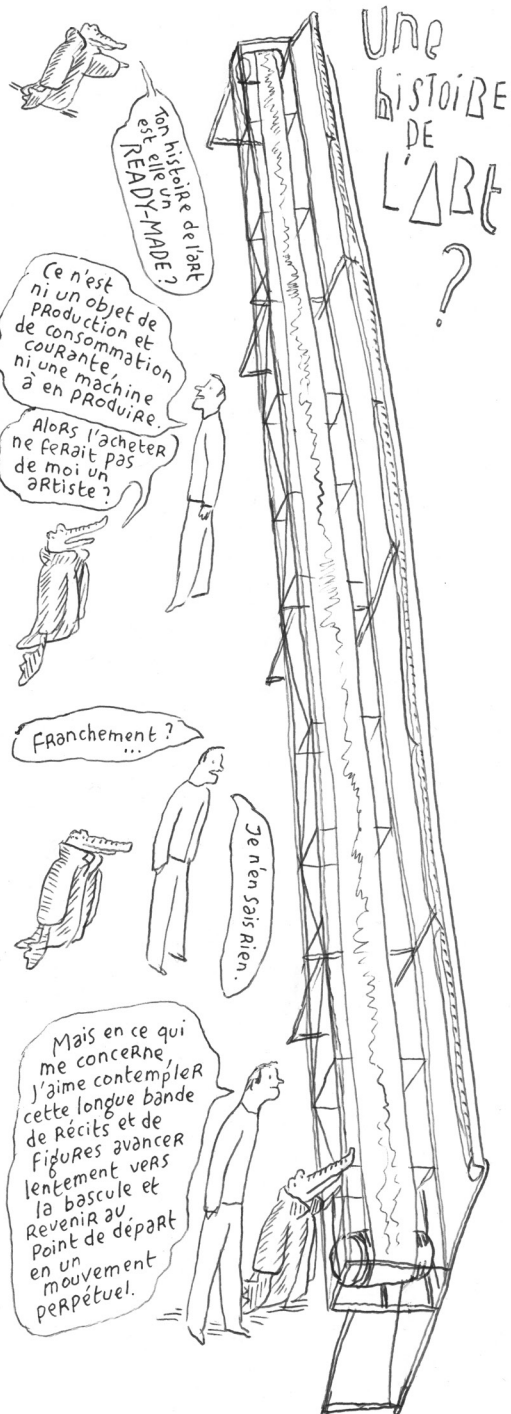
De la solitude aussi. Seules.

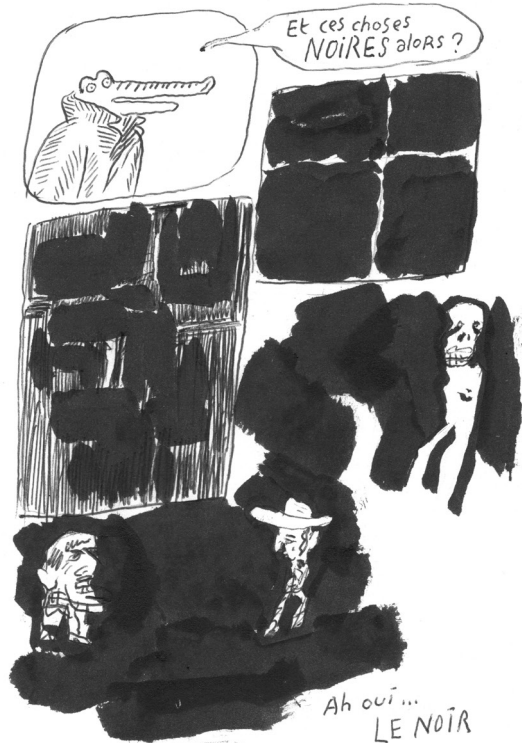


Isolées dans la multitude.

La folie.

L'effondrement.





Philippe Druy



La part visible de la FIGURE  
disparaît  
au profit du SECRET

**Antonio Seguí** (b. Córdoba, 1934)

*À vous de faire l'histoire*, 1969

The apparent distance and coldness of Antonio Seguí's work are deceptive. In fact, the artist celebrates the audience. They can make this work their own, as instructed by the title, which means 'Make your own story'. In this composition of multiple pictures, the idea of turning values upside down reigns. Argentinian landscapes connected to the artist's childhood, pyramids, jackets, and falling characters form the different components of a disjointed and erratic narration. Holiday postcards filled with nothingness? Illustrations of breaking ankles from a dance textbook? A simulation and protocol for a military attack on a ship? Or simply redundant explanatory images? The identity of the work remains a mystery, and its narrative almost unreadable. The apparent disorder culminates with the artist's signature at the top left of the painting, demonstrating the arbitrariness of a composition that appears devoid of logic to the beholder. And yet, far from being a linear and autonomous story, the composition of multiple pictures, like a memory game, is based on the principle of repetition. The elements are provided for you, but now it's on you to make your own story.

## **FERRÈRE GALLERY**

### **I. Intrigue**

**Gilles Aillaud** (1928, Paris – 2005, Paris)

*La Table d'entomologiste*, 1960

The son of an architect, Gilles Aillaud developed a fascination for drawing and painting very early in life. His career began by painting sites before his interest shifted to the animal kingdom. Depicted from a high perspective, this work shows an entomologist's table, where just like the preserved insects, each element (magnifying glasses, boxes, pins, bottles) seems to be presented as a specimen for study. The use of dull, muted colours and the absence of a centre in the composition accentuate the documentary nature of the work. An object of observation, this entomologist's table announces an examination of the world around us.

**On Kawara** (1932, Kariya – 2014, New York)

*I am still alive*, 1988

On Kawara's *I am still alive* series began in 1968: it consists of telegrams sent daily by the artist to various recipients (generally friends, museum directors, or people in the art world). These invariably feature the same words: *I am still alive*. This collection is the product of a real conceptual programme of artistic production that always follows the same protocol. It illustrates the artist's fascination with the question of time and space.

**les ready-made appartiennent à tout le monde®**

(Philippe Thomas, 1951, Nice – 1995, Paris)

*Publicité, Publicité*, 1988

In 1987, Philippe Thomas created the readymades belong to everyone® agency, which he dissolved in 1994 in New York. Tasked with producing, distributing, and promoting works, this agency offered every buyer the chance to become the author of the work produced by the artist. Concealed behind this company, Philippe Thomas himself handed over his authorial status to the CAPC, which in 1990 became the signatory of *Pale Fires*, a 'artwork-exhibition' created by the agency, examining the artist's role in the face of the commercial system.

## II. Silhouettes

**Pascal Convert** (b. 1957, Mont-de-Marsan)

*Autoportrait*, 1992

Pascal Convert explores the notions of imprints and traces through his use of his own body or the bodies of other people. This wing chair records the patrimonial legacy: patrimonial in the etymological sense of the term, referring to all that is inherited from the father, because this is a wax cast of a 19th-century wing chair that belonged to the artist's father. This piece of furniture becomes a piece of history: that of the artist's own family. It also connects to wider History, since Convert's father was part of the Resistance during the Second World War. The mark of the deceased father's body is like a hollow portrait of the absent subject. Pascal Convert experiments with the imprint as evidence of an absence, which also evokes a former presence.

**Richard Fauquet** (b. 1963, La Châtre)

*Sans titre*, 1996-2004

Richard Fauquet takes his inspiration from the most trivial everyday things. His works include installations, drawings, sculptures, and readymades, mixing all kinds of materials: modelling clay, glass, adhesives, marbles, and so on.

Here, by virtue of its simplicity and familiarity, Vénilia® adhesive film plays a decorative role that favours the pop aesthetic of the *Figures* series. However, in this series, it is the harbingers of modern sculpture (Degas, Giacometti) and contemporary sculpture (Duchamp, Beuys, or Gilbert & George), and not the tabloid stars, who serve as cultural references.

