

MAGICKAL
GARDENS
OF
ENGLAND

Ed RUSCHA

Ed RUSCHA



Pool #1

Photographie Ektacolor

30 Exemplaires + 10EA (Exposé 3/30)

41 x 41 cm, signés, numérotés et datés au verso

1968/1997

Œuvre intégrée dans les collections de la Tate, des National Galleries of Scotland entre autres

Collection privé

Courtesy ADDICT Galerie

**ADDICT
GALERIE**

14/16 Rue de Thorigny
75 003 Paris
T : +33(0)1 48 87 05 04
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Ed RUSCHA



Pool #2

Photographie Ektacolor
30 Exemplaires + 10EA (Exposé 3/30)
41 x 41 cm, signés, numérotés et datés au verso
1968/1997

CŒuvre intégrée dans les collections de la Tate, des National Galleries of Scotland entre autres

*Collection privé
Courtesy ADDICT Galerie*

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Pool #4

Photographie Ektacolor

30 Exemplaires + 10EA (Exposé 3/30)

41 x 41 cm, signés, numérotés et datés au verso

1968/1997

Œuvre intégrée dans les collections de la Tate, des National Galleries of Scotland entre autres

Collection privé

Courtesy ADDICT Galerie

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Pool #5

Photographie Ektacolor
30 Exemplaires + 10EA (Exposé 3/30)
41 x 41 cm, signés, numérotés et datés au verso
1968/1997

CŒuvre intégrée dans les collections de la Tate, des National Galleries of Scotland entre autres

*Collection privé
Courtesy ADDICT Galerie*

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Pool #6

Photographie Ektacolor

30 Exemplaires + 10EA (Exposé 3/30)

41 x 41 cm, signés, numérotés et datés au verso

1968/1997

Œuvre intégrée dans les collections de la Tate, des National Galleries of Scotland entre autres

Collection privé

Courtesy ADDICT Galerie

**ADDICT
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ED RUSCHA

Né en 1937 à Omaha, Etats-Unis. Vit et travaille à Los Angeles, Etats-Unis.

ETUDES

1960 Chouinard Art Institute, Los Angeles, USA

EXPOSITIONS INDIVIDUELLES

- 2014 *Prints and Photographs*, Gagosian Gallery, New York, USA
- 2013 *In Focus: Ed Ruscha*, The Getty Museum, Los Angeles, USA
Books & Co, Gagosian Gallery, New York, USA
Books and Paintings, Brandhorst Museum, Munich, Allemagne
Los Angeles Apartments, Kunstmuseum Bâle, Suisse
- 2012 *Standard*, Los Angeles County Museum of Art, Los Angeles, USA
Traveling to The Rose Art Museum, Waltham, USA.
- 2012 *Artists' Rooms on Tour*, Tate, Londres, Grande-Bretagne
Traveling to Hatton Gallery, Newcastle University, Newcastle-upon-Tyne, Grande-Bretagne
Reading Ed Ruscha, Gagosian Gallery, New York, USA
Los Angeles. Then and Now, Peter Lund Gallery, Los Angeles, USA
Reading Ed Ruscha, Kunsthhaus Bregenz, Bregenz, Autriche
- 2011 *On the Road*, Hammer Museum, Los Angeles, USA
Psycho Spaghetti Westerns, Gagosian Gallery, Beverly Hills, USA
Road Tested, Modern Art Museum of Fort Worth, Fort Worth, USA
- 2010 *Apartments, Parking Lots, Palm Trees and Others: Films, Photographs and Drawings from 1961 to 1975*, Sprüth Magers, Berlin, Allemagne
Wetterling Gallery, Stockholm, Suède
Libros, Sala Alcalá 31, Madrid,
- 2009 *Gallery Beyeler*, Bâle, Suisse
50 Years of Painting, Hayward Gallery, Londres, Grande-Bretagne
Moderna Museet, Stockholm, Suède
Haus der Kunst, Munich, Allemagne
- 2008 *Industrial Strength*, Fabric Workshop and Museum, Philadelphia, USA
Works on Paper, David et Marcel Fleiss, Paris, France
Paintings, Gagosian Gallery, Londres, Grande-Bretagne
- 2007 *Busted Glass*, Gagosian Gallery, Davies Street, Londres, Grande-Bretagne
- 2006 *Early Prints*, Norton Simon Museum, Pasadena, USA
Signs+Streets+Streets+Signs, Crown Point Press, San Francisco, USA
La mirada distanciada, Museo Tamayo Arte Contemporáneo, México, Mexique
Drawings, Gagosian Gallery, New York, USA
Insect Portfolio (1972), Griffin Contemporary, Los Angeles, USA
Photographer, Jeu de Paume, Paris, France;
Kunsthhaus Zurich, Zurich, Suisse;
Museum Ludwig, Cologne, Allemagne
- 2005 *Books*, Bernier/Eliades, Athens, Grèce
THEN & NOW, Gagosian Gallery, Beverly Hills, USA
New Drawings, Gagosian Gallery, Rome, Italie
- 2005 *Pools, Parking Lots, Gas Stations*, Yancey Richardson Galerie, New York, USA

