

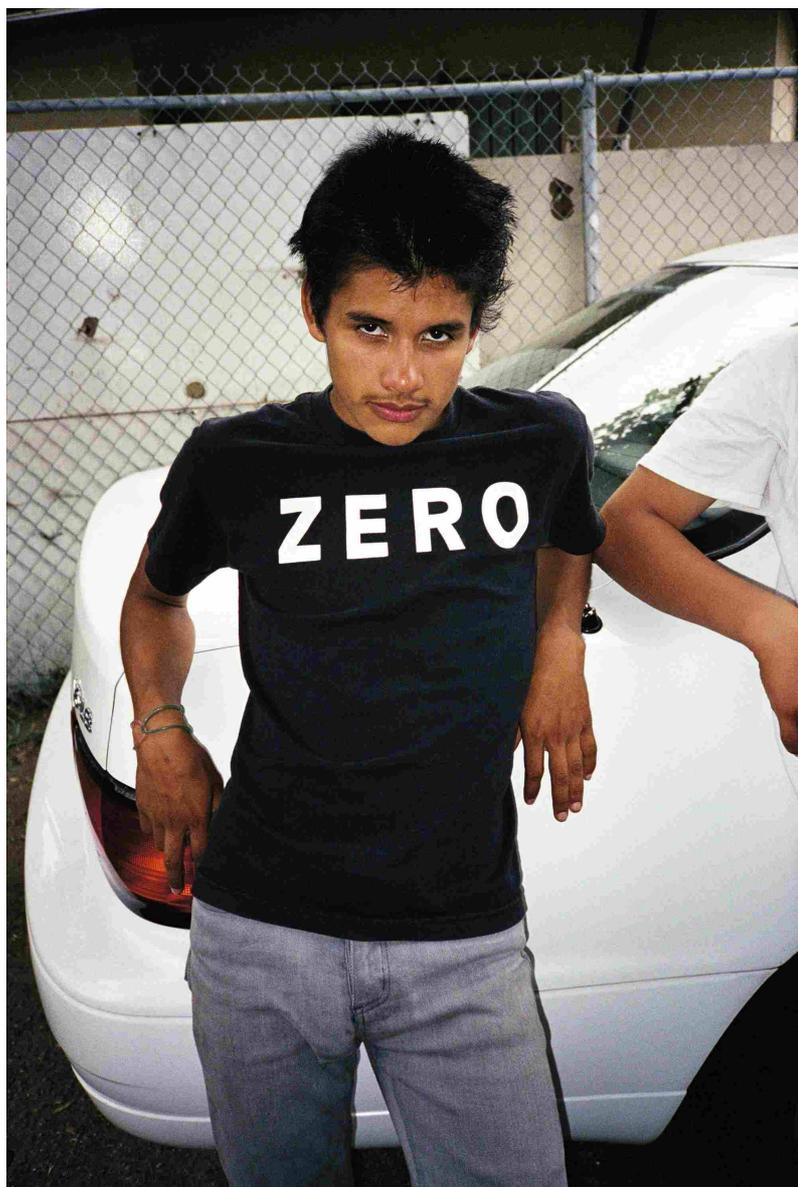
Musée d'Art moderne de la Ville de Paris / ARC

Press kit

LARRY CLARK *Kiss the past hello*

8 October 2010 – 2 January 2011

Press preview Thursday 7 October 11 am - 2 pm / Opening 6 pm - 8 pm



Press contact

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Press release

LARRY CLARK

Kiss the past hello

8 October 2010 - 2 January 2011

ARC is delighted to be presenting the first French retrospective of photographer and filmmaker Larry Clark, born in 1943 in Tulsa, Oklahoma. Organised in close collaboration with Clark himself, the exhibition sums up a fifty-year oeuvre with over two hundred original prints, most shown here for the first time. From the black and white images of the early 1960s to the feature-length films – among them *Kids* (1995), *Bully* (2001) and *Ken Park* (2002) – he has been making since 1995, this internationally recognised artist offers an uncompromisingly hard look at teenagers adrift without bearings.

In addition to portraits of newborn babies and animals by his photographer mother – Clark worked as her assistant – the exhibition includes the mythic images of *Tulsa* (1971) and *Teenage Lust* (1983), as well as other work from these periods never shown before. His 16mm film on addicts in Tulsa, made in 1968 and recently rediscovered, is also being screened for the first time.

