

Maeght Foundation 2013

Adrien Maeght, Chairman of the Board and Olivier Kaeppelin, Director, are pleased to announce the 4 exhibitions presented by the Maeght Foundation in 2013.

19.01 / 17.03.2013

«E-motion» - Bernard Massini Collection.

30.03 / 16.06.2013

«Play-Back d'Eden » – Gloria Friedmann.

29.06 / 06.10.2013

«Forms of thought» – Painting and philosophy: a narrative.

12.10 / 05.01.2014

«Djamel Tatah» – Monograph.



Leon Golub (1)

Gloria Friedmann(2) Pierre Tal-Coat (3) Djamel Tatah (4)

Created in 1964 by Aimé and Marguerite Maeght, the Maeght Foundation was inaugurated with these words by André Malraux, then Minister of Culture : "Something is being tried here that is in no way a palace, in no way a place of decor and (...) in no way a museum." "something is being tried here (...) that has never been tried before : to create the universe, instinctively and with love, the universe in which modern art is able to find both its place and this back-world that was once called the supernatural". "something is perhaps happening here in the history of the mind".

"For his second year as direction of the Maeght Foundation, Olivier Kaeppelin affirms the main goals of the cultural and artistic policy set last year with the support of the Board and its President, Adrien Maeght. "The Maeght Foundation was conceived and intended as a place for artists and their creations, a place of welcome and expression for the arts but also, more broadly, for thought. In 2013, on the eve of its fiftieth anniversary, this line between modern heritage and contemporary adventure is ours, now more than ever. " explains Olivier Kaeppelin.

A place for artists

Filled with the confidence of thousands of visitors who return every year or who come from around the world to discover it, the Maeght Foundation returns to one of its first principles by exposing the work of living artists; those who invent, experiment and help to create a new universe. *"This is the direction we must follow,"* confirmed Adrien Maeght during the Fabrice Hyber exhibition. It is in this sense that the Maeght Foundation welcomes Gloria Friedmann and Djamel Tatah in 2013. *"These great artists pose fascinating questions about man, his relationship with others, the environment and other kingdoms of nature. They are the ones, I believe, the public waits for to better understand our relationship to reality. With its Josep Lluís Sert architecture, the Maeght Foundation is, by its history and its space, among the most appropriate places to organize these encounters."* declares Olivier Kaeppelin.

The commitment and intelligence of the collector

Each year, the Maeght Foundation wishes to present a collection that represents a lifetime commitment. It allows for the discovery of the collector's free and inventive world and pays tribute to the power of individual choice which permits, for example, the creation of the Maeght Foundation, - life adventures and research experienced with artists. After Giuliano Gori's incomparable collection of "arte ambientale" from The Villa Celle in 2012 (from Robert Morris to Anselm Kieffer), the Maeght Foundation welcomes the Bernard Massini collection starting January 19. With a deep sense of the challenges of art, this neurosurgeon from Nice has put together in 40 years an exciting, unique and coherent collection of contemporary artwork that interrogates human identity; from Assan Smati to William Wegman, to Gérard Garouste, Stéphane Pencreac'h or Leon Golub.

Art and writing, art and philosophy

"The painters who are there are in some degree either poets or men who express the poetry of our time." If the Maeght Foundation is known for its history with artists, it is also the place where, to paraphrase André Malraux, "something perhaps is happening in the history of the mind." A dialogue between art and thought has taken place here with writers, poets (Jacques Prévert, Francis Ponge, Pierre Reverdy ...), but also philosophers (many of whom wrote major texts for *Behind the mirror*), from John-Paul Sartre to Michel Onfray, Michel Foucault, Jacques Derrida, Jean-Francois Lyotard, Jean-Luc Nancy, Paolo Fabbri... The Maeght Foundation also owns one of the largest book collections in the world, where researchers from around the world come every year to study the books of artists, writers and philosophers kept in its library. In this "spirit", the relationship between painting and philosophy will be the theme of the summer exhibition "Forms of thought". Bernard-Henri Lévy, who is familiar with the Maeght Foundation since childhood and a resident of St. Paul de Vence, is the curator.