- Selected Works*. Edward Tyler Nahem, New York, USA
Course of Empire. 51 biennale de Venise, Venise, Italie;
 Whitney Museum of American Art, New York, USA
Paintings and Works on Paper From 1964-2002. Fisher Landau Center for Art,
 Long Island City, USA
- 2004 *Witty Wonders from Anagrams to Gunpowder and All the Parking Lots on Sunset Strip*. Whitney Museum of American Art, New York, USA
Paintings, Drawings, Photographs, Books. Scottish National Gallery of Modern Art, Edinburgh, Ecosse
80's & 90's Paintings and Prints. Ishizaka Art, Tokyo, Japon
New Drawings. Gagolian Gallery, New York, USA
Cotton Puffs, Q-Tips®, Smoke and Mirrors: The Drawings of Ed Ruscha.
 The Whitney Museum of American Art, New York, USA
 Museum of Contemporary Art, Los Angeles, USA
 National Gallery of Art, Washington, D.C, USA
 Museum of Contemporary Art, Sydney, Australie
 Museum of Contemporary Art, Rome, Italie;
 National Gallery, Berlin, Allemagne
Mountain Paintings, Aspen Art Museum, Aspen, USA
- 2003 *The drawn word. The Gallery at Windsor*, Vero Beach, USA
Prints 1969-2003. Godt-Clearly Gallery, Las Vegas, USA
Photographs: Recent Acquisitions, Paintings and Sculptur,
 Fisher Landau Center For Art, New York, USA
Elongated Subjects. The Bagley Wright Family Fund, The Wright Exhibition Space,
 Seattle, USA
- 2002 *Photographs*. Gagolian Gallery, Beverly Hills, USA
Petro-plots, Remba Gallery, Los Angeles, USA
With and Without Words. Monika Spruth Philomene Magers, Munich, Allemagne
Made in Los Angeles. Museo Reina Sofia, Madrid, Espagne. *New Paintings*.
 Gagolian Gallery, New York, USA
Birds, Fish, and Offspring. C&M Arts, New York, USA
Country Cityscapes. Susan Inglett Gallery, New York, USA
Paintings, Drawings and Books 1961 – 2001.
 Museum of Modern Art, Oxford, Grande-Bretagne
 Palais de la légion d'honneur, San Francisco, USA
 Galeria Andre Viana, Porto, Portugal
S Books, O Books, And Other Books, James Kelly Contemporary, Santa Fe, USA
- 2001 *Sunliners*. Richard Levy Gallery, Albuquerque, USA
 NOVANTA. Galleria Il Gabbiano, Rome, Italie
The Mountains. Inverleith House, Royal Botanic Garden, Edinburgh, Ecosse.
- 2000 *Mountains and Highways*. Gallery Anthony d'Offay, Londres, Grande-Bretagne.
Retrospective. Hirshhorn Museum and Sculpture Garden, Washington, D.C
Gunpowder and Stains, Monika Spruth-Philomene Magers, Munich, Allemagne.
Powders, Pressures and Other Drawings.
 John Berggruen Gallery, San Francisco, USA.
 Stadtpark Gallery, Krems, Autriche
- 1999 *Metro Plots*. Gagolian Gallery, New York, USA and Beverly Hills, USA.
Works on Paper. Susan Sheehan Gallery, New York, USA.
Editions 1959-1999. Walker Art Center, Minneapolis, USA; Los Angeles County
 Museum of Art, Los Angeles, USA; University of South Florida Contemporary Art
 Museum, Tampa, USA.
 Kukje Gallery, Seoul, Corée du Sud.
 Metta Galeria, Madrid, Espagne.
- 1998 *Retrospective of Works on Paper by Edward Ruscha*. J. Paul Getty Museum, Los
 Angeles, USA.
New Paintings. Gagolian Gallery, Beverly Hills, USA.
Inventors, Boxers, Racecar Drivers, Artists, Etc. Marian Goodman Gallery, Paris,