In his photo series from the 1990s and 2000s Clark shows us teenagers in a daily round of staving off boredom with drugs, sex and firearms, together with skateboarders ranging geographically from New York to the Latino ghetto of Los Angeles. Equally based on street and rock culture, the series *1992*, *The Perfect Childhood* (1993) and *Punk Picasso* (2003) confirm his cutting eye for a marginality America refuses to face up to.

The large format colour works of the *Los Angeles* series *2003–2010*, chronicle the evolution from child to adult of young skateboarder Jonathan Velasquez, the central character of Clark's film *Wassup Rockers* (2006).

Since the publication in 1971 of *Tulsa*, a seminal work on a generation's lostness and violence, Clark's work has haunted American culture. The power of his images, quite apart from their grimness and dark appeal, lies in his quest for a naked truth, a realism stripped of all prudishness.

Biography

Born in 1943, Tulsa, Oklahoma, United-States
Lives and works in New York / Los Angeles

Publications

2007 *Larry Clark Los Angeles 2003-2006. Volume I*, New York & London: Luhring Augustine and Simon Lee Gallery.

2003 *punkPicasso*, Roth Horowitz L.I.C..

1995 *Kids*, New York: Grove Press, London: Faber & Faber.

1993 *The Perfect Childhood*, Zurich: Scalo.

1992 *Larry Clark 1992*, New York: Thea Westreich, Cologne: Galerie Gisela Capitain.

1983 *Teenage Lust*, New York: self-published.

1971 *Tulsa*, New York: Lustrum Press.

Films

2006

Impaled: part of *Destricted*, compilation of seven short films including work by Marina Abramović, Matthew Barney, Marco Brambilla, Larry Clark, Gaspar Noé, Richard Prince, and Sam Taylor-Wood, 38 min. (Runtime : 116 min.), color, United Kingdom / USA.

Wassup Rockers, First Look Pictures, 100 min., color, USA.

2002

Ken Park, Cinéa, 96 min., color, USA.

Teenage Caveman. (TV), 90 min., color, USA.

2001

Bully, Canal Plus, 113 min., couleur, USA.

1997

Another Day in Paradise, Trimark Pictures, 101 min., color, USA.

1995

Kids, Shining Excalibur Films, 91 min., color, USA.

Solo Shows (selection)

2008

"Larry Clark: Los Angeles 2003-2006", Galerie Karl Pfefferle, Munich, Germany.

"Larry Clark: Los Angeles 2003-2006", Simon Lee Gallery, London, United Kingdom.

2007

"Larry Clark: Los Angeles 2003-2006", Luhring Augustine, New York, USA.

"Teenage Lust by Larry Clark", Preus Museum, Horten, Norway in collaboration with Galleri S.E., Bergen, Norway.

"Larry Clark: Tulsa, 1963-1971", Maison Européenne de la Photographie, Paris, France.

2006

"Larry Clark", Le Case d'Arte, Milan, Italy.

"Larry Clark: Tulsa", Smith College Museum of Art, Northampton, USA.

2006-2005

"Larry Clark", Sprüth Magers Lee, London, United Kingdom.

2005

"Larry Clark. Teenage Lust", Clamp Art, New York, USA.

International Center of Photography (ICP), New York, USA.

"Tulsa", Galleri Skarstedt. Stockholm, Sweden.

"Tulsa", 1971, Groninger Museum, Groningue, Netherlands.

2004

"punk Picasso", Watari Um, The Watari Museum of Contemporary Art, Tokyo, Japan.

2003

"punk Picasso", Luhring Augustine, New York, USA.

2002

"Larry Clark is Tulsa", Toledo Museum of Art, Toledo, USA.

2001

"Tulsa", Dowd Fine Arts Gallery, Cortland, USA.

2000

"Outtakes and Additions from the Permanent Collection", MoCA at the Pacific Design Center, Los Angeles, USA.

1999

"Larry Clark: Retrospective", Groninger Museum, Groningue, Netherlands. (catalogue)

"Tulsa and Artist's Books", Printed Matter, New York, USA.

Galerie Max Hetzler, Berlin, Germany.

"Epiderm", Galerie Kamel Mennour, Paris, France.

1998

"Kids", Galleria Emi Fontana, Milan, Italy.

Galerie Nova Sin, Prague, Czechoslovakia.

Luhring Augustine, New York, USA.

1997

Akus Gallery, Eastern Connecticut State University, Willimantic, USA.

1996

Luhring Augustine, New York, USA.

Wiener Secession, Vienne, Austria.

Mead Art Museum, Amherst College, Amherst, USA.