**Gérard Fromanger** (b. 1939, Pontchartrain)

*Paramount Cinéma (Boulevard des Italiens series)*, 1971

*L'Autre (Boulevard des Italiens series)*, 1971

*Le Voyou (Boulevard des Italiens series)*, 1971

This series is based on photographs of Boulevard des Capucines and Boulevard des Italiens, taken in 1971 by photographer Elie Kagan, famous for having documented the night of 17 October 1961, when an Algerian independence protest was violently repressed by the police in Paris. Reworked by Gérard Fromanger, these images bear witness to a transformation of French society: the red silhouettes stand out against a strongly commercial background. The figures, in the colours of rebellion, seem determined to resist standardisation, the reduction of the individual to a passive consumer and the commodification of a changing world.

### III. Animaux philosophes

**André Franquin** (1924, Etterbeek – 1997, Saint-Laurent-du-Var)

*Spirou and Fantasio, The Gorilla Gold Adventure*, 1959

André Franquin was the author of many series, the best-known being *Spirou and Fantasio*, *Gaston*, *Modeste et Pompon*, and *Franquin's Last Laugh*. He created Marsupilami, an imaginary animal with many exceptional traits: it laughs readily and has an insightful perspective on humankind.

**Gotlib** (Marcel Gotlieb) (1934, Paris – 2016, Le Vésinet)

*Jujube et Gai-Luron*, 1967

A Jewish child hidden during the Second World War, Gotlib later took evening classes with Georges Pichard at the École supérieure des arts appliqués Duperré. He started his career as a letterer in advertising, then published comics in *Vaillant* magazine. These included *Nanar*, *Jujube et Piette*, in which he created one of his key characters, the philosophical and melancholic dog Gai-Luron, who would soon get its own series. Gotlib began working for the comics magazine *Pilote* in 1965, in which he created *Les Dingodossiers* with René Goscinny, then launched *Rubrique-à-brac*. In 1972, Nikita Mandryka, Claire Bretécher, and Gotlib founded the satirical magazine *L'Écho des savanes* in the spirit of Robert Crumb's underground *Zap Comix* series. In 1975, Gotlib founded his own humorous comics magazine, *Fluide glacial*.

**Chantal Montellier** (b. 1947, Bouthéon)

*Wonder City*, 1983

Chantal Montellier studied at art school before going on to teach visual arts, in secondary education then at university. Her first press cartoons appeared from the early 1970s, in left-wing newspapers and magazines (*Le Combat syndicaliste*, *L'Humanité*, *Le Monde*, *Marianne* etc.), before appearing more frequently in satirical publications. A member of the group of authors published by Futuropolis, she worked as a painter, writer, comics cartoonist, and press cartoonist. She also writes novels. Her works express her feminist and egalitarian vision rather forcefully, and always maintain a very realistic style. From 1978, she published graphic series (*Andy Gang* in *Ah Nana!*, *Julie Bristol* in (*À Suivre*)), and albums including *Les Damnés de Nanterre*, which enjoyed great success. In 2007, she co-founded the Artemisia Prize (named in honour of the female painter Artemisia Gentileschi), with cartoonists Jeanne Puchol and Marie-Jo Bonnet. This award annually recognises female graphic novelists. Her uncompromising work relentlessly denounces the alienating and discriminatory practices of our society.

**Joann Sfar** (b. 1971, Nice)

*The Rabbi's Cat*, 2001

A prolific French author, illustrator, editor, novelist and director, Joann Sfar is best known for his series *Dungeon* and *The Rabbi's Cat*. His works show a strong talent for storytelling and humour, and readily tackle existential, identity, and philosophical issues (particularly on religion). Through his use of different mediums, he shows his erudite nature and his curiosity for cultures and ideas. This prolific artist's works have appealed to audiences beyond traditional comics fans.

**Art Spiegelman** (b. 1948, Stockholm)

*Raw*, 1980-1986

Art Spiegelman is the son of two Polish Jews who survived the Holocaust, Vladek Spiegelman and Anja Zylberberg. After his family emigrated to the United States, the child took drawing lessons and had work published from the age of 16. After studying art and philosophy, from 1968 he took part in the underground 'comix' movement. From 1972, he published *Funny Aministrals* with Robert Crumb and *Short Order* with Bill Griffith. *Arcade*, a comics magazine that he founded with Griffith, was published from 1975 to 1976.

Influenced by the spirit of *MAD* magazine and that of Futuropolis (Cestac and Robial's publishing house), he created *Raw* magazine with Françoise Mouly. The publication, which ran from 1980 to 1991, was a hotbed of narrative graphic experimentation, showcasing both contemporary artists (such as Munoz, Sampayo, Burns, Schulz, and Katchor) and older artists (including Doré, McCay, and Darger). It was in *Raw* that he published the first chapters of his key work, the graphic novel *Maus*.

**Lewis Trondheim** (Laurent Chabosy) (b. 1964, Fontainebleau)

*The Spiffy Adventures of McConey*, 1999

After training in advertising graphics, Lewis Trondheim moved towards comics from the late 1980s and created his own fanzine, *Approximate Continuum Comics Institute H3319*. Also an editor and co-founder of the publishing house L'Association in 1990, he co-founded the OuBaPo movement (Ouvroir de Bande dessinée Potentielle: the 'workshop of potential comic book art') in 1992.

From the start, he imposed constraints upon himself: a method which formed the basis of his creative process. His sequences of photocopied panels – following a principle called 'iconic iteration' in which only the dialogue changes – form strips, and impose a certain distance. They even challenge the place of graphics in traditional comics. Thus, he rejects the use of pencil and draws directly in ink,

with no pre-established script, creating 500-page works without diverging from his method. Trondheim gleefully upends conventions at every turn, using subtle shifts. A productive and varied author, he creates stories with zoomorphic characters, such as the rabbit in the *McConey* series created in 1992, but he also likes working with certain other authors, including Jean-Christophe Menu and Joann Sfar. He also does work for animated films and television.

#### **IV. Attente**

**Gilles Aillaud** (1928, Paris – 2005, Paris)

*Une grande famille de lions*, 1969

*Serpent, porte et mosaïque*, 1972

Gilles Aillaud's work was mostly devoted to animals, often in captivity. 'When I depict animals that are always confined or displaced, I am not directly painting the human condition. Humans are not in cages in the form of apes [or lions, or snakes...], but apes have been caged by humans. It is the ambiguity of this relationship that interests me, and the strangeness of the locations where this silent and unpunished sequestration takes place. Unpunished not because the animals cannot escape and take revenge, but because they are not able to live', he states. Beyond the political metaphor, there is an entire decorative dimension in the patterns used in the paintings: cage bars, fur, snakeskin, and the impossible camouflage that makes any attempt at blending in futile.

**Keith Haring** (1958, Reading, Pennsylvania – 1990, New York)  
*Untitled*, 1985

In 1985, when Keith Haring came to the CAPC for his first monographic exhibition in France, he created the series of interrupted drawings for children taking part in the *Atelier du Regard* workshop. A true drawing performer, he generously produced 20 deliberately unfinished pictures, leaving children the creative freedom to unleash their potential and their unlimited imagination. Each child could continue the picture as they wished, bringing the characters to life and creating their own story, as if completing a frame of a comic. His graphic style and his fluid, dynamic lines allow a whole range of emotions to be expressed, with humour occupying a central place in wacky scenes featuring plants, animals, and humans. Comic connoisseurs and enthusiasts will recognise the graphic characteristics of comics (little black lines around figures) in these works, as well as echoes of Dr Seuss and Robert Crumb, who the artist particularly admired.

**Mario Merz** (1925, Milan – 2003, Turin)  
*Hommage à Arcimboldo*, 1987

The artistic vocabulary of Mario Merz, a major figure of *arte povera*, combines raw materials and elementary symbols, to contrast two worlds: one primitive, chthonic, and natural; the other industrial, anthropocentric, and cultural. Here, this *Hommage à Arcimboldo* consists of a metal and glass structure representing the artist's favourite animal – the crocodile – along with the Fibonacci arithmetic sequence (1, 1, 2, 3, 5, 8, 13... where each natural number is the sum of the two preceding numbers). The balls of newspaper are reminiscent of the clusters of natural elements in Giuseppe Arcimboldo's pictorial compositions. The organic and the industrial, the living and the technological come face to face, to illustrate the contradictions of the modern world.