- France.
- 1997 Ed Ruscha. Anthony d'Offay Gallery, Londres, Grande-Bretagne
Spaghetti Westerns. Milwaukee Art Museum, Milwaukee, WI.
Edward Ruscha. Jurgen Becker, Hamburg, Allemagne.
- 1996 Edward Ruscha: *Cityscapes/O Books*. Leo Castelli, New York, USA
Ed Ruscha. Kantor Gallery, Los Angeles, USA.
VOWELS: *Paintings on Book Covers*. Gagosian Gallery, Beverly Hills, USA
Books and Related Works by Edward Ruscha. Printed Matter, New York, USA
Galerie Seomi, Seoul, Corée du Sud
- 1995 *New Editions*. Remba Galerie, Los Angeles, USA
Anamorphic Paintings. Leo Castelli Galerie, New York, USA.
Recent Drawings and Prints. Offshore Galerie, East Hampton, USA
Sayings. Leo Castelli Galerie, 578 Broadway, New York, USA.
The End. Close Range Galerie, Denver Art Museum, Denver, USA.
- 1994 *Clockworks*. Laura Carpenter Fine Art, Santa Fe, USA
A. James Speyer Memorial Lecture and 'Miracle' Film Presentation, The Art Institute of Chicago, Chicago, USA
- 1993 *Romance with Liquids*, Gagosian Gallery, New York, USA
Standard Stations, Amarillo Art Center, Amarillo, USA
New Work, Space Gallery, Casino Knokke, Bruxelles, Belgique
The Books of Ed Ruscha, Gund Hall, Harvard University Graduate School of Design, Cambridge, USA
- 1992 *Stains*, Robert Miller Gallery, New York, USA
New Paintings & Drawings, Galerie Thaddaeus Ropac, Salzburg, Autriche
New Works, Tony Shafrazi Gallery, New York, USA
Cameo Cuts, Edition Julie Sylvester, New York, USA
- 1991 *Early Drawings*, Modernism Gallery, San Francisco, USA
Paintings, Leo Castelli Gallery, New York, USA
Galerie Carola Mosch Multiples and Editions, Berlin, Allemagne
Recent Editions, Castelli Graphics, New York, USA
Richard Green Gallery, Santa Monica, USA
Galerie Trisorio, Napoli, Italie
Thomas Segal Gallery, Boston, USA
Barbara Krakow Gallery, Boston, USA
Prints from the 1960s & 1970s, Judith Goldberg Gallery, New York, USA
Galerie Ghislaine Hussenot, Paris, France
Obra Sobre Paper, Galeria Joan Prats, Barcelona, Espagne
Obra Gravada, Galeria Joan Prats, Barcelona, Espagne
Centre Cultural de la Fundació la Caixa, Barcelona, Espagne
Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, USA
New Paintings and Drawings, Karsten Schubert, Londres, Grande-Bretagne
Paintings and Drawings, Texas Gallery, Houston, USA
Selected Portfolios, Castelli Graphics, New York, USA
Gasoline Stations, 1962, Robert Miller Gallery, New York, USA
Edward Ruscha/Works on Paper, Galerie Bébert, Rotterdam, Pays Bas
Los Angeles Apartments, The Whitney Museum of American Art, New York, USA
Paintings, The Museum of Contemporary Art, Los Angeles, USA
Edward Ruscha and Lorna Simpson, Matrix Gallery, University of California at Berkeley, Berkeley, USA
Paintings, Serpentine Gallery, Kensington Gardens, Londres, Grande-Bretagne
- 1989 *Dreams' and Other Works on Paper*, Leo Castelli Gallery, New York, USA
New Paintings and Drawings, Tokyo Museum of Contemporary Art, Tokyo, Japon
Ed Ruscha, Drawings and Prints, Thomas Babeor Gallery, La Jolla, USA
Edward Ruscha: Selected Works of the 80s,
James Corcoran Gallery, Santa Monica, USA
New Paintings and Works on Paper, Rhona Hoffman Gallery, Chicago, USA
- 1989 *New Paintings*, Leo Castelli Gallery, New York, USA

