

Carl Andre : Sculpture as Place, 1958-2010

18 october 2016 – 12 february 2017



Carl Andre, *Uncarved Blocks*, 1975,
Exhibition view *Carl Andre, Sculpture as place, 1958-2010*,
at Hamburger Bahnhof – Museum für Gegenwart, Berlin
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PRESS KIT

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Carl Andre

*Sculpture as Place, 1958–2010**

* *La sculpture comme lieu, 1958-2010*

18 October 2016 – 12 February 2017

Press preview: Monday 17 October 2016 11 am – 2 pm

Opening: Monday 17 October 2016 6 – 9 pm

The Musée d'Art Moderne is presenting a tribute to the major 20th-century American artist Carl Andre (b. 1935 in Quincy, Massachusetts). The exhibition *Sculpture as Place, 1958–2010* covers the full spectrum and inner consistency of the Andre oeuvre, with 40 monumental sculptures, numerous poems and photographs, works on paper and various objects that defy pigeonholing. His iconic works appear alongside pieces never shown together before, such as his *Dada Forgeries*. A leading Minimalist figure together with Donald Judd and Robert Morris, Andre now stands out as one of the 20th century's greatest sculptors.

This retrospective reveals how Andre, working with standard, unmodified industrial elements, redefined sculpture as a means for experiencing space, form and matter. He also produced poems that made use of words for their visual as well as their semantic and sound value. The overt simplicity of his work challenges the traditional notions of technique, composition and installation, at the same time as it makes the viewer an active participant.

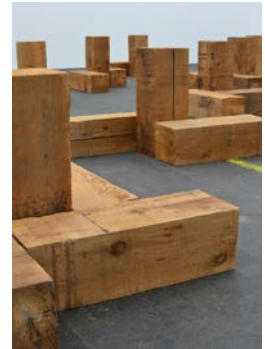
After arriving in New York in 1957, Andre wrote poetry and made his first, small sculptures. Drawn to the properties of matter – form, weight, texture – in 1965 he began assembling industrial components like wood, metal, bricks and bales of hay in interaction with his exhibition venues. Since then he has continued to respond to gallery, museum and urban spaces: he works with materials he finds on-site, assembles items he can handle on his own, and produces works that combine real presence with a spatial integration so effective that they seem to have been there forever.

In the Andre oeuvre the artwork changes status: it is no longer a symbolic or figurative element, but a real object that is as much a part of the world as a tree or a wall. In the course of the 1960s his notion of sculpture evolved, first as form, then as structure and finally as place: "I have desires," he told Marta Gny in an interview in 2015. "I don't have ideas. For me it is a physical desire to find the material and a place to work."

The first Carl Andre exhibition in France for twenty years – the last was at the Musée Cantini in Marseille in 1997 – *Sculpture as Place* reflects the Musée d'Art Moderne's policy of taking a fresh look at the great founders of modernity.

Designed by the Dia Art Foundation in close collaboration with the artist, this retrospective has already been seen in New York (2014), Madrid (2015) and Berlin (2016), and will subsequently travel to Los Angeles (2017).

The international exhibition *Carl Andre: Sculpture as Place, 1958–2010* has



Carl Andre, *Uncarved Blocks*, 1975 (detail), Exhibition view
Carl Andre, Sculpture as Place, 1958–2010,
at the Hamburger Bahnhof –
Museum für Gegenwart, Berlin © ADAGP, Paris, 2016

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Visitor information

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Carl Andre / Bernard Buffet

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This event is part of Tandem Paris-New York 2016, organised by the City of Paris and the French Institute in partnership with the French Embassy in the United States and the American Embassy in France, with the backing of the City of New York.

Dia:



Exhibition Layout

Carl Andre was born in Quincy (Massachusetts), USA. He studied at Phillips Academy (1951-1953), then travelled through Europe (1954) before settling permanently in New-York in 1957. He began to work as a sculptor and poet, and to make a living was employed as a freight brakeman from 1960 to 1964, an inseparable experience from his evolution as a sculptor. After his first exhibition in 1965 at the Tibor de Nagy Gallery, New-York, which attracted a great deal of attention, he participated in a number of landmark exhibitions such as Primary Structures: Younger American and British Sculptors (Jewish Museum, 1966) and Live in Your Head: When Attitudes Become Form (Kunsthalle, Bern, 1969). In 1970, the Salomon R. Guggenheim Museum organized his first important retrospective. This was followed by many large-scale exhibitions, including Sculptures in Wood, ARC, Musée d'Art moderne de la Ville de Paris, France (1979), Krefeld Haus Lange/Haus Esters und Kunstmuseum, Wolfsburg, Germany (1996), muse Cantini, Marseille (1997), Museum Kurhaus Kleve, Germany (2011).