The individual at work

In 2012, the Maeght Foundation exhibitions were concerned with the theme of nature, very present in the architecture of Sert which so deeply integrates it into the buildings. *Art for nature, nature for art* was also the subtitle of the exhibition dedicated to the Villa Celle. Nature, trees and tree structures were also very present in the work of Fabrice Hyber who explores the changes and growth of man in his environment. In 2013, nature is also at the heart of Gloria Friedmann's work. It is, however, a nature defined by the relationship between humans and animals where different kingdoms and society intertwine by a strange mirror effect. The common thread of this year's programming is the human being and the concern about the fate of man and his "situation" at the beginning of the 21st century. For this reason the Maeght Foundation welcomes Djamel Tatah this autumn and his questions about the individual today, the identities he creates between solitude, silence and threats of history ; one of the legacies of Giacometti.

Live art

In 2013, the Maeght Foundation also continues to host live performances, poetry and literature, architecture and great debates. Albert Ayler, the prodigy of free jazz, Sun Râ, Terry Riley, La Monte Young, Pierre Boulez, Stockhausen, Carl Andre and Hans Haacke, Cornelius Cardew, Merce Cunningham, Michel Portal, Mstislav Rostropovich, Mauricio Kagel, Pierre Henry, Jean-Claude Risset, Luciano Berio, René Koering became part of the history of this place by performing here. In 2012, the Maeght Foundation held two concerts. The first was a tribute to Gérard Gasirowski with a concert of classical and contemporary music played by a quintet under the direction of Philippe Bender, director of the Orchestra of Cannes and Palma de Mallorca. The second was a jazz concert by the Duke Quintet led by Laurent Mignard. It was dedicated to the historic meeting between Miró and Duke Ellington that was filmed at the Maeght Foundation. Ellington wrote "Miró's blues" for him, an improvisation whose images were shown in cinemas. The Maeght Foundation is also a place to meet and exchange ideas. Along with the Society of Friends it has hosted : cultural and intellectual figures, essayists, filmmakers, and scientists including Jean-Jacques Aillagon, Paolo Fabbri, Louise Faure and Anne Julien for their FIFA award-winning film "*Niki de Saint Phalle and Jean Tinguely: The Bonnie and Clyde of art*", Françoise Darmon, Giuliano Gori, Jean-Didier Vincent, Annie Cohen-Solal.

Modern and contemporary art

After a year devoted largely to the art of today, the year 2014 will be dedicated to the Maeght Foundation's fiftieth anniversary. Its extraordinary collection of major works taken together represents a significant part of 20th century art. The Foundation will expose its masterpieces and offer readings of its history and collections. In keeping with its tradition, these events will be devoted to the great figures in the history of modern and contemporary art as well as to the creators of today. It may be monographs, dialogues between two works, thematic exhibitions that give free reign to the artists, visual artists, writers, scientists.

The Maeght Foundation Beyond the walls

Joan Miró: A human adventure – «It's necessary to cut off his hands» / The Hélène & Edouard Leclerc Fund for Culture, Capucins de Landerneau / 6 July to 11 November / www.fonds-cultureHeclerc.fr.
Blickachsen 9 / Bad Homburg (Frankfurt) / large outdoor sculpture exhibition / 26 April au 6 October / www.blickachsen.de.
Marc Chagall / Fort de Bard (Val d'Aoste) / exhibiton project in progress

19 January / 17 March **E-motion**
Bernard Massini Collection



George Condo, *The Barber-shop-painting*, 1985, Oil on canvas, 41,2 x 33 cm. (5)



Denis Castellás, *Untitled*, 2005, Oil on canvas, 230 x 190 cm. (6)



Gérard Garouste, *Manto*, 1986, Oil on canvas, 235 x 200 cm. (7)

"Beauty as an invitation to the relationship. (...) In every way, beauty takes us out of ourselves by creating a deep emotion in us. E-motion; literally "to come out of oneself" to connect to another."- Georges Haldas.

From the 19th of January to the 17th of March 2013, the Maeght Foundation presents the Bernard Massini collection. Thirty six contemporary artists from Assan Smati to William Wegman are brought together in this exhibition that features paintings, sculptures and drawings, including several large-scale works. The 70 works selected from a collection of 450 each question, in its own way, the trust and doubt that inspire the human being.