- Drawings*, Michael Maloney Contemporary Art Inc, Santa Monica, USA
 Edward Ruscha,
 Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France;
 Museum Boijmans-van Beuningen, Rotterdam, Pays-Bas
 Fundació la Caixa, Barcelona, Espagne
 Serpentine Gallery, Londres, Grande-Bretagne
 Museum of Contemporary Art, Los Angeles, USA
- 1988
- Early Paintings*, Tony Shafrazi Gallery, New York, USA
Recent Paintings, Museum of Contemporary Art, Chicago, USA
Recent Works on Paper 1988, Karsten Schubert, Ltd, Londres, Grande-Bretagne
Prints, Gallery Takagi, Nagoya, Japon
Drawings and Prints, Gallery Susan Wyss, Zurich, Suisse
 Henry Vincent Gallery, San Diego, USA
New Paintings and Drawings Institute of Contemporary Art, Nagoya, Japon
New Drawings, Leo Castelli Gallery, New York, USA
Words Without Thoughts Never to Heaven Go
 Lannan Museum, Lake Worth, FL;
- 1987
- Williams College Museum of Art, Williamstown, USA
Drawings 1962-1972, Acme Art, San Francisco, USA
Drawings through the Years, Cirrus Gallery, Los Angeles, USA
Edward Ruscha: 35 Lunette Paintings - Commissioned by Metro-Dade Art in Public Places
Trust for Miami Dade Public Library Leo Castelli Gallery, Greene Street, New York, USA
 3
New Paintings, Robert Miller Gallery, New York, USA
The Works of Ed Ruscha, Contemporary Arts Museum, Houston, USA
- 1986
- New Paintings*, Fuller Goldeen Gallery, San Francisco, USA
 Galerie Susan Wyss, Zurich, Suisse
 Janie Beggs Fine Arts, Ltd, Aspen, USA
New Paintings, Leo Castelli Gallery, New York, USA, Texas Gallery, Houston, USA
 4x6 Westfälischer Kunstverein, Münster, Allemagne
- 1985
- Fischer Gallery*, University of Southern California, Los Angeles, USA
Ed Ruscha: Quelques Dessins, Galerie Gilbert Brownstone, Paris, France,
New Paintings, James Corcoran Gallery, Los Angeles, USA
Octobre des Arts, Musée St-Pierre, Lyon, France
 Tanja Grunert, Cologne, Allemagne
- 1984
- New Paintings*, Leo Castelli, New York, USA
Recent Paintings & Works on Paper, Morgan Gallery, Kansas City, USA
- 1983
- New Paintings*, Leo Castelli, New York, USA
Recent Paintings & Works on Paper, Morgan Gallery, Kansas City, USA
- 1982
- Edward Ruscha/ A Selection of Drawings from 1967 to 1972*,
 John Berggruen Gallery, San Francisco, USA
New Drawings, Castelli Uptown, New York, USA
 1960 – 1970, Castelli, Feigen, Corcoran, New York, USA
Prints, Jacobson/Hochman Gallery, New York, USA
New Paintings and Drawings, Flow Ace Gallery, Los Angeles, USA
Retrospective: The Works of Ed Ruscha,
 San Francisco Museum of Modern Art, San Francisco, USA
 The Whitney Museum of American Art, New York, USA
 Vancouver Art Gallery, Vancouver, British Columbia, Canada
 San Antonio Museum of Art, San Antonio, USA
 Los Angeles County Museum of Art, *Part I: 1959 – 1973, Part II: 1973 – 1983*, Los Angeles, USA
- 1981
- Steve's House of Fine Art, Los Angeles, USA
Ace Gallery, Vancouver, BC, Canada
 Ed Ruscha: *Drawings*, Douglas Dean Courtenier, Inc, East Hampton, USA