## V. La cage

**Gilles Aillaud** (1928, Paris – 2005, Paris)  
*Grille et grillage*, 1971

Having started his career at the end of the 1950s, painter Gilles Aillaud also began working as a theatre set designer from 1972, often including his own paintings in his sets. For example, this 1971 canvas was identically reproduced for the set of *Pierrot Lunaire*, a dodecaphonic poem composed by Arnold Schönberg in 1912 and conducted by Pierre Boulez for the Aix-en-Provence Festival in 2003. This new utilisation of the work, 32 years after it was created, demonstrates the ongoing relevance and timeless nature of his painting.



**Leonor Antunes** (b. 1972, Lisbon)

*Semantics of the Grid*, 2012

After immersing herself in the Entrepôt Lainé archives for her *le plan flexible* exhibition at the CAPC in 2016, Leonor Antunes designed several installations that work like visual filters and therefore condition everything seen through them. *Semantics of the Grid* combines elements that evoke the commercial and maritime past of the location (fishing nets and cordage) with modernist references: teak as a noble material and the interpretive grid created by the net, made by artisans from the artist's birth country, Portugal.

**Christian Babou** (Christian Baboulene) (1946, Villeneuve d'Agenais – 2005, Paris)

*Piscine – Grillage à bordure défensive*, 1974

For 35 years, Christian Babou devoted himself exclusively to painting, rigorously and faithfully reproducing 'images of images' taken from advertising catalogues or photo albums. In these series, which Babou began producing in the early 1970s, the artist seems to be rejecting a certain petty-bourgeois spirit. They present inventories of regional types adopted by promoters in the domain of residential suburban construction, where the format of the canvas is adapted to the chosen perspective, in a reference to Frank Stella's shaped canvases. The reframing of the image, precise artwork, entirely unsexed colour effects, and absence of human faces also encourage this distancing and intense sensation of emptiness.

**Claude Gilli** (1938, Nice – 2015, Nice)

*Grillages*, 1968-1969

Considered one of the only French representatives of pop art (along with Martial Raysse), Claude Gilli produced numerous works reflecting a well-defined aesthetic through the use of shiny, colourful, industrial materials. His famous 'coulées' (spills) from the late 1960s are good examples of this trend combining sculpture and painting, reminiscent of the great Americans Tom Wesselmann and Claes Oldenburg. The plexiglass works correspond to a period when Gilli was trying to break ranks by experimenting with a colourless, translucent, and cold material. Their language is direct and banal, inspired by everyday objects, screen printing, and plastic.

**Bernard Pagès** (b. 1940, Cahors)

*Fagot*, 1968

Although close to the Supports/Surfaces group in the 1970s, Bernard Pagès decided to distance himself from the artistic theory that motivated this French trend, to devote himself more freely to his sculptural work. This independence allowed him to do many unusual experiments based on combining diverse materials within a single sculpture. Often, beams meet metal, concrete rubs shoulders with plastic, sheet metal appears alongside brick, and mesh surrounds wood. In addition to this profusion of materials, we can also identify stylistic constants in the work of Pagès, including the absence of a plinth, the use of bright colours, and the archetypal columnar form.

**Martin Vaughn-James** (1943, Bristol – 2009, Saint-Roman-de-Malegarde)

*The Cage*, 1975

More a painter and illustrator than an author of comics in the traditional sense, Vaughn-James is the creator of several graphic novels, including *Elephant* (1970), *The Projector* (1971), *The Park* (1972) and *The Cage* (1975). His work, currently only translated in French, had an important influence on the genesis of the graphic novel, well before the concept was 'invented' by authors like Will Eisner or Art Spiegelman. A first experiment in the narrative genre referred to as the 'visual novel', created by Martin Vaughn-James, *The Cage* was published in 1975 in Canada (1986 in France). Today, the 200-page work is still considered 'the absolute masterpiece of the 9<sup>th</sup> art' and the precursor to the graphic novel. Constructed according to the rules of the Nouveau Roman, this work of fiction is, however, stripped of any narrative, developing only via a sequence of scenes and characters. It is unclassifiable, at the crossroads between genres of comics, and its carefully orchestrated composition makes it a bold and important work. The result is a disturbing or even harrowing atmosphere, generated by a space that is sometimes enclosed, sometimes demarcated by barbed wires, where visions go from order to chaos, suggesting that an act of murderous madness has been committed.

**Claude Viallat** (b. 1936, Nîmes)

*Sans titre*, 1972

Seeking freedom from pictorial conventions, Claude Viallat, one of the founders of the Supports/Surfaces group, progressively moved towards a more impersonal and systematic process: the artist uses printing and imprinting techniques as ideal solutions to counter subjectivity and technical virtuosity. The colourful grid that occupies this painting is the result of transferring cordage onto the canvas, by placing it down then adding paint with a paintbrush.

This pattern, which is neither organic nor entirely geometric in shape, is like a sort of visual grid 'without qualities', which he adapts tirelessly, by varying the mediums, hues, and dimensions.

## **VI. Démultiplication**

**Chohreh Feyzjdjou** (1955, Tehran – 1996, Paris)

*Sans titre*, 1977

*Série L*, 1993

Chohreh Feyzjdjou was an Iranian artist who trained at the fine art schools of Tehran and Paris. She created a series of political caricatures during periods spent in her birth country, which capture images of a society before its collapse. The drawings from 1977 (prior to fall of the Shah of Iran), were hung on the railings of Tehran University during the Islamic Revolution (1978 to 1979). They foretell the transformation of a world and its move from the past into the future. The accumulation and recurrent use of black pigment and the systematic stamping of her series with a label bearing the purple *Products of Chohreh Feyzjdjou* logo (as in *Series L*) are a distant memory of the Iranian economy, that of the bazaars of Tehran, of which she used the internal organisation to inspire her last exhibition in Paris in 1995, *La Boutique*.

**Patrice Killoffer** (b. 1966, Metz)

*Six Hundred and Seventy-six Apparitions of Killoffer*, 2002

A French comics artist and writer, and an illustrator, Killoffer studied at the École supérieure des arts appliqués Duperré in Paris in the early 1980s, and started working on comics from this time onwards. He published his drawings in several magazines (*Globof*, *Lynx*, and *Labo*), then, with Jean-Yves Duhoo, he founded the magazine *Mon lapin quotidien*. He is a co-founder of the publishing house L'Association (1990) and a member of the Ouvroir de Bande dessinée Potentielle (OuBaPo), created in 1992. *Six Hundred and Seventy-six Apparitions of Killoffer* is a powerful work, marked by the spirit of psychoanalysis. His desire to experiment is apparent in his artwork, his subject choices, and the way in which he weaves his narratives, where violence and sexuality lie at the heart of a questioning about crime, self-loathing, self-destruction, and redemption.

**Ruppert & Mulot** (Florent Ruppert, b. 1979, Troyes; Jérôme Mulot, b. 1981, Dijon)

*Soirée d'un faune*, 2018

Florent Ruppert and Jérôme Mulot met at art school in Dijon, in 1999. Together, they published a fanzine and developed a working method that they still use today: complete sharing of all the stages in the creation of the story, in a continuous dialogue in graphic form. They strive to escape the graphic constraints of the story in frames, via the serialisation of their characters, and like to encourage reader participation. *Soirée d'un faune*, inspired by the music of Claude Debussy's *Prelude to the Afternoon of a Faun*, maps various actions: the reader must look carefully to discern the connected characters and their activities in order to find meaning in, or give meaning to, the micro-stories represented.

## VII. Dans le noir

**Cham** (Amédée Charles Henri de Noé) (1818, Paris – 1879, Paris)

*Histoire de Mr Lajaunisse*, 1839

Page 8 of this 1839 album contains two panels, covered with solid black blocks of Indian ink. Here, Cham literally plunges Mr Lajaunisse into darkness. The character has just 'blown out his candle'. This is represented by two black panels, with captions that invite the reader to imagine what they cannot see. Cham puts us in the same situation as his hero: a darkness that helps to caricature the situation. In doing so, he reveals our capacity to connect text and image, even when the image is a pure abstraction, a black square.

**Noël Dolla** (b. 1945, Nice)

*Croix*, 1976

Sharing the vision of the Supports/Surfaces group and driven by similar concerns, Noël Dolla seeks to reduce painting to its simplest expression: its materials. Devoid of any emotion and any possibility of projection, the painting becomes a surface requiring intellectual reprocessing in order to go beyond the academic constraints of art. Thus, the *Crosses* series, developed from 1973 onwards, consists of works partly composed of four painted square canvases, assembled so that the edges form the shape of a cross.