Beauty, energy, reaching out to each other, the search for meaning: E-motion

With this word from Swiss writer Georges Haldas (*The Sun and the absence, Notebooks 1987*, Bibliothèque de l'âge d'homme, 1991) the exhibition title illuminates three major dimensions of the presented works : energy, reaching out to others and knowledge by emotions. The exhibition is divided into ten or so spaces that ask as many questions about sensitivity as they do about human reason: suffering, intimacy, war, desire, anticipation, religion, power, silence, metaphysics.

A look at major works from the contemporary scene

The thirty or so artists presented, new as well as established, are among the most talented on the national and international contemporary scene : Jean-Michel Alberola, Pat Andrea, Ronan Barrot, Vincent Bizien, Jean-Luc Blanc, Louis Cane, Denis Castellás, René Collamarini, George Condo, Vincent Corpet, Marc Desgrandchamps, Helmut Dörner, Stef Driesen, Bernard Dufour, Valérie Favre, Grégory Forstner, Gérard Garouste, Ludger Gerdes, Leon Golub, Markus Hansen, Anton Henning, Philippe Mayaux, Emile Marzé, Ronald Ophuis, Djordje Ozbolt, Gérald Panighi, Stéphane Pencreac'h, Joyce Pensato, François Ribes, Assan Smati, Djamel Tatah, Mitja Tušek, William Wegman, Alun Williams and Gerard Williams, Cristof Yvoré.

A major collection

Bernard Massini is a neurosurgeon from Nice who is fascinated by arithmetic. He defines his artistic career as "experimental". It is self-taught, initially structured by visiting museums and later nurtured by his relationships with the artists. Many of them work in France but Bernard Massini also built close ties with the German and American art scenes which are present in the exhibition.

Focusing on loyalty through confirmed choices, his collection counts 450 works by forty artists who he supports. It conducts a search for meaning related to human existence in its ambivalence. *«I am moved by the hidden, profound sense of a work. I love this relationship with complexity, that engages the inside and the outside of things»*. The collection contains mainly figurative works, all while leaving room for certain forms of abstraction when they explore the questions that are important to Bernard Massini.

The exhibition catalogue is prefaced by Bernard Ceysson, Guitemie Maldonado and Olivier Kaepelin.

30 March / 16 June

Play-Back d'Eden Gloria Friedmann



Gloria Friedmann, *Elle*, 2011 (8)



Gloria Friedmann, *Zooms*, 2012, acrylic and charcoal drawing (9)

The structure of the exhibition is inspired by rhizomes, like stems and roots of perennial plants that run underground and multiply. "From these roots, many stems rise to the surface with none having any more importance than the other," explains Gloria Friedmann about the spring exhibition at Maeght Foundation devoted to her.

Painting, sculpture, video; the exhibition presents the diversity of Gloria Friedmann's work. A large majority are recent works and many are never before seen. The exhibition integrates indoor and outdoor spaces with two monumental sculptures produced for the exhibition.

Animals and men. Some of the works presented involve the coexistence or the confrontation between animals and men. They form enclaves of diverse communities in the exhibition space, "in the image of our world today."

Following Gloria Friedmann, the works may be presented as :

- *Les célibataires/the celibates (cosmic)* are figurative sculptures of isolated individuals. They purposely include a mixture or confusion of a large amount of information about the human being.
- *Paintings representing the confrontation or coexistence between men and animals.*
- *Les recyclés/The recycled* are five living paintings made from 1986 to 2012 and saved as video. They will be shown as small paintings on flat screens lined up on the wall. Architectural prototypes of modern life are in the background: bank, supermarket, highway, etc... Sometimes the animals we eat and love are found next to the inhabitants of the towns and villages.
- *Corps & Corps/Body & Body* are charcoal paintings representing mammals: animals and men.
- *Les annexes/the annexes* are outdoor sculptures. *Elle/She* is a sculpture designed to stand under a tree. *Le Cosmonaute/the Cosmonaut* is a 3m high, cracked ceramic bust colored bleu orage. *Play Back d'Eden* is an earthen sculpture of a man's head with gorilla.
- *Absurdistan* is a series of sculptures that deal with memory and history. Reflecting this, the relief *Chambord*, 1997 will be exposed.
- *Les Tableaux Karaoke/The Karaoke Paintings* depict imitator birds for whom "karaoke-ing" the human voice comes naturally. "An artist is also a machine that copies the world," explains the artist. In turn, she uses the colors of these birds, parrots, cockatoos and other macaws in her paintings as a multicolored tribute.
- *La Wunderkammer* ("chamber of wonders" in German but more "cabinet of curiosities" in French) occupies the last exhibition space. It consists of taxidermied animals from all origins (about 150) and a dozen heads emerging from earthen pedestals painted with pigments.