- Drawings Castelli, Goodman, Solomon, East Hampton, USA*
- Edward Ruscha/New Works, ARCO Center of Visual Arts, Los Angeles, USA,*
- Edward Ruscha/Drawings, Leo Castelli, New York, USA*
- 1980 *Edward Ruscha: Paintings, Ace Gallery, Venice, USA*
- Edward Ruscha/Paintings and Drawings, Portland Center for the Visual Arts, Portland, OR, New Paintings, Leo Castelli Gallery, New York, USA*
- Ruscha: Selected Works 1966-1980, Foster Goldstrom Fine Arts, San Francisco, USA*
- 1979 *Edward Ruscha/New Works, The Texas Gallery, Houston, USA*
- Neue Ausstellungen im InK, InK, Halle für internationale neue Kunst, Zurich, Suisse*
- Edward Ruscha/New Works, Marianne Deson Gallery, Chicago, USA*
- Edward Ruscha/New Works, Richard Hines Gallery, Seattle, USA*
- 1978 *A Selection of Paintings and Pastels 1974-1977, MTL Gallery, Bruxelles, Belgium*
- Drawings and Prints, Castelli Uptown, New York, USA*
- Edward Ruscha/ Books, Rüdiger Schöttle, Munich, Allemagne*
- Ed Ruscha/Prints and Drawings, Getler/Pall Gallery, New York, USA*
- Ed Ruscha: Recent Paintings and Drawings, Ace Gallery, Vancouver, British Columbia, Canada;*
- Galerie Ricke, Cologne, Allemagne*
- Graphic Works by Edward Ruscha, Auckland City Art Gallery, Auckland, New Zealand*
- Peppers Art Gallery, University of Redlands, Redlands, USA*
- 1977 *Drawings by Joe Goode and Edward Ruscha, The Texas Gallery, Houston, USA*
- Recent Paintings, Ace Gallery, Los Angeles, USA*
- Edward Ruscha: Recent Drawings, Elmwood Arts Foundation and The Fort Worth Art Museum, Fort Worth, USA*
- Prints and Books, University of Lethbridge, Alberta, Canada; University of Calgary Art Gallery*
- 1976 *Ace Gallery, Vancouver, British Columbia, Canada*
- Dootson/Calderhead Gallery, Seattle, USA*
- Exhibitions and Presentations, Los Angeles Institute of Contemporary Art, Los Angeles, USA, Institute of Contemporary Art, Londres, Grande-Bretagne*
- Paintings, Drawings, and Other Work by Ed Ruscha, Albright-Knox Art Gallery, Buffalo, USA*
- Sable Castelli Gallery Ltd, Toronto, Ontario, Canada*
- Stedjelijk Museum, Amsterdam, Pays-Bas*
- Various Cheese Series, Gemini G.E.L, Los Angeles, USA*
- Wadsworth Athenaeum, Matrix Gallery, Harford, USA*
- 1975 *Edward Ruscha/Drawings/Selected Prints, The Glaser Gallery, La Jolla, USA*
- Edward Ruscha/ Prints and Publications 1962-74, The Arts Council of Great Britain; Twelve Paintings, Drawings and film 'Miracle' Galerie Ricke, Cologne, Allemagne*
- Jared Sable Gallery Ltd, Toronto, Ontario, Canada*
- Film preview, Leo Castelli (Rizzoli Screening Room), New York, USA*
- Books, Northlight Galerie, Arizona State University, Tempe, USA*
- Tropical Fish Series, Gemini G.E.L, Los Angeles, USA*
- University of North Dakota Art Galleries, Grand Forks, USA*
- Various Miracles, Ace Gallery, Los Angeles, USA*
- 1974 *Works by Edward Ruscha, Francoise Lambert, Milan, Italie*
- Contemporary Graphics Center, Santa Barbara Museum of Art, Santa Barbara, USA*
- Edward Ruscha/ Prints and Books, Root Art Center, Hamilton College, Clinton, USA*
- Golden West College, Huntington Beach, USA*
- H Peter Findlay/Works of Art, New York, USA*
- Leo Castelli Gallery, New York, USA*
- Recent Paintings, The Texas Gallery, Houston, USA*
- 1973 *Ace Gallery, Los Angeles, USA*
- Books by Ed Ruscha, University of California, San Diego, USA*
- Ed Ruscha/Drawings, Leo Castelli Gallery, New York, USA*
- Edward Ruscha: Graphics from the Collection of Donald Marron, Leo Castelli*