**André Franquin** (1924, Etterbeek – 1997, Saint-Laurent-du-Var)

*Franquin's Last Laugh*, 1978

Created in 1977 when André Franquin was suffering a bout of depression, the *Franquin's Last Laugh* series took his work into a new genre: he created a world populated by silhouettes and shadows, showing renewed creativity in his inking, and stringing together surprising gags denouncing the flaws of human psychology.

**Jochen Gerner** (b. 1970, Nancy)

*Winternachmittag*, 2017

Jochen Gerner studied at the École nationale supérieure d'art in Nancy from 1988 to 1993. It was as an illustrator, particularly of youth literature, that the artist was first noticed. He was a member of several groups of comics authors, but it was within the Ouvroir de Bande dessinée Potentielle (OuBaPo) that he unleashed his desire for experimentation, drawing freely upon the art of comics and popular imagery, playing with form and content, and twisting references and codes. *Winternachmittag* and the large format series *Home* show his taste for using images and printed works belonging to banal everyday life (newspapers, catalogues, advertisements). He uses distortion to enhance and reinterpret, working on disappearances and hidden presences. Fascinated by the graphic or purely geometric sign, by schematic figures, and by language, he developed a technique for covering popular images, comic strips or comic books, and other printed materials such as catalogues or maps, in white or black.



**Richard Serra** (b. 1939, San Francisco)

*Alberta Hunter*, 1984

Black has long been a key element in the artist's language. Through its density, austerity and heaviness, it evokes certain attributes of his metal sculptures (mostly in lead or steel). Richard Serra has also created many 'drawings' in dark hues, using ink, paraffin, or (as in this case) oil pastel, which he believes can suggest effects similar to those of sculpture. The artist's aim is to find pictorial methods that can evoke the characteristics of his sculptural work: weight, density, and mass.

**Pierre Soulages** (b. 1919, Rodez)

*Peinture 81 x 60 cm, 28 novembre 1955*, 1955

Black becomes the mirror and the symbol of light in Soulages' work. The artist employs unusual tools, such as brooms, brushes or wooden sticks, and allows the underlying layers of paint to show through. Pierre Soulages makes light visible, by painting 'beyond the blackness' in works he calls *Outrenoir*. These reveal the light reflecting off the black surface of the canvas, making light a fundamental part of his work.

**Benjamin Swaim** (b. 1970, Paris)

*Forty Guns*, 2004-2006

*Forty Guns* is one of the three series of drawings created by Benjamin Swaim between 2004 and 2006. The two other series are *Le Sphinx* (the story of Oedipus and Jocasta) and *David et Goliath* (the episode from the Bible illustrating the triumph of the weak over the strong). Swaim takes inspiration from comics, films, and images in contemporary culture. Emerging from the black ink (as if it were hiding the context of the story), the characters in *Forty Guns* are cowboys from Samuel Fuller's film.

The figures in Benjamin Swaim's stories borrow from archetypes and tend to appear menacing and grotesque. The narration is diluted in the black ink and plays on the depth of the material. His drawings are characterised by great attention to *pentimenti* in the image, to these figures concealed in blackness, which can be glimpsed thanks to the particular play of light created by the use of ink on paper.

## FOY GALLERY

### I. Privacy

**Valerio Adami** (b. 1935, Bologna)

*Privacy, gli omosessuali*, 1967

This work belongs to the *Privacy* series, in which Valerio Adami explores urban places, private spaces that are favourable to licentious encounters: hotel rooms, toilets, and public baths. Based on photographs the artist took during his travels, these interior scenes are combined with other sources, then transferred onto the canvas. They are transformed into large blocks of arbitrary colours with intense black outlines, emphasising the interlacing of fragments of bodies, mingled with these anonymous spaces.

**Noritoshi Hirakawa** (b. 1960, Fukuoka)

*Dialogues for the time being for being, 11:30 am, October 8, 1993/ East Village, Manhattan/1 year/28/New York/Brown/Green/5'22"/ Coco/Black*, 1993

*Dialogues for the time being for being, 4:00 pm, October 23, 1993/ Grammercy Park, Manhattan/6 months/30/New Jersey/Brown/ Brown/5'5"/Coco/Black*, 1993

*Dialogues for the time being for being, 10:15 am, October 26, 1993/ Upper West Side, Manhattan/4 years and 2 months/36/Missouri, Blonde/Blue/5'3"/Coco/Champagne, Red, Black*, 1993

*Dialogues for the time being for being, 1:45 pm, October 26, 1993/ West Village, Manhattan/1 year and 9 months/28/New York, Brown/ Brown/5'4"/Vetiver/Black*, 1993

Here, Japanese photographer Noritoshi Hirakawa presents a portrait of lone women living in New York. However, the protagonists are almost always absent from the composition, and these snapshots reveal only fragments of their private lives. The mirror, a recurring element in the series, catches the beholder's eye, strengthening the disturbing feeling of voyeurism created by these unvarnished photographs with no human presence.

**Peter Klasen** (b. 1935, Lübeck)

*Fait du jour*, 1968

*Robinet n° 5*, 1968

*Grand lavabo + 3 interrupteurs*, 1968

These three paintings characterise Peter Klasen's work in the late 1960s. In addition to the clinical precision of the details, the airbrush technique gives an impression of coldness and distance from the objects shown, which is further accentuated by the dominance of black and white in this series. The composition is based on a binary principle combining the typical accessories of comfortable contemporary interiors (taps, switches, washbasins etc.) and erotic representations of the female body. In these multiple object-body rapprochements, there is a clear questioning of the Western values that shamelessly combine libidinous urges with the acquisition of common consumer goods. Thus, while imitating the deceptive methods of advertising language, the artist successfully demonstrates the complexity and ambiguity of figurative painting of the period, questioning the stereotypes and illusions of modern societies.

**Pierre Molinier** (1900, Agen – 1976, Bordeaux)

*Sans titre*, 1970

Using painting, drawing, and photography, Pierre Molinier depicts bodies that are fragmented, re-composed, cross-dressed, and squeezed into women's corsetry, in order to reveal their fantasised sexual dimension. Female and male flesh interweave in aestheticized sexual ambiguity, exposed to reveal the fetishist impulses of an eccentric artist who clashed with the propriety of a codified and prudish society.

## II-III. Home

**Valerio Adami** (b. 1935, Bologna)

*Interno pubblico*, 1969

This work takes its inspiration from a piece by English poet W. H. Auden published in 1947, *The Age of Anxiety*, which concerns modern man's quest for identity in the face of an industrialised world. This theme is addressed through the existential reflections of four protagonists, who meet by chance in a New York café. Here, this literary reference is painted in the form of a sterile café décor, its cold and minimalist sobriety subtly inhabited by a fragment of a female body, frozen in a cold atmosphere.

**Equipo Realidad** (Jorge Ballester, 1941, Valencia – 2014, Valencia; Joan Cardells, b. 1948, Valencia)

*La familia americana*, 1969-1970

Through their pictorial series, Equipo Realidad, a pair of artists active in Valencia from 1966 to 1976 (one year after the death of Franco), developed a form of 'critical figuration', based on the appropriation of everyday images and art history. Here, the figure of the American Democratic president Lyndon B. Johnson, who served as president between John Fitzgerald Kennedy and Richard Nixon, appears via a photograph that was widely circulated by the tabloids at the time. This painting of a flawless, smiling family denounces a normative and stereotyped vision of happiness, where everything seems artificial in the upper social classes, where the idols are ultimately nothing but ghosts.

**Erró** (Guðmundur Guðmundsson) (b. 1932, Ólafsvík)

*Intérieur américain n° 5* (*Intérieurs américains* series), 1968

This work belongs to the *Intérieurs américains* series, one of nine engaged protest canvases and one of Erró's most famous series. This fifth piece shows a North Vietnamese propaganda poster in which a Vietnamese woman and child are threatening a GI, with a subtitle in Chinese ideograms reading 'Vietnam will win! America will lose!' It is set in the idealised interior typical of the American way of life. It clearly invites comparison with the photomontages in Martha Rosler's *Bringing the War Home* (1967-1972) series.