The exhibition catalogue features texts by Jean-Christophe Bailly and Catherine Millet.

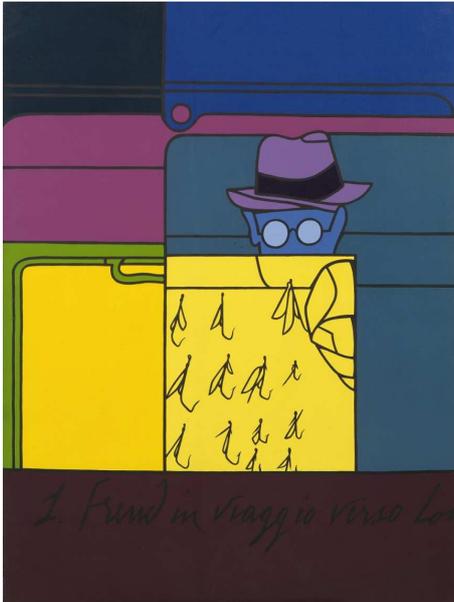
The exhibition is produced in partnership with **the Hunting and Nature Museum in Paris**, who produced the work *Play Back d'Eden*, which will be presented later (www.chassenature.org).

29 June / 6 October

Forms of thought

Painting and philosophy : a narrative

Curator Bernard-Henri Lévy



Valerio Adami, *Sigmund Freud travelling to London*, 1973, Acrylic on canvas, 130 x 97 cm. (10)

These two pursuits, these two fundamental human expressions of painting and philosophy, sometimes rivals, sometimes allies have historically questioned and directed the notions of being and truth. In this major summer exhibition, Bernard-Henri Lévy offers an examination of this sometimes stormy, but always fruitful dialogue or debate.

Art is knowledge: through this reading, Bernard-Henri Lévy and Olivier Kaepelin will put forth this point of view. Works of art are not reduced to their critical analysis, to language or to theory. The visitor is invited to enter into the narrative of this companionship or confrontation by choosing their approach and by the works and texts.

What do painters teach us? What relationships do painters and philosophers have? How was this relationship constructed, deconstructed in this Mediterranean space where Western philosophy was born? What does it say to us and to our time period? The exhibition is structured around six "chapters" which are all states of this relationship.

Not neglecting the pedagogical dimension, the exhibition offers a back-and-forth between the presented works and selected major philosophical texts read by artists. The works consist mainly of paintings that are from the Maeght Foundation collections as well as from different public and private collections.



Pierre Tal-Coat, *Green in the abrupt*, 1965, Oil on canvas, 195x130 cm. (11)

This narrative may start as a fable like Plato's Allegory of the Cave or Pliny the Elder on the impossible grasp of reality. Painting then captures only the shadow of things, its essence being forbidden to it.

The narrative may continue with a painting accepting this established fact, reduced then to the images and illustrations of texts from various origins which would possess the key or the law of reality. Just until, in a complete turnaround, the painting is understood through substance-as in the question of Veronica's veil-like the shortest path towards the truth, thus claiming its intrinsic power.

Would there be a special access to "being"? Would it be painting? But what is it worth in a world where the death of God no doubt ends any hope of the absolute? It would then be worthwhile only for itself, for its own material, its only deployment. Sovereign, art would then have only itself to empower.

But would the story end this way? Or on the contrary, wouldn't the controversy have been strongly reignited particularly through the theoretical criticism of the past twenty years, with art constantly having to disengage, to move away from the philosophical way of thinking to fully assert its reality, its own economy, its own system of meaning, its only guarantee of its identity and its territory ?