- Gallery, New York, USA
Edward Ruscha/Projection, Ursula Weavers, Cologne, Allemagne
Stains/Edward Ruscha, Françoise Lambert, Milan, Italie
 The Greenberg Gallery, Saint Louis, USA
Edward Ruscha/(Ed-werd Rew-shay)/Young Artist,
 John Berggruen Gallery, San Francisco, USA
 Nigel Greenwood Inc, Londres, Grande-Bretagne
Works by Edward Ruscha from the Collection of Paul J. Schupf '58, The Picker
 Gallery, Colgate University, Hamilton, USA
 1972 Corcoran & Corcoran Gallery, Coral Gables, FL
 Colored People, Leo Castelli, New York, USA
 D-M Gallery, Londres, Grande-Bretagne
Ed Ruscha/Drawings, Leo Castelli, New York, USA
Ed Ruscha/Books and Prints, Mary Porter Sesnon Gallery,
 University of California, Santa Cruz, USA
 Santa Cruz, USA
 Janie C, Lee Gallery, Dallas, USA
 Minneapolis Institute of Arts, Minneapolis, USA
 1971 Books, Nigel Greenwood, Londres, Grande-Bretagne
Drawings, Contract Graphics Gallery, Houston, USA
 1970 s Gallery, New York, USA
Books by Edward Ruscha, Galerie Heiner Friedrich, Munich, Allemagne
Edward Ruscha /Prints 1966-1970/Books 1962- 1970, Hansen Fuller Gallery, San
 Francisco, USA, Galerie Alexandre Iolas, Paris, France
 1969 *Edward Ruscha/New Graphics*, Multiples, Inc, Los Angeles, USA, Irving Blum Gallery,
 Los Angeles, USA
 La Jolla Museum of Art, La Jolla, USA
 1968 Irving Blum Gallery, Los Angeles, USA
 Galerie Rudolf Zwirner, Cologne, Allemagne
 1967 *Gunpowder Drawings*, Alexander Iolas Gallery, New York, USA
 1965 Ferus Gallery, Los Angeles, USA
 1964 Ferus Gallery, Los Angeles, USA
 1963 Ferus Gallery, Los Angeles, USA

EXPOSITIONS COLLECTIVES

- 2014 *Mauvais genre*, ADDICT Galerie, Paris, France

COLLECTIONS

The Art Institute of Chicago, USA
 Art Museum of South Texas, Corpus Christi, USA
 Denver Art Museum, Denver, USA
 Deutsches Postmuseum, Frankfurt, Allemagne
 High Museum, Atlanta, USA
 Hirshhorn Museum and Sculpture Garden, Washington, D.C, USA
 The Irvine Company Collection, Irvine, USA
 Israel Museum, Tel Aviv, Israel
 Laguna Art Museum, Laguna Beach, USA
 Lannan Foundation, Los Angeles, USA
 Los Angeles County Museum of Art, USA
 Main Library, Dade County Cultural Center, Miami, USA
 Metro-Dade Art in Public Places Collection, Miami, USA
 Metropolitan Museum of Art, New York, USA
 Memorial Art Gallery, University of Rochester,
 New York Modern Art Museum of Fort Worth, Fort Worth, USA

The Museum of Contemporary Art, Los Angeles, USA
Museum of Contemporary Art San Diego, La Jolla, USA
The Museum of Modern Art, New York, USA
Musée St Pierre, Lyon, France
National Gallery of Art, Washington, DC, USA
The National Museum of American Art, Washington, DC Newport Harbor Art, USA
Museum, Newport Beach, USA
Museum Boymans van Beuningen, Rotterdam, Pays-Bas
Museum of Fine Arts, Boston, USA
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
Musée Départemental des Vosges, Epinal, France
Norton Simon Museum, Pasadena, USA
Oklahoma Arts and Humanities Council, Oklahoma City, USA
The Panza di Biumo Collection, Milan, Italie
Pomona College, Pomona, USA
Reynolds House, Winston-Salem, USA
San Diego Museum of Arts, San Diego, USA
Institute of Arts, Minneapolis, USA
San Francisco Museum of Modern Art, San Francisco, USA
The Security Pacific Corporation, Los Angeles, USA
Stedelijk Museum, Amsterdam, Pays-Bas
Tate Gallery, Londres
University of Massachusetts, Amherst, University Art Museum, University of
California, Berkeley Virginia Museum of Fine Arts, Richmond, USA
Walker Art Center, Minneapolis, USA
Frederick R Weisman Art Foundation, Los Angeles, USA
The Whitney Museum of American Art, New York, USA
Yale University Art Gallery, New Haven, USA

MAUVAIS GENRE

Une proposition de Laetitia Hecht et Samantha Barroero avec

Ghada Amer, Hans Bellmer, Gilles Berquet, Marie-Laure Dagoit, Daniel Darc, Pierre Denan, Braco Dimitrijević, Noël Dolla, Jean Faucheur, Nicolas Fenouillat, Dominique Figarella, Laurent Friquet, Bernard Heidsieck, Just Jaeckin, Françoise Janicot, Susanne Junker, François Lagarde, Marianne Maric, Fred W. McDarrah, Pierre Molinier, Daidō Moriyama, Olivier Mosset, Derek Ridgers, Bruno Rousseaud, Ed Ruscha, Steve Schapiro, Stephen Shames, Winston Smith, Alberto Sorbelli, David Teboul & Guests ...