Taka Ishii Gallery, Tokyo, Japan.

The Photographers' Gallery, London, United Kingdom.

Galleri Index, Stockholm, Sweden.

Milwaukee Art Museum, Milwaukee, USA.

1995

"Kids", The Photographers' Gallery in collaboration with Karsten Schubert, London, United Kingdom.

Taka Ishii Gallery, Tokyo, Japan.

"Untitled (Kids)", Fraenkel Gallery, San Francisco, USA.

Fay Gold Gallery, Atlanta, USA.

1994

Taka Ishii Gallery, Tokyo, Japan.

Picture Photo Space, Osaka, Japan.

Karsten Schubert, London, United Kingdom.

1993

Galerie Christian Nagel, Koln, Germany.

Fraenkel Gallery, San Francisco, USA.

Zwemmer Fine Photographs, London, United Kingdom.

1992

L'Espace Photographique de Paris, Paris, France.

Kunsthalle Lucerne, Lucerne, Switzerland.

Galerie Urbi et Orbi, Paris, France.

Galerie Gisela Capitain, Koln, Germany.

Luhring Augustine, New York, USA.

Galerie Barbara Weiss, Berlin, Germany.

1991

Grazer Kunstverein, Graz, Austria.

1990

Anderson Ranch Public Gallery, Aspen, USA.

Luhring Augustine, New York, USA.

1987

Finphoto, Helsinki, Finland.

1986

Fotografiska Museet i Moderna Museet, Stockholm, Sweden.

1985

Franklin and Marshall College, Lancaster, USA.

Barbican Art Gallery, London, United Kingdom.

1984

Mednick Gallery, Philadelphia College of Art, Philadelphia, USA.

"Teenage Lust", Freidus Ordover Gallery, New York, USA.

Tortue Gallery, Seattle, USA

1983

Fay Gold Gallery, Atlanta, USA.

1982

Monmouth College, Monmouth, USA.

Kresge Art Center, Michigan State University, East Lansing, USA.

Museum of Art, Rhode Island School of Design, Providence, USA.

1981

G. Ray Hawkins Gallery, Los Angeles, USA.

Simon Lowinsky Gallery, San Francisco, USA.

Zenith Gallery, Pittsburgh, USA.

Galerie Agathe Gaillard, Paris, France.

Werkstatt fur Photographie der VHS Kreuzberg, Berlin, Germany.

1980

James Madison University, Harrisonburg, USA.

Glyph Gallery, Amherst, USA.

1979

"Tulsa", Robert Freidus Gallery, New York, USA.

Photographers' Gallery and Workshop, Sydney, Australia.

1976

New School of Photography, New York, United States.

1975

"Tulsa", George Eastman House, Rochester, USA (traveled through 1978).

1973

Kirkland College, Kirkland, USA.

State University of New York, Buffalo, USA.

Oakton College, Oakton, USA.

1972

University of North Dakota, Grand Forks, USA.

1971

"Tulsa", San Francisco Art Institute, San Francisco, USA.

1964 or 1965

Heliographers Gallery, New York, USA.

Awards

2005 International Photography Lucie Award, achievement in Documentary Photography

1980 Creative Arts Public Service, photographers' Grant

1973 National Endowment for the Arts, photographers' Fellowship

List of works

Lew Clark Photography

At age fourteen Larry Clark began working as an assistant for Lew Clark Photography, his parents' business in Oklahoma. His mother took portraits of babies and set up photographic presentations of family pets. During this time Larry, whose job it was to make the babies smile and direct the animals, acquired a real knowledge of the discipline combined with a frank rejection of pointless artifice. In this exhibition he has opted, for the first time, for showing his mother's work as an introduction to his own.

Tulsa

Published in 1971, *Tulsa* brings together black and white photographs taken in the artist's home town in 1963, 1968 and 1971. They show an everyday life scarred by the violence of extreme experiences, while at the same time they embody a series of American myths. Elegantly revolutionary, the book quickly took on iconic status and became a source of inspiration for filmmakers like Martin Scorsese (*Taxi Driver*) and Gus Van Sant (*Drugstore Cowboy*), and other photographers like Nan Goldin. The exhibition also includes hitherto unknown prints from 1964 and a recently found 16mm film covering the same period as the photographs.

Teenage Lust

The second book, *Teenage Lust*, came out in 1983 after Clark had served time in prison. Unlike *Tulsa*, which spoke of his own early years, the images and accompanying autobiographical text in *Teenage Lust* are the outcome of a return to teenage lostness. Scenes from the 60s and 70s are complemented by pictures of the groups of young people he had been adopted by, and the male prostitutes of 42nd Street in New York in 1979–80. This highly personal journey into the past can be seen as an attempt at recapturing lost time.