**Jochen Gerner** (b. 1970, Nancy)

*Home*, 2008

Jochen Gerner studied at the École nationale supérieure d'art in Nancy from 1988 to 1993. It was as an illustrator, particularly of youth literature, that the artist was first noticed. He was a member of several groups of comics authors, but it was within the *Ouvroir de Bande dessinée Potentielle* (OuBaPo) that he unleashed his desire for experimentation, drawing freely on the art of comics and popular imagery, playing with form and content, and twisting references and codes. *Winternachmittag* and the large format series *Home* show his taste for using images and prints belonging to banal everyday life (newspapers, catalogues, advertisements). He uses distortion to enhance and reinterpret, working on disappearances and hidden presences. Fascinated by the graphic or purely geometric sign, by schematic figures and by language, he has developed a technique that involves covering popular images, comic strips or comic books, and other printed materials such as catalogues or maps in black or white.

**Marc-Antoine Mathieu** (b. 1959, Antony)

*Julius Corentin Acquefacques, prisonnier des rêves*, 1993

As well as being a comics artist and writer, Mathieu is also a set designer for the Lucie Lom studio, which he co-founded with Philippe Leduc. In 1990, he released *L'Origine* (publishing house Delcourt), the first book in his *Julius Corentin Acquefacques* series. The hero of the story, Julius Corentin Acquefacques (a phonetic anagram of Kafka), works at the Ministry of Humour. One day, he receives a letter containing page 4 of a comic book called *The Origin*, which appears at the beginning of the story. Julius then starts wondering about the meaning of his world, about fate, and about the existence of a higher being... The strange and even disturbing atmospheres of Marc-Antoine Mathieu's drawings are reminiscent of the worlds of Franz Kafka, Windsor McCay (*Little Nemo in Slumberland*), and Fred (*Philémon*).

**Chris Ware** (Franklin Christenson Ware) (b. 1967, Omaha, Nebraska)

*Building Stories*, 2012

A press cartoonist and author of comics, Chris Ware studied literature, art, and philosophy in Texas and then Chicago before pursuing a career as a cartoonist. He wanted to escape the conventions of comics and cinema that had become dominant in the 1950s. He first innovated with his series of works using various formats, graphic styles, and typographic concepts, in which the stories were independent from one another. This series was published under the

title *Acme Novelty Library* from 1993. He is the author of *Quimby the Mouse*, but it was primarily for *Jimmy Corrigan*, published from 1995 to 2012, that he would receive accolades and awards. His work *Building Stories* examines the complexities of individual lives revealed by his drawings and interlinked within an urban, geometric world, with a tendency towards standardisation of lifestyles and thoughts. The private solitude of Ware's characters, both male and female, is striking for its meaninglessness, for its lack of a happy-ending philosophy, and for the falsely neutral entomologist's perspective that the narratives offer the reader-spectator.

**Raphaël Zarka** (b. 1977, Montpellier)

*La Seconde Déduction de Sharp*, 2012

A multidisciplinary artist, Raphaël Zarka is essentially interested in the migration of geometric forms. Faithful to his process, this work deals with imaginary places mapped on a perforated plywood board, displaying an interplay of circles and squares. Paying tribute to the works of mathematician Abraham Sharp, this sculpture-painting portrays a geometric reality that celebrates the scientific theories of the history of shapes.

#### **IV-V. Trauma**

**Absalon** (Meir Eshel) (1964, Ashdod – 1993, Paris)

*Noises*, 1993

Absalon's work often takes the form of an experimentation concerning the place as a living space. His best-known three-dimensional works (cells and proposals for habitation) illustrate principles relating to the place of the body in architecture, and above all its capacity to find its place in the built environment. Alongside this search for pure form, Absalon also made several videos, before his untimely death in 1993. In these, he appears fighting an invisible adversary or screaming at the camera, expressing his revolt and his anger. This extreme expressiveness is another way of refusing submission, while defining physical defence strategies through artistic practice.



**Eduardo Arroyo** (1937, Madrid – 2018, Madrid)

*La Femme sans tête*, 1964

In this work, a female form is wrapped in a Manila shawl, with a bloody chunk of meat emerging from the top. This portrait of a torso performing a flamenco movement evokes the proud pose and bold gestures of the Spanish woman, while hinting at an absent executioner, a sadly omnipresent figure in the reality of the Francoist regime. Thus, this painting contrasts folklore, heroism, and the sophistication of the methods of oppression and torture developed by the Francoist dictatorship, in order to emphasise the falsehood of the slogan 'Spain is different'. In the 1960s, this slogan aimed to attract tourists to the peninsula, which at the time was in the grasp of the dictatorship.

**Equipo Crónica** (Rafael Solbes, 1940, Valencia – 1981, Valencia; Manolo Valdés, b. 1942, Valencia; Juan Antonio Toledo, 1940, Valencia – 1995, Valencia)

*La fila* or *Autoridades*, 1965

This group of artists, active from 1964 to 1981, opposed the informal abstraction present in Spain at this time. They aspired to enable a form of resistance to the Francoist regime through art. Using appropriation, distortion, and deformation, the artists sought to denounce the role of the media. In this painting, the Church, the State, and the Army are represented as Francoist dignitaries. The procession becomes a march of monstrous shadows, distorted and compressed by the implacable sun.

**Emmanuel Guibert** (b. 1964, Paris)

*The Photographer*, 2003-2006

A comics illustrator and writer, Emmanuel Guibert studied drawing at the École nationale supérieure des Arts Décoratifs in Paris, before launching his first album, *Brune*, which was published in 1992 and evoked the rise of Nazism. His collaborations with Frédéric Boilet, Émile Bravo, Fabrice Tarrin, Christophe Blain, and Joann Sfar contributed to the evolution and diversification of his graphic grammar and narrative methods: he is as prolific as an author of documentary comics (*The Photographer*) and historical comics (*Alan's War*) as he is in fiction (*Les Olives noires* and *The Professor's Daughter* with Joann Sfar, and *Les Ogres* with Christophe Blain).

*The Photographer* is set in 1986. It tells the story of a Doctors Without Borders team between Pakistan and Afghanistan (at the time occupied by the USSR). Based on the account and photographs of Didier Lefèvre (1957-2007), a photographer who Guibert had known for a long time, the work combines drawing and black-and-white photojournalism 'in equal measures'.

**Joe Sacco** (b. 1960, Malta)

*The Great War: The First Day of the Battle of the Somme*, 2014

Joe Sacco lived in Malta then in Australia, before moving to the United States, where he studied journalism in Oregon. He had a career as a journalist before he began using drawing as a form of reporting. His work was published by Art Spiegelman in *Raw*, then he worked for several American comics magazines (1985-1988), before he resumed travelling, drawing to report what he saw. He is one of the first journalists and authors to use comics for reporting. His work enjoys unanimous recognition in the worlds of both journalism and comics.

An observer and investigator, he is primarily interested in wars and conflicts, denouncing their murderous and absurd violence. He also analyses the way in which conflicts are represented in the televisual media. The Vietnam War (an unfinished work), the first Gulf War, Palestine, the Balkans war, migration issues and humanitarian dramas occupy a key place in his work. Following the publication of Jacques Tardi's album devoted to the First World War, he felt the need to work on this subject in 2011. A *leprello* comparable to the Bayeux tapestry brought the general public a meticulous representation of a massacre at the start of the 20th century: *The Great War: July 1, 1916: The First Day of the Battle of the Somme*, published in English in 2013, is an hour-by-hour depiction of the first day of the Battle of the Somme, one of the most deadly of this war, on which 20,000 allied soldiers were killed.

**Art Spiegelman** (b. 1948, Stockholm)

'Prisoner on the Hell Planet – A Case History' in *Short Order*, 1972

The suicide of his mother, Anja, in 1970, strengthened Art Spiegelman's need to explore his connections with his parents, but above all, to examine them as a couple and explore their difficult relationship. Digging even deeper, in a process mixing memory and identity, the author forced his father to tell him about his experience of the Holocaust, the Nazi persecution of the Jews in Poland in the death camps. The graphic novel *Prisoner on the Hell Planet – A Case History*, published in *Short Order* in 1972, was one of the first elements of his famous graphic novel, *Maus*. In it, the author still represents his characters as humans. The work expresses his despair and a feeling of guilt that trapped him in a deep depression.