Poems

1958-1973

Various techniques on paper

"My interest in elements or particles in sculpture is paralleled by my interest in words as particles of language", Carl Andre said in 1975. From childhood, his father introduced him to poetry. Unable to create his most radical sculptures before the mid-1960s because of a lack of resources, he experimented in poetry as soon as he arrived in New York in 1957, and intensively from 1960 to 1964. The typewriter, which imposed regular spaces between letters, was his tool of choice. Even when writing by hand, the spacing remained fixed. He composed forms rather than sentences, along three patterns: the grid, the list, and the mathematical sequence (which often served as grammar). He took already existing sentences relating to his work, or simply words. The words were like the elements of his sculptures, arranged by units and not fixed, free from all grammatical rules, and not meant to be read aloud. Some poems were composed either on one page only or on dozens of them, and published in small print-run books. His inspiration was more sculptural than literary. He was influenced by Ezra Pound's Cantos and William Carlos Williams, not by the poems of Stéphane Mallarmé or Guillaume Apollinaire.

Hollis Frampton

Photography

1958-1961

Hollis Frampton, a photographer and experimental filmmaker, was a close friend of Carl Andre's since high school in Andover Massachusetts. They met and exchanged regularly about art between 1958 and 1963. Frampton photographed Andre's first sculptures in rigorous and systematic ways, sometimes from many angles. Mostly produced in the summer of 1959 and in 1963, these were made using first a cold chisel, then a hand-held circular saw (a motor with a blade and a handle), then a radial arm saw (mounted on a fixed rail), each technique allowing for a precision and an exactness superior to the preceding one. These sculptures were not meant to be exhibited but to experiment with the different possibilities offered by materials. The Found Steel Object Sculptures put together from objects picked up along the tracks when he worked for a railway company are akin to "flower arrangements".

Early sculptures

1961-1964

The beginnings of Carl Andre as a sculptor were marked by a great economy of means. With no access to a studio between 1960 and 1964, and working as a freight brakeman for the Pennsylvania Railroad to make a living, he assembled small pieces of metal, Plexiglas or wood, which he bought or sometimes picked up in the street or at his father's. Andre played with the positive and negative space, with found forms or with what resulted from assemblages. Some forms were eventually used again in larger formats when exhibitions permitted him to do so – for instance, Hourglass was used again for the Pyramids. Most of these early sculptures, now disappeared or lost, were photographed by his friend Hollis Frampton, and these pictures are exhibited on the wall. Andre used a radial arm saw and glued the pieces together, a technique that he would abandon later on. From the beginning, he chose titles that were purely descriptive or that referred to myths or places.

Dada Forgeries

1959-2004

Throughout his career, Carl Andre produced these small sculptures, assemblages of found objects, in a sporadic and humorous way, each of them summing up an idea. These Dada Forgeries combine various objects, blending art history, sex, and religion. He presented them in two exhibitions at the Julian Preto Gallery, Soho, New York: *Drei Gestes: Dada Forgeries* in 1988 and *The Maze and Snares of Minimalism* in 1992. Although Andre always distanced himself from Dadaism and the work of Marcel Duchamp, whom he saw as a partisan of the mass production and capitalist society, he was nonetheless fascinated by his readymades, found objects raised to the level of high art. Ironically, particularly with regard to his more austere works, he played with unexpected parallels and juxtapositions. He sometimes worked under the pseudonym of Alden Carr (an anagram of his real name), thus maintaining a distance from these works, which examine modernity in its most conventional guises.

Ephemera

This display gathers together various elements associated with Carl Andre's thinking on art. While creating his sculptures using building materials, he also wrote, composed, sketched, and photocopied ephemera on paper or cardboard sheets with a motivation to engage in creative work. They consisted in studies, reproductions of images that had made a lasting impression on him, letters or postcards that he sent to his friends in a more or less regular way, or works in themselves, as was the case with the collages produced between 1958 and 1962.

Andre / Barry / Huebler / LeWitt / Morris / Weiner (The Xerox Book)

The Xerox Book was the first exhibition that did not take place in a gallery or in any other place; it was organized in 1968 by the art critic and curator Seth Siegelaub, who gathered together books by a range of artists associated with minimal art and conceptual art, such as Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner, and Carl Andre, who from 1960 was a pioneer in the use of the photocopier, with *Passport*.

Passport

Passport occupies a place of exception in Carl Andre's production. In September 1960 he compiled disparate elements of his everyday life in 88 pages. Although words are hardly used in *Passport*, the whole work appears as the visual equivalent of a personal diary. His works, the people closest to him, and the events of his life are mixed with images of art works by Goya, Brancusi, Frank Stella, Arshile Gorky, and figures (Lord Byron, Ralph Waldo Emerson, Hart Crane). Devised as a snapshot of his own life, "a geological core sample" drilled through his brain, *Passport* stands for him as a safe conduit by which the artist grants himself access into the world. It is a passport that gives him access to the world. It marks a break in his work as a sculptor, and can be seen as a kind of a new beginning. The first version was designed as a classic hardcover book, edited in 1969 by Seth Siegelaub and published by the gallery owner Virginia Dwan. In 1970, Andre decided to bring out a colour version of the book, using a new technique at the time with a prototype of a Xerox printing machine.