Larry Clark 1992

Au début des années 1990, Larry Clark demande à des jeunes gens de poser pour lui en studio. Il les dirige comme des acteurs de cinéma. En épuisant toutes les possibilités de pose de son modèle, il cherche à nous mener au plus près de son intériorité. Au lieu de choisir les meilleures vues, Larry Clark décide de toutes les garder. Il renie ainsi le travail de sélection du photographe, et traduit le caractère obsessionnel de son rapport au sujet. Comme dans un film, il tente à la fois d'arrêter le temps et de le faire défiler. A partir de 1995, il poursuit ses interrogations à travers des films comme *Kids*, *Bully* ou *Ken Park*.

punkPicasso

punkPicasso (2003), was a rampant jumble of recent work, images and collages from the *Tulsa* period, old LPs, newspaper cuttings and other photos from a fresh voyage to Tulsa in 1996. It also includes portraits of skateboarders taken while finding locations for the film *Kids*; their sporting world would become a new source of inspiration for him. Forming an entity as rich as it is opaque, these images echo and re-echo each other in a way that transcends all chronology.

Los Angeles and Jonathan Velasquez

In 2003 Clark met Jonathan Velasquez, a young skateboarder and rocker from the Latino community of Los Angeles' disadvantaged South Central neighbourhood. Since then he has accompanied Velasquez and his friends along the road from youth to adulthood and through all the doubts and difficulties of their teen years. Out of this long-term experience came the film *Wassup Rockers* and the exhibition *Los Angeles 2003–2006*. A further outcome is another film shot with a simple digital camera and being shown for the first time at the exhibition entrance.

For Clark both the recent photographs and the films represent a thoroughgoing renaissance in terms of form and technique: the Californian atmosphere, saturated large-format pigment ink prints, shooting in video with no real production, etc. Once again we find him expressing his urge as an artist to become his own subject, and to relive adolescence through constant new discoveries, through an eternal return to those early questions.

An unpublished collage realised for the exhibition (*I want a baby before u die*) will also be presented.

Publication's extracts

Fabrice Hergott, *Closer to reality*

Like a heady, haunting refrain, once seen Clark's photography are never forgotten: subtle or crude, they literally etch themselves on the mind, in a zone of perception seemingly deeper than memory, somewhere between the heart and the marrow of our bones. Looking, we feel looked at, curiously associated and involved with what is being shown. Nothing, however, could be further from today's voyeurism and exhibitionism, from the veiled pornography that has invaded everything. There is no avid consumer eye here, no body-object exploited and formatted to produce standardized reactions, no concealed cannibalism: what there is, on the contrary, is a complicity, an incalculable empathy between the photographer and his subjects. Clark's indecency lies in his personal, internalized gaze, a gaze that is curious and astonished by what it sees. Every photograph is marked by this astonishment, by his surprise at having taken it. The beautiful image, however, is not his intention: he seeks only to be there, to blend in with what he sees, an invisible eye moving among his friends as if among shadows, without them seeming to notice his presence for more than a fraction of a second.

Sébastien Gokalp, *The savage eye*

(...) Rather than proposing an analysis of that American social breakdown he knows so perfectly, he portrays it as he himself feels it, via the emotions and feelings of his actors. Rather than seeking to impose a moral point of view, he is like an ethnographer, tracking down the tensions and leaving the conclusions open-ended. He rejects any structure or preconception that might provide a too-convenient interpretive framework, and here we could quote Susan Sontag's remark about Diane Arbus: "Much of modern art is devoted to lowering the threshold of what is terrible. By getting us used to what, formerly, we could not bear to see or hear, because it was too shocking, painful, or embarrassing, art changes morals—that body of psychic custom and public sanctions that draws a vague boundary between what is emotionally and spontaneously intolerable and what is not."¹

Driven by his obsessions, Larry Clark steers a course along the razor's edge: between voyeurism and empathy, intimation and close focus, observation and moral discourse, documentary and fiction, happiness and innermost depths, outlaw and authority figure. Building a piece of the Americana via an approach on the cusp between the intimate and the documentary, his oeuvre, with its assertion of the role of the marginal in American culture, is a haunting presence in the work of Nan Goldin, Martin Scorsese and Gus Van Sant. Larry Clark's eye is as savage as *The Savage Mind* conceptualized by Claude Lévi-Strauss: seemingly rudimentary, it is in fact complex and universal. Its importance lies in the unfiltered truth with which that eye contemplates itself, reflecting the world back to us in its darkest—and most stirring—depths. (...)