**Johannes Van der Beek** (b. 1982, Baltimore, Maryland)

*Newspaper Ruins*, 2008

American artist Johannes Van der Beek makes art from printed materials that he has salvaged and recycled, by cutting them up and making collages: monumental and surprising installations. These paper sculptures – complete environments made up of newspaper pages assembled in layers and reworked by gramage – create entropic scenes that are overflowing with details for the attentive observer to discover. Here, the fragile forms of a ruined city unfold from old news.

## **VI-VII. Blue Spill**

**Jacques Monory** (1924, Paris – 2018, Paris)

*14 juillet privé* [*Private 14 July*], 1967

*Meurtre n° V – Variation avec miroir*, 1968

*Meurtre n° VI*, 1968

*Meurtre n° IX (Portrait de Camille Adami)*, 1968

*Velvet Jungle n° 7*, 1969

*En murmurant*, 1970

*Velvet Jungle n° 15*, 1971

*Opéra glacé n° 10 – Penn Opera*, 1975

Jacques Monory's murky and dark universe, inspired by cinema, gangsters, and detective novels, appears almost exclusively in shades of blue: the childhood memory of a projectionist who used blue filters to give the illusion of night. Heavy atmospheres, constructed around symbolic entities such as weapons, revolvers, cars, or women, bring news items and fragments of stories alive in his canvases. The *Meurtres* series, a major and therapeutic work for the artist, includes 21 canvases in which he metaphorically depicts his own murder within a sanitised and tiled space. It uses cold tones to evoke the 1940s film noir genre. Although the blue distances the visitor, it also provides a protective filter against the violence of the subject. His following series, *Velvet Jungle*, tinged with dark humour and melancholy, takes place within a floral universe celebrating flowers as an ephemeral element with underlying fragility. Monory was a true film lover, and manipulated zooms, sequencing, and freeze frames: a celebrated climax within a very often autobiographical pictorial space.

## VIII-IX. Les démons

**David B.** (Pierre-François Beauchard) (b. 1959, Nîmes)  
*Epileptic*, 1999

David B. studied at the École supérieure des arts appliqués Duperré, before turning his hand to comics in 1985. He published numerous graphic stories in various publications (*Okapi*, *(À Suivre)*, *Tintin Reporter*, *Chic*, and *Lapin*). In 1990, he co-founded the publishing house L'Association. He belongs to the 'new comics' movement with artists such as Lewis Trondheim, Christophe Blain, Joann Sfar, Emmanuel Guibert, and Marjane Satrapi. His six-volume autobiographical series, *Epileptic* (1996-2003), is devoted to the story of his relationship with his older brother and with the epilepsy that affected his sibling from childhood. The themes of death, fear, and the search for the self are heavily present in his works.

**Charles Burns** (b. 1955, Washington, D.C.)  
*Black Hole*, 1995-2005 (walls)

Charles Burns started his career as a cartoonist and illustrator in the press and other publications, garnering attention when his comics were first published in *Raw* (the magazine founded by Art Spiegelman and Françoise Mouly). In 1981, Burns created *El Borbâh*, *Big Baby* then the *Black Hole* series, which was published in 12 volumes between 1995 and 2005. This brilliant work of drawing and writing tells the story of a group of teenagers infected with a mysterious sexually transmitted disease, 'the bug', which causes strange and monstrous changes to their bodies, forcing them to isolate themselves from the rest of the population. The harrowing atmosphere of the novel is intensified by the black and white drawings, in which the inking casts fascinating and nightmarish shadows.

**Charles Burns** (b. 1955, Washington, D.C.)

*Black Hole*, 1995-2005 (display tables)

Charles Burns spent almost ten years creating his black-and-white comic book series *Black Hole*. In an atmosphere reminiscent of the films of David Lynch, the reader follows the story of teenagers in the 1970s-1980s who experience bizarre phenomena and a disease that causes strange physical changes. Some of these teenagers are outsiders who take refuge in the forest and rebuild communities. This is also the world of night-time bathed in full moonlight, and of bodily discovery. Charles Burns draws their transformations: growths that disfigure their faces. Through this metamorphosis, the author tells of this journey through adolescence, in the face of sexuality and death. A dark storyline in a world that mixes real and dreamlike elements.

**Patrice Killoffer** (b. 1966, Metz)

*Six Hundred and Seventy-Six Apparitions of Killoffer*, 2002

A French comics artist and writer, and an illustrator, Killoffer studied at the École supérieure des arts appliqués *Duperré* in Paris in the early 1980s, and started working on comics at this time. He published his drawings in several magazines (*Globof*, *Lynx*, and *Labo*), then, with Jean-Yves Duhoo, he founded the magazine *Mon lapin quotidien*. He is a co-founder of the publishing house L'Association (1990), and a member of the Ouvroir de Bande dessinée Potentielle (OuBaPo), created in 1992. *Six Hundred and Seventy-Six Apparitions of Killoffer* is a powerful work, marked by the spirit of psychoanalysis. His desire to experiment is apparent in his artwork, his subject choices, and the way in which he weaves his narratives, where violence and sexuality lie at the heart of a questioning about crime, self-loathing, self-destruction, and redemption.

**Suehiro Maruo** (b. 1956, Nagasaki)

*Le Somnambule*, undated

Suehiro Maruo, a Japanese author of comics, occupies a special place in the world of mangakas in Japan. Little known in Europe, he is one of the most provocative authors of his generation, and the representative of a specific style: *ero guro*, which can be translated as 'erotic-grotesque' and is ultra-violent. For these first mangas, he took his inspiration from the world of German Surrealist and Expressionist cinema, for example *The Cabinet of Doctor Caligari* or *M*. This short story, *Le Somnambule*, undoubtedly drawn in the late 1980s, is a pared-down, nightmarish, and demoniac transcription of this world. Talking about this artist, Moebius said in July 1991 in (*À Suivre*) magazine that: 'Each of us carries a desperate cry within us, and we shut it up in a tightly closed box. Maruo, however, dares.'

**Johanna Schipper** (b. 1967, Chang-Hua)

*Les Truites du gratte-ciel*, 2011

Graphic novelist, visual artist, theorist, and translator, Schipper has been teaching at the École européenne supérieure de l'image in Angoulême-Poitiers since 2010. In 2002, she returned to her native Taiwan, which inspired her autobiographical story *Née quelque part*. Pages from this story were exhibited in a wall installation named *BD Reporters* at the Pompidou Centre in 2006. Raised on contemporary art from a young age, in 2015, she initiated the In Wonder collective, which explores the narrative potential of sculptural installations and digital creations. However, her work is above all visionary in its orientation: this is a central dimension of the sequenced inventory of her dreams, published on her blog.

**Bernard Rancillac** (b. 1931, Paris)

*Anastasia chez son coiffeur à New York*, 1970

25 October 1957, 10.30 am: 'King Albert', one of the most powerful Mafiosi of the New York underworld, is murdered in his barber's chair, his hot, damp towel still over his face. At the heart of a violent composition, saturated with red and yellow, Bernard Rancillac captures this moment in the aftermath, when a leaden silence takes hold of the pictorial space. Time stands still, and the apparent calm denounces the violence and aggression of this period, with its social upheavals and political crimes. Current affairs are a core concern for Rancillac, because he seeks above all to expose the truth behind the sugar-coated image peddled by the media, to play with the image and bring out its power. He juxtaposes the power of photography with the codes of painting, to create an image that conveys his emotions in the face of current events. The solid swathes of acrylic colours (which do not allow as much detail or shading as oil paint) lay bare a raw, political, and conflict-ridden emotion that is incredibly powerful.



**Winshluss** (Vincent Paronnaud) (b. 1970, La Rochelle)

*Pinocchio*, 2008

*Hello I'm Johnny Cash*, 2012

*Holy Shit*, 2014

Winshluss's caustic spirit was first unleashed in *Ferraille* magazine, published from 1996 to 2006 by Les Requins Marteaux. With his dark adaptation of Carlo Collodi's fairy tale *Pinocchio*, Winshluss makes the story his own, depicting a world centred around disenchantment and dark humour. Breaking the codes of comics, he creates offbeat stories, regularly using personalities from 1950s-1960s America, such as Johnny Cash. Co-director of the animated film *Persepolis*, he won the 2007 Cannes Festival Jury Prize with Marjane Satrapi.