Pyramid (Square Plan)

At the end of the 1950s, Andre created simple forms based on wood assemblages. The Pyramid suggests both the influence of Constantin Brancusi's Endless columns and the bands of black paintings by his friend and painter Frank Stella in whose studio he was working. As all the original versions had been destroyed, Andre first remade it in 1964, titled it "Cedar Piece", for the exhibition 8 Young Artists at the Hudson River Museum, New York. Instead of cutting into the wood, Andre used identical units of industrial materials. He used notched joinery (halved joinery), a common carpentry technique: the slots were cut at the half of the thickness of each of the two pieces of wood to be assembled. The result is a solid and vertical structure, which can be completely dismantled.

Tau and Right Threshold

(Element Series)

Tau and Right Threshold is part of the Element Series, proposed from 1960; it was the first structure that Carl Andre considered a mature work. At the time, the majority of the works existed only in the form of drawings; they would be made for an exhibition in Minneapolis ten years later, in 1971. Andre combined unjoined beams of standard size according to a variety of combinations playing on our perception and which change while the assembled elements remain the same from one piece to the next. The title refers to an architectural form and to the Greek letter "Tau", which places his work in a history of architecture that starts from Antiquity.

Lever

Lever was first exhibited in the 1966 exhibition Primary Structures at the Jewish Museum in New York, which gathered many artists (Dan Flavin, Donald Judd, Ellsworth Kelly, Robert Morris, Anne Truitt...) who would later be grouped together as minimalists, even if they did not necessarily acknowledge the term. For the catalogue, Carl Andre sent the poem "LEVERWORDS", thus combining text and sculpture. He used the terms "path", "cut", "fallen column", and refers to Brancusi's Endless Column, which appears here to topple to the ground. Lever plays on the ambivalence of the French verb "lever" ("raise") and the English noun, while the sculpture itself remains lower on the ground. Among the earliest floor-bound works by Carl Andre, Lever embodies his desire to conceive sculpture as a road, i.e. unlimited in space and horizontal, which makes it possible for the visitors to walk along it. A hundred and thirty-seven firebricks are assembled from the base of the wall. This prime number (137) underlines the preciseness of the number of units, which is limited and constitutes an indivisible whole. This work, one of the first to be designed in accordance with its environment, was exhibited in a room with two entrances and could be discovered from the front (as one brick) or from the side (as a row).

Redan

Redan was created for the exhibition Shape and Structure, organized in 1965 by the artist Frank Stella, the curator Henry Geldzahler, and the art historian Barbara Rose at the Tibor de Nagy Gallery, New York. It gathered together artists who would in 1965 be called minimalists notably Donald Judd and Robert Morris. Their works were characterized by the repetitive and systematic use of industrial materials. Andre's work, originally entitled Well and consisting of piles of timber blocks, was so heavy that the fragile floor of the gallery buckled. Three days later, to avoid collapse, Andre disassembled the sculpture onto the floor and changed its title to Redan. This term is used in carpentry (an assemblage of two overlapping beams) and also refers to the projecting part of a fortification. The work, dismantled back to its raw materials in 1965, was recreated for the Carl Andre retrospective at the Solomon R. Guggenheim Museum in 1970.

Sand-Lime Instar

Andre's idea of a horizontal sculpture "as flat as water" was born during a canoeing trip in the summer of 1965 in New Hampshire. Originally, an ensemble entitled Equivalents I-VIII (the same number of bricks being used for each structure) was presented in March 1966 at Carl Andre's second solo exhibition at the Tibor de Nagy Gallery, consisting of eight assemblages in different geometric combinations of 120 bricks at double height. Although of the same volume, they were combined in different ways: 3 x 20, 4 x 15, 5 x 12, and 6 x 10. Andre had organized them according to what he called "symmetry without axis", as each element could be replaced with another. The visitors could move between the blocks, the empty spaces having the same importance as the works themselves.

Once the exhibition was finished, the bricks were returned to the brickworks. In 1969 Andre remade this work, considering this time the eight assemblages as eight individual works. The purchase of Equivalent VIII, made up of standard bricks, by the London Tate, amid the economic crisis, resulted in a violent campaign against the artistic avant-garde. Andre refabricated the work for an exhibition at the Gagosian Gallery in 1995, finding the sand-lime bricks on a nearby construction site. He called this third version, which is presented here, Sand-Lime Instar—"instar" meaning "equivalent" in Latin: the same mould generated different works.

8005 Mönchengladbach Square

From 1967, Carl Andre assembled his first unfixed metal plates on the ground. These works, contrary to traditional sculptural verticality, occupy no volume in space. The entire room becomes the base of