¹ Susan Sontag, *On Photography* (London: Picador, 2001), p. 40-41.

Jim Lewis, *Doing Time*

(...) In America, prisoners serving out their sentences are said to be “doing time”—an evocative phrase in any language, and a handy, if slightly cloying metaphor, because Clark has been doing time ever since.

Tulsa was a lark, in its way: a great book but not a profound one. It’s the work of a young man, about and for other young men, a book for people who know they have all the time in the world. It was only after Clark went away and came back again that he discovered he didn’t, really: that he wasn’t young anymore, and that it was too late to gain whatever he might have missed in his youth, and whatever he’d lost along the way he wasn’t getting back.

Well, this is something we all discover, sooner or later. But Clark is more stubborn than most of us, and more resourceful, and he happened to be working in a medium, the very purpose of which is to capture lost time, to manipulate it, to do it. Time is photography’s medium the way sound is music’s: the camera divides the world into fractions of a second, and then carries them forward for years. A poem, a play, a song, a painting, none of them bear the direct mark of the moment they were composed, though any of them can be invested with historical meaning or sentimental value. This is what makes photography so singular an art: not its relationship to truth, which is only mildly significant, but its relationship to time, which is all-important. When *Tulsa* came out, it seemed to be about truth—about sex and drugs and violence, not hippy or Hollywood style, but as they were played out in the halfway across the country, halfway through the century, by young men and women who were not unaware of the romance of it all. That’s the way the book was read; I suspect that’s what Clark himself thought he was doing: telling the truth. (...)

Mike Kelley, *In youth is pleasure*, interview with Larry Clark, 1992

(...) M.K.: It’s interesting to me that in one series of photographs you show yourself interacting with the teens. There’s an obvious age difference yet it seems as if the viewer is asked to accept that there is no difference.

L.C.: I even captioned the picture where we’re naked in the waterfall, “Self-Portrait with Teenagers.” I wrote it down to make it as clear as possible. A lot of those pictures are about me trying to be a teenager, to validate that time for me, which I felt I didn’t have. I was always late, and I messed-up that time and there’s always that desire to go back. I always wanted to be the people I photographed and I think using these people is like this perfect childhood. I always thought that *Tulsa* didn’t give me the satisfaction it should have because I was twenty-eight when it came out and I thought I should have done it when I was seventeen. I should have been a teenager when I did it.

M.K.: What do you mean you missed being a teenager? Even though *Tulsa* didn’t come out when you were a teenager you started the project soon after. And it was your scene you were photographing.

L.C.: Even in *Tulsa* when I was photographing my friends, I wanted to be my friends—anybody but myself. (...)

Dominique Baqué, *The fragile innocence of devastated bodies*

In the work of American artist Larry Clark there is only one subject—recurring, compulsive, obsessive—dealt with via photography, film, collages, cut-ups, scrapbooks: adolescence. Not the adolescence of the ponderous Hollywood machine, or of those sickeningly watered down teen movies; but the adolescence America creates, produces, just as the sleep of reason produces monsters. What Clark wants is for kids to finally recognize themselves in this adolescence: he is holding out a mirror to them, driven by his notorious obsession with the truth. And this is why he has chosen a dramatic form on the razor's edge between documentary and fiction; his way of blurring those conventional dividing lines. If the teen years can be seen as the age of unlimited possibilities and promises, in Clark's world it is all too clear that those promises will never be kept—except for the most damaging ones: drugs, AIDS, violent death, suicide. Or, worse still maybe, annihilation in the great void of life, in the nothingness of existence.

For Clark adolescence comes first in the form of a body, a gloriously plural body. For there is no solitude among teenagers—unless we imagine each one radically alone, which would not be far from the truth—as they congregate, swarm, slot together, hug, punch each other out, make love. The teenager always moves in a group and it can happen, as in *Bully*, that the group metamorphoses into a carnivorous, animal pack: the gap between the two is narrow and quickly crossed.

Thea Westreich, *A personal addendum*

(...) Larry was now at work, free of any nervousness or discomfort, and I was no longer necessary. This is how Larry negotiates the world. He discards the superfluous to work directly with his subjects. He becomes completely and unalterably focused, and in that process has no need for visual crutches or embellishments, personal or otherwise. This is precisely the case with the teenagers who are at the very core of his investigation. It is in this milieu that Larry feels most comfortable, unencumbered by social niceties and the need to moralize. Here he is about making art. (...)