## **X. Le musée**

**Pierre Buraglio** (b. 1939, Charenton)

*Châssis*, 1974

*Châssis*, 1974-1975

In an incessant redefinition of painting, Pierre Buraglio engages in aesthetic investigations into the conditions behind the material existence of a work of art. These explorations are similar to those that interested the Supports/Surfaces group (active from 1969 to 1972). This short-lived group of French artists re-examined works of art through the lens of their components. The two works presented here are reflections about the very nature of the painting medium: the stretchers are revealed by stripping them bare, like a prototype of a painting become medium, before it is transformed into a surface covered with colours assembled in a certain order, to paraphrase the artist and theorist Maurice Denis.

**Chohreh Feyzdjou** (1955, Tehran – 1996, Paris)

*Série H*, 1989-1993

Chohreh Feyzdjou trained in Tehran then Paris. She left a legacy of unique work, characterised by a quest for identity that was fuelled by Jewish mysticism and Sufism. From 1988, Feyzdjou organised her work into series, grouping together her artistic objects, paintings, and drawings and staining them black. These now make up most of the *Products of* stamped with the purple label that identifies them. They are collected together in *La Boutique*, her last exhibition in 1995-1996, where she assembled all her works in an installation akin to a pre-clearance inventory. Here, stretchers, stripped of their 'pictorial' skin, are meticulously arranged by size, as if awaiting a final settlement.

**Claude Rutault** (b. 1941, Les Trois-Moutiers) **by delegation to Anne Cadenet, Alice Motard, and François Poisay**  
*Quelques jours avant l'exposition, 1997*

In 1973, Claude Rutault established a creative procedure that would serve as a prelude to most of his creations. His 'definition/method n° 1' sets out the following protocol: 'a canvas pulled tight across a stretcher, painted the same colour as the wall on which it hangs.' Based on this principle of reciprocity, he applied his definitions/methods, like moral contracts between the artist and the 'custodian' (the institution hosting his work or the collector).

*A Few Days Before the Exhibition* is made up of four paintings. Every presentation of the work calls for a new incarnation, because the museum (the 'custodian', as the artist calls it) must paint the canvases the same colour as the wall. To the right of the paintings, instead of a label, is a photograph that serves as a caption, showing the preceding version of the work. The artist tells a story in and using his painting. Ultimately, this story that he so patiently analyses and exhibits is that of the painting and the conditions of its existence.

**Martin Vaughn-James** (1943, Bristol – 2009,  
Saint-Romande-Malegarde)  
Notebooks, 1972

More a painter and illustrator than an author of comics in the traditional sense, Vaughn-James created several graphic novels, including *Elephant* (1970), *The Projector* (1971), *The Park* (1972), and *The Cage* (1975). His work had an important influence on the genesis of the graphic novel, well before the concept was 'invented' by authors like Will Eisner or Art Spiegelman. A first experiment in the narrative genre referred to as the 'visual novel', created by Martin Vaughn-James, *The Cage* was published in 1975 in Canada (1986 in France). Today, the 200-page work is still considered 'the absolute masterpiece of the 9<sup>th</sup> art' and the precursor to the graphic novel. Constructed according to the rules of the *Nouveau Roman*, this work of fiction is, however, stripped of any narrative, developing only via a sequence of scenes and characters. It is unclassifiable, at the crossroads between genres of comics, and its carefully orchestrated composition makes it a bold and important work. The result is a disturbing or even harrowing atmosphere, generated by a space that is sometimes enclosed, sometimes demarcated by barbed wire, where visions go from order to chaos, suggesting that an act of murderous madness has been committed.

## **XI. Tabloïds [Tabloids]**

### **Comics**

The comic books exhibited here round up and represent the most popular elements of American culture and graphic literature in the 1950s-1960s entertainment world. However, they also show the currents most condemned by the morals of the time. Misogynistic violence, terror, horror, sexuality, and sentimentalism (combined with the routine of a modern life founded on the ideas of progress, democracy, peace-loving righters of wrongs, defenders of good causes, and dutiful women) generate fascinating and astounding visions. These images were to become cultural references that were reinterpreted, critiqued or reworked by artists in the decades that followed. It is these references and the images conveyed by cinema and television that form the foundations for the visual messages of a critical portrayal of society, denouncing the lures of consumerism, and the perversion of official discourse.

**Hervé Di Rosa** (b. 1959, Sète)

*Avez-vous tous les numéros de Di Rosa Magazine ?, 1985*

Affiliated with the Figuration Libre movement, Hervé Di Rosa created a pictorial language combining comics and satirical press cartoons. Like paintings of contemporary history, his large compositions give an account of the world via burlesque sketches filled with comical and monstrous characters. Here, the violence of this war 'for laughter' is softened by an impertinent graphic style that is somewhere between Georges Wolinski and Disney. This painting reproduces the covers of the eponymous magazine published by the Di Rosa brothers in the early 1980s.

**Philippe Dupuy** (b. 1960, Sainte-Adresse)

*Une histoire de l'art, 2016*

In 1980, after studying at the École nationale supérieure des Arts Décoratifs in Paris, Philippe Dupuy began publishing his comics in the Belgian magazine *Aïe*. He quickly made a name for himself as a remarkable comics artist and writer, particularly when working in partnership with Charles Berberian. Together, they have published more than 25 albums, including the *Le Journal d'Henriette* series in 1985 and the *Monsieur Jean* series in 1989. His fondness for what he calls 'imagery by mechanical resonance' (a drawing moved by a mechanical system and/or a sound composed by assembling various and often reused elements) drove him ever further towards visual performance art, validating a temporal experience of the art of drawing and graphic storytelling. Wrestling with many questions about art and creation, Dupuy began exploring the history of art, looking at artists and scientists who interested him. The machine that delivers the spatial and temporal sequence of drawings in the 14.5 metre work *Une histoire de l'art* sets the pace of reading through horizontal movement, in which the images scroll past. As the visitor follows, they are walked through a history written in images. It reproduces, but does not replace, the reading of the full work as it was published online on the *Professeur Cyclope* platform. A second volume, *Peindre* came out in 2019 and a third upcoming volume, *Ne pas peindre* complete this initial story.

**Erró** (Guðmundur Guðmundsson) (b. 1932, Ólafsvík)

*The Popular Queen (La Peinture en groupes series)* 1967

This work, which belongs to the 1966-1967 *Painting in Groups* series, is a perfect expression of the period, with its persistent references to English pop. The clearest reference is to Richard Hamilton's collage, *Just what is it that makes today's homes so different, so appealing?* (1956). This is combined with references to David Hockney's paintings, Peter Blake's portrait of famous guitarist Bo Diddley, Peter Philipps and his stars, Allen Jones' women's torsos, etc. The always identical pictorial workmanship through which these sources are processed standardises them, harmonising what might initially be mistaken for a visual cacophony.

**Bernard Rancillac** (b. 1931, Paris)

*Le Secret de Morton*, 1966

Hostile to high-brow art, Bernard Rancillac likes to draw on popular imagery, especially on photo comics and on any cliché or stereotype generally peddled by the romantic press. Relating to a sentimental serial that appeared in 1966 in a magazine called *Sensation*, this *Secret de Morton* is an image projected by an episcope onto the canvas, then rendered in saturated tones of acrylic paint, producing a painting that is both accessible and tantalising. Playing the modern-day romantic, the artist emphasises that: 'You can treat the typists who devour photo-comics and other romantic literature as dimwits if you like; but this is where the exalted figures of love are to be found today [...].'

**Willem** (Bernhard Willem Holtrop) (b. 1941, Ermelo)

*Les Nouvelles Aventures de l'Art*, 2019

A press cartoonist whose work appeared in the first issues of *Hara-Kiri* then *Charlie-Hebdo*, Willem also produces many drawings about the art world. Published in 2004, his fascinating caricatures, compiled in *Les Nouvelles Aventures de l'Art*, are the most caustic and concise attempt at a survey of artistic creation, from Impressionism to the present day. Skilled in satirical humour, Willem sketches out a hilarious portrait of art itself, with over a hundred snapshots of artists from the 19<sup>th</sup> to the 21<sup>st</sup> century. The pages on display, devoted to the artists Erró and Hervé Di Rosa, characterise the lives of these artists in a few panels, via sharp anecdotes.

## **XII. Cabinet de lecture**

**Eduardo Arroyo** (1937, Madrid – 2018, Madrid)

*Neuf lendemains de Waterloo*, 1964-1965

A recurring historical figure in the work of Eduardo Arroyo from the 1960s onwards, Napoleon Bonaparte appears in more than 60 paintings. Here, he is perfectly recognisable from his clothes (frock coat and bicorne hat worn 'in battle'). The emperor's silhouette is isolated in the landscape of the final defeat. Above it are nine images of cloudy skies, heralding the aftermath, the dramatic string of consequences of this fateful day: from the defeat at Waterloo on 18 June 1815 to all the days that followed, during which Napoleon I decided to abdicate and flee France.

## **XIII Cinéma**

**Blanquet & Olive**

**Julie Doucet**

**Pierre La Police**

**Fabio Viscogliosi**

**Winshluss**



## **This gallery guide was devised for the exhibition**

*Histoire de l'art cherche personnages...*

20.06.2019 – 02.02.2020

Exhibition co-organised with the Cité internationale de la bande dessinée et de l'image d'Angoulême and the Fondation Gandur pour l'Art, Genève.

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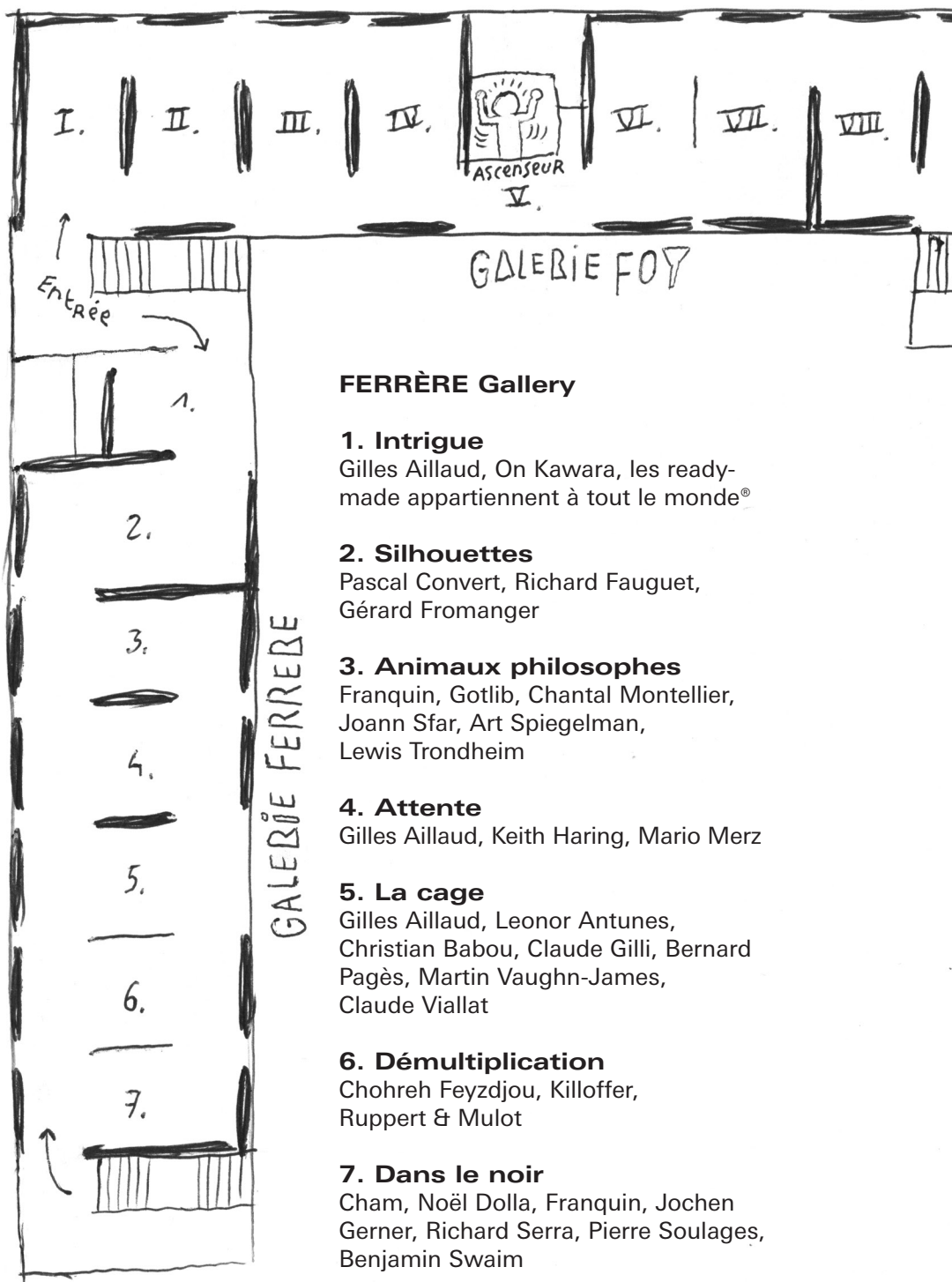
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### 4. Attente

Gilles Aillaud, Keith Haring, Mario Merz

### 5. La cage

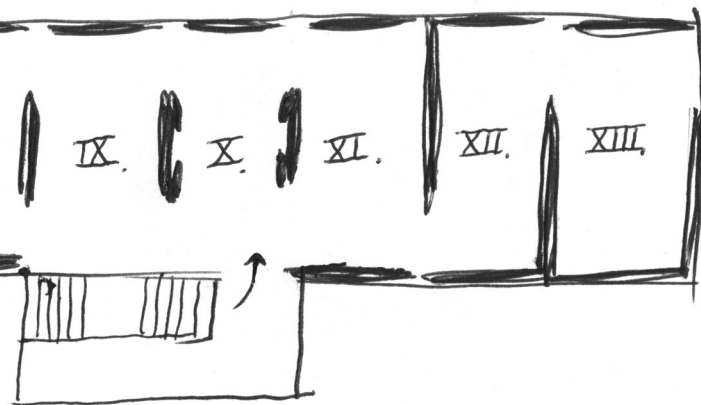
Gilles Aillaud, Leonor Antunes, Christian Babou, Claude Gilli, Bernard Pagès, Martin Vaughn-James, Claude Viallat

### 6. Démultiplication

Chohreh Feyzjdjou, Killoffer, Ruppert & Mulot

### 7. Dans le noir

Cham, Noël Dolla, Franquin, Jochen Gerner, Richard Serra, Pierre Soulages, Benjamin Swaim



### **FOY Gallery**

(On the landing)

Antonio Seguí

### **I. Privacy**

Valerio Adami, Noritoshi

Hirakawa, Peter Klasen,

Pierre Molinier

### **II-III. Home**

Valerio Adami, Equipo

Realidad, Erró, Jochen Gerner,

Marc-Antoine Mathieu,

Chris Ware, Raphaël Zarka

### **IV-V. Trauma**

Absalon, Eduardo Arroyo,

Equipo Crónica, Emmanuel

Guibert, Joe Sacco, Art

Spiegelman, Johannes

Van der Beek

### **VI-VII. Blue Spill**

Jacques Monory

### **VIII-IX. Les démons**

David B., Charles Burns,

Killoffer, Suehiro Maruo,

Bernard Rancillac, Johanna

Schipper, Winchluss

### **X. Le musée**

Pierre Buraglio, Chohreh

Feyzdjou, Claude Rutault,

Martin Vaughn-James

### **XI. Tabloïds**

Comics, Hervé Di Rosa, Philippe

Dupuy, Erró, Bernard Rancillac,

Willem

### **XII. Cabinet de lecture**

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### **XIII. Cinéma**

Blanquet & Olive, Julie

Doucet, Pierre La Police, Fabio

Viscogliosi, Winchluss

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