Exposition du 21 Octobre au 20 Décembre 2014, Mardi – Samedi 11:00 – 19:00

Vernissage le Samedi 18 Octobre 2014 à partir de 18 : 00

Communiqué de presse

Rimbaud, décidé à ne pas être sérieux à dix sept ans, se vit abandonné par ses amis sous prétexte de "mauvais goût". Il se radicalisera par une conduite déviante et une mise négligée : ce "mauvais genre" finira par révolutionner l'art poétique.

L'artiste authentiquement novateur a toujours été attaqué sur le terrain du goût, censuré, mis à l'index au nom de la décence, de l'acceptable par une pensée dominante corsetée dans son "bon genre". Aveugle sur la réalité des pulsions qui la travaillent ou des lois qui la guident, la société préfère coller des étiquettes infamantes sur ce qui la dérange. L'artiste n'en a cure. Il travaille à la marge, investit à la frontière. Adeptes de la destruction créatrice, ils ouvrent une brèche féconde qui, en autopsiant la société, la décille, lui intime de changer de langage. Comme en mathématique la dérivée d'une fonction indique, par un calcul à la marge, le sens d'une courbe, l'artiste, dans sa dérive et sa marginalité, informe la société sur la direction qu'elle emprunte sans en avoir toujours conscience. Puis, la marge finit par devenir la norme en repoussant sans cesse les limites du mauvais genre.

Laetitia Hecht et Samantha Barroero ont aussi fait le choix d'exhumer le mauvais genre là où, parfois, on ne l'attend pas. Photographies, peintures ou collages ne cherchent pas à choquer mais à opérer des rapprochements inédits. Elles révèlent que le plus intime peut toucher à l'universel, que l'innocence du regard et la complicité de la lumière sacralisent certaines images et désamorcent les réactions de rejets.

Par exemple, le destin du rose, couleur de l'innocence et de la quiétude. Sa charge symbolique a semblé longtemps bien ancrée dans l'imaginaire collectif: panoplie sublimée de la petite fille, enveloppe épithéliale d'un organe sain (langue rose), signal éclatant d'une santé prospère (joues roses), affichage d'un sentimentalisme sucré (romans à l'eau de rose), existence idéalisée (La vie en rose). Puis, le rose est entré en dissidence pour se pervertir en une teinte hypocrite, cachant sa nature profonde de rouge "désaturé". Il s'est mis à signaler les plaisirs tarifés (téléphone rose), les polissonneries perverses (ballets roses), les voyages sous psychotrope (éléphants roses). Pourquoi le peintre ne l'arborerait-il pas comme le point d'orgue de son itinéraire créatif ? Pourquoi une telle monochromie ne serait pas l'aboutissement des sens interdits des aventures de l'art ? Cette démarche appartient aussi au mauvais genre car elle retourne comme un gant la vieille convention qui faisait d'une couleur, symbole de sérénité mièvre, l'avatar moisi de certitudes surannées.

En s'emparant à sa façon de l'expression artistique, le "mauvais genre" affronte aussi sans détour la question du langage dominant, ce mode de communication qui impose ses canons, nomme sans dire, désigne sans éclairer. Une telle emprise empêche l'échange authentique entre les individus, c'est à dire la symbiose, la communion. Pour Godard, par exemple, dire "Adieu au langage", c'est se désespérer de ne pouvoir donner leur vrai sens aux mots. Ainsi la 3D ne révolutionne pas, comme on le prêche, la perception de l'espace, elle ne fait que donner du relief à la platitude. Le "mauvais genre", lui, cherche à pénétrer la réalité. Pour cela, il la regarde de biais, fait un pas de côté sous une lumière rasante, apte à saisir ce que le langage commun est impuissant à exprimer : la profondeur, l'émotion, le désir. De là, le sentiment que les images affichées par l'exposition adoptent l'angle de la perspective juste, celle qui suggère la signification profonde de ce qui est montré. Le mauvais genre revêt alors les oripeaux d'une salutaire salubrité.

Sur une proposition de Laetitia Hecht et Samantha Barroero, **La Galerie ADDICT** présentera l'exposition **Mauvais genre** du 21 Octobre au 20 Décembre 2014. Durant l'exposition, des artistes invités présenteront des performances, lectures, débats, projections... les « Samedi mauvais genre ».

Un coffret **Mauvais genre** en exemplaire limité sera édité en collaboration avec **Les éditions derrière la salle de bains**.