The catalogue offers various contributions including a set of texts by Bernard-Henri Lévy accompanying the presented works.

12 October / 5 January

Djamel Tatah Monograph



Djamel Tatah, *Untitled*, 2011, Oil and wax on canvas, 220 x 190 cm. (12)

"The work of Djamel Tatah uses all the powers of abstraction by its austerity, its composition and its surface. It thus creates a relationship between spaces, a moving vibration that he offers to the representation of an individual. The individual is familiar, like one from large cities and at the same time solitary, silent and timeless like those of Beckett or Giacometti. More and more, there is the development of a metaphysical and daily scene in his recent works that his painting makes profoundly contemporary," explains Olivier Kaepelin.

Djamel Tatah was born in 1959 in Saint-Chamond in the Loire. During his studies at the Ecole des Beaux-Arts de Saint-Etienne (1981-1986) he discovers many common points with the American abstract painting of the 1940s-1950s, English and German painting of the 1950s-70s and the Arte Povera. **His early paintings uniquely represent figures on layered, colored backgrounds with apparent brush strokes.** With a few exceptions, he chooses not to name these works to avoid putting the viewer into a clear narrative interpretation or documentary.



Djamel Tatah, *Untitled*, 2011, Oil and wax on canvas, 190 x 190 cm. (13)

In 1989, he moved to Marseille where he developed an important part of his creative method. **By combining the ancient technique of wax painting, photography and, in 1994, digital techniques, Tatah presents full scale human figures with no ground line in increasingly uniform, colored spaces.** Figures and backgrounds appear as two inseparable elements connected in parallel by the layers of color. A tense dialogue occurs between these vibrant spaces and the figures which are stripped of all expression; anecdotal, solitary, discreet, head-on.

In 1996, he starts using the traditional chassis (that replaced the salvaged wood used until this point) which makes it easier to produce large-scale works on the themes of urban life, war and demise. This is an opportunity for the artist to create specific paintings in which one figure is reproduced over a dozen times. **Repetition has emerged as a way to experiment with an abstract representation of modern man. In a more sustained way, abstraction monopolizes reality to play with it or even make it disappear.**



Djamel Tatah, *Untitled*, 2011, Oil and wax on canvas, 190 x 220 cm. (14)

The artist exhibits at the Galerie Eric Dupont, the gallery Liliane and Michel Durand-Dessert in 1999 and the Galerie Kamel Mennour, among others. He has had many personal and group exhibitions throughout his career: the Salamanca Arts Centre (2002), the Museum of Grenoble (2004), and MAC Lyon and Township Museum (2005), Centre Pompidou (2006), Centre d'Art Contemporain Le Parvis in Tarbes (2007), at the Triennale "La Force de l'Art" at the Grand Palais (2008), the Museum of Fine Arts in Nantes (2008), MAMAC Nice (2009) the Macval at the Villa Medici, the Centre d'Art Contemporain "The Hollow of Hell" in Thiers (2010), Château de Chambord, the City National History of Immigration (2011).

The exhibition catalogue will feature texts by Eric de Chasse, director of the Villa Medici and Olivier Kaepelin. The exhibition is organized in partnership with the **Public Museum of Modern Art and Contemporary Art of Algiers** (www.mama-dz.com).



fondation marguerite et aimé maeght

reconnue d'utilité publique

06570 Saint-Paul, France



The gardens of the Maeght Foundation in Saint-Paul de Vence. (15)



Maeght Foundation, view of the Sculpture gardens. (16)

About the Foundation Maeght

The Marguerite and Aimé Maeght Foundation is a private foundation of modern and contemporary art, located near the village of Saint-Paul de Vence, 25 km from Nice. The Maeght Foundation owns one of the largest collections of paintings, sculptures and graphic works of the twentieth century in Europe. It organizes thematic exhibitions such as retrospectives (Giacometti in 2010, Chillida in 2011, Gasirowski in 2012), or more contemporary exhibitions (Erik Dietman in 2011, Fabrice Hyber in 2012, Gloria Friedmann and Djamel Tatah in 2013).