Musée d'Art moderne de la Ville de Paris / ARC

LARRY CLARK

Kiss the past hello

Director

Fabrice Hergott

Curator

Sébastien Gokalp, assisted by Véronique Bérard-Rousseau

Exhibition organised with the generous support of the Simon Lee, London and Lühring Augustine, New York.

Within the framework of the Mois de la photo in Paris, November 2010.

The exhibition is prohibited to those under the age of 18.

In parallel

> Related events

Friday 8 October 2010 at 7 pm

Conference of Larry Clark at the Musée d'Art moderne de la Ville de Paris.

From the 8 to the 10 of October

The Cinémathèque française is organizing a retrospective of seven films by Larry Clark in his presence, in partnership with the Musée d'Art moderne de la Ville de Paris.

Movie class on Saturday 9 October at 5 pm

> Publication

To mark the exhibition a bilingual artist's book designed by Larry Clark is being published. It includes his major photographs and texts by Fabrice Hergott, Sébastien Gokalp, Jim Lewis, Thea Westreich and Dominique Baqué, as well as an interview with Mike Kelley. 180 p. 50 €.

Brochure : free

> Educational activities

Guided tour for adults. Free on production of entry ticket

No booking required, duration 1h30

Every Tuesday afternoon: continuously from 12 noon to 6 pm

Every Saturday and Sunday at 12 noon

Visit for lip-readers

No booking required, duration 1h30

On Sundays 7 and 21 November and 19 December, at 10.30 am

Full rate: 4,50 €, Concessions: 3,80 €

Practical Information

Musée d'Art moderne de la Ville de Paris / ARC

11, avenue du Président Wilson / 75116 Paris - www.mam.paris.fr

Tél : 01 53 67 40 00 / Fax : 01 47 23 35 98

New website of the MAM online: www.mam.paris.fr

Information and booking : Tél. 01 53 67 40 80

Transports

Métro : Alma-Marceau or Léna / RER : Pont de l'Alma (ligne C) / Bus : 32/42/63/72/80/92

Opening hours

Tuesday to Sunday, 10 am – 6 pm

Late night opening: Thursday until 10 pm (exhibitions only)

Closed on Monday

Admissions

Full rate : 5 €

Concessions : 3,50 €

Young people (age 18 -26) : 2,50€

Admission to permanent collection is free



The exhibition is partly accessible for handicapped people.

Le musée is also presenting...

Seconde main

25 March - 24 October 2010 in the permanent collection

Featuring a selection of "look - alike" works from the sixties to the present, *Seconde main* (Second Hand) infiltrates the permanent collection at the MAMVP. The exhibition revisits the museum's hanging while exploring the diversity and originality of responses to the notions of copy, appropriation and imitation. This juxtaposition offers a new perspective on the questions of "second" signature and "hand – made", which are often but not always raised by the replica.

Didier Marcel

8 October 2010 - 2 January 2011

Didier Marcel borrows from reality and sculpts *from life*. Whether the imprint is taken from the living or the mineral, and whether the model itself is artificial, the choice hinges systematically on a highly personal rapport with the banal: with everything that's ordinary and invisible, everything that merges with the landscape.

États de l'artifice (Chto Delat Group, Viktor Alimpiev)

Salle 18

8 October 2010 - 2 January 2011

The exhibition "États de l'Artifice" is a proposition from Elena Sorokina including Russians artists working on film and video. This presentation is organized as part of the France-Russia Year 2010.

Basquiat

15 October 2010 - 30 January 2011

The Musée d'Art Moderne de la Ville de Paris is devoting an enormous retrospective to American artist Jean Michel Basquiat. Marking the fiftieth anniversary of his birth, this is the first Basquiat exhibition ever on this scale in France. Of mixed Puerto Rican and Haitian descent, Basquiat was born in Brooklyn in 1960 and died of a drug overdose in New York in 1988, aged twenty-seven. He was part of the generation of graffiti artists who burst onto the New York scene in the late 1970s.

Haute Culture : General Idea

Une rétrospective, 1969-1994

11 February - 30 April 2011

This first retrospective exhibition dedicated to the Canadian collective General Idea wants to propose, through a selection of 200 works, a global and dynamic vision of their work, dominated by the fictive character of Miss General Idea.



musée de France



contemporary art



Plus d'infos en 1 photo