René Bonnell

Pour toute demande de visuels nous contacter au 01 48 87 05 04 ou par mail info@addictgalerie.com

MAUVAIS GENRE

A proposition by Laetitia Hecht et Samantha Barroero with

Ghada Amer, Hans Bellmer, Gilles Berquet, Marie-Laure Dagoit, Daniel Darc, Pierre Denan, Braco Dimitrijević, Noël Dolla, Jean Faucheur, Nicolas Fenouillat, Dominique Figarella, Laurent Friquet, Bernard Heidsieck, Just Jaeckin, Françoise Janicot, Susanne Junker, François Lagarde, Marianne Maric, Fred W. McDarragh, Pierre Molinier, Daidō Moriyama, Olivier Mosset, Derek Ridgers, Bruno Rousseaud, Ed Ruscha, Steve Schapiro, Stephen Shames, Winston Smith, Alberto Sorbelli, David Teboul & Guests ...

Exhibition from October, 21st to December, 20th 2014 Tuesday – Saturday 11am - 7pm
Opening on Saturday October, 18th 2014 from 6pm

Press release

Rimbaud, having decided not to be serious at the age seventeen, found himself deserted by his friends under the pretext of bad taste. He went on to radicalise himself, his conduct becoming unruly and his appearance wild: this particular “mauvais genre” eventually revolutionized the art of poetry.

The truly innovative artist has always been attacked on the grounds of taste. He has been censored and marginalised in the name of what is deemed decent and acceptable by the dominant thought, restricted as it is by its “bon genre”. Blind to the reality of the drives that control it or the laws that rule it, society prefers to label whatever disrupts it as defamatory. The artist isn't concerned by this. He works in the margins and invests in the frontiers. With his talent for creative destruction, he opens up a fertile rift which splits society open. He pins it to the autopsy table, forces it to open its eyes and to change its language. In mathematics, the derivative of a function shows the direction of a curve by the means of a margin calculation; in the same way the artist, his marginality, tells society which direction to take without us always realising it. Then, the margin ends up becoming the norm; the limits of the mauvais genre are always pushed further away.

Laetitia Hecht and Samantha Barroero have also chosen to unearth the mauvais genre, and sometimes in places where we would not expect to find it. These photographs, paintings and collages aren't trying to shock, but to weave new connections. They show that the most intimate details can affect the whole, that an innocent look and complicity of light can give certain images a sacred quality and defuse their rejection.

For example, take pink – the colour of innocence and quiescence. It would seem that its symbolic meaning has been deeply engrained in our collective imagination: the essential colour of little girls, the epithelial membrane of a healthy organ (a pink tongue), a glowing indication of prosperous health (rosy cheeks), a display of saccharine sentimentalism (romans à l'eau de rose) or our idealised existence (la vie en rose). But then, pink rebelled; it got perverted into a duplicitous colour and hid its deeper nature as a desaturated red. It started to connote paying for pleasure (téléphone rose), perverted waywardness (Ballets roses) or hallucinogenic trips (pink elephants). Why would the painter not display pink as the culmination of his creative mission? Would this use of a single colour not be the outcome of the prohibited ways in the wanderings of art? This is the same reasoning adopted by the mauvais genre; to make a colour which is conventionally a symbol of dull serenity into the faded expression of outdated certitudes.

By seizing onto this means of artistic expression, the “mauvais genre” directly confronts the issue of a dominant language; the mode of communication which imposes its norms, assigns names without speaking and makes reference without elaboration. Its supremacy blocks genuine exchange between individuals, meaning that it prevents symbiosis and communion. For Godard, for example, saying “adieu au langage” is to be at a loss to know how to give words a true meaning. In the same way, 3D does not revolutionise our perception of space as we are urged to believe, but only serves to give depth to flatness. The “mauvais genre” is seeking to penetrate reality. In order to do so, he must view it from an angle, take a step to the side and see it under indirect light so that he can capture what common language is powerless to express: depth, emotion and desire. This gives the feeling that the images displayed in the exhibition adopt the proper perspective: the one that suggests the profound significance of what is being shown. The mauvais genre appears then as a salutary salubrity.

Based on a proposition by Laetitia Hecht and Samantha Barroero, **ADDICT Galerie** will present the **Mauvais genre** exhibition from October, 21st to December, 20th. Throughout the course of the exhibition selected artists will offer performances, readings, talks, and screenings ... “Samedi mauvais genre”.

A limited edition **Mauvais genre** box is being produced in collaboration with **Les éditions derrière la salle de bains**.

René Bonnell

For any information contact the gallery on +33(0)1 48 87 05 04 or by e-mail at info@addictgalerie.com