Open all year, the Maeght Foundation welcomes 200,000 visitors a year in a unique, architectural complex designed by Josep Lluís Sert to present modern and contemporary art in all its forms. Painters and sculptors have collaborated with the Catalan architect by creating works integrated into the building and in nature: the Giacometti courtyard, the Miró labyrinth filled with sculptures and ceramics, the mural mosaics of Chagall and Tal Coat, Braque's pool and stained glass window, the Bury fountain. The complex blends interior and exterior space with the sculpture garden, courtyards, terraces and patios, showrooms, chapel, library and bookstore.

Inaugurated on 28 July 1964, the Foundation was born from the friendship of Aimé Maeght, art dealer and gallery owner in Paris, with the great names of modern art including Joan Miró, Alexander Calder, Fernand Leger, Georges Braque, Alberto Giacometti, Marc Chagall and Eduardo Chillida. A recognized public service, it is intended to receive, acquire, restore, preserve and exhibit artworks to the public and give artists the opportunity to meet and work together.

Today the Maeght family continues and maintain this spirit. Adrien Maeght chairs the Board of Directors of the Foundation that brings together personalities, representatives of state and national museums and members of the Maeght family. Olivier Kaepelin is the director.

The Maeght Foundation is open every day, without exception. Opening hours: October to June from 10am-6pm, July to September from 10am-7pm. Prices 2013: for children under 10 years is free, under 18 years, students and groups €10. Adults €15. Access by bus from Nice: Line No. 400, Fondation Maeght stop. Free parking. Accommodations nearby: Saint-Paul de Vence, La Colle-sur-Loup, Vence, Cagnes-sur-Mer, Antibes.

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1. Leon Golub, 2 *Black Men*, 1990, Acrylic on canvas, 64 x 158 cm. © Adagp, Paris 2013
2. Gloria Friedmann, *Hello*, 2008, Plaster, resin, mirror, 50 x 40 x 34 cm © Adagp, Paris 2013
3. Pierre Tal-Coat, *Green in the abrupt*, 1965, Oil on canvas, 195 x 130 cm. Collection Fondation Maeght, Saint-Paul, France. Photo Claude Germain © Archives Fondation Maeght - Adagp Paris 2013
4. Djamel Tatah, *Untitled*, 2003, Oil and wax on canvas, 3 panels of 250 x 200 cm. Photo Karin Maucotel / paris-musées © Djamel Tatah, Adagp Paris 2013
5. George Condo, *The Barber-shop-painting*, 1985, Oil on canvas, 41,2 x 33 cm. © Adagp, Paris 2013
6. Denis Castellas, *Untitled*, 2005, Oil on canvas, 230 x 190 cm. Photo Claude Germain © Denis Castellas

7. Gérard Garouste, *Manto*, 1986, Oil on canvas, 235 x 200 cm. Photo Pierre Schwartz © Adagp, Paris 2013
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9. Gloria Friedmann, *Zooms*, 2012, acrylic and charcoal drawing © Adagp, Paris 2013
10. Valerio Adami, *Sigmund Freud travelling to London*, 1973, Acrylic on canvas, 130 x 97 cm. Photo Claude Germain © Archives Fondation Maeght, Adagp Paris 2013
11. Pierre Tal-Coat, *Green in the abrupt*, 1965, Oil on canvas, 195 x 130 cm. Photo Claude Germain © Archives Fondation Maeght - Adagp Paris 2013
12. Djamel Tatah, *Untitled*, 2011, Oil and wax on canvas, 220 x 190 cm. Photo Jean-Louis Losi © Djamel Tatah, Adagp Paris 2013

13. Djamel Tatah, *Untitled*, 2011, Oil and wax on canvas, 190 x 190 cm. Photo Jean-Louis Losi © Djamel Tatah, Adagp Paris 2013
14. Djamel Tatah, *Untitled*, 2011, Oil and wax on canvas, 190 x 220 cm. Photo Jean-Louis Losi © Djamel Tatah, Adagp Paris 2013
15. The gardens of the Maeght Foundation in Saint-Paul de Vence. Photo J.J L'Héritier © Archives Fondation Maeght
16. Maeght Foundation, view of the Sculpture garden. Photo Roland Michaud © Successió Miró ; Calder Foundation New York, Adagp Paris 2013 - Archives Fondation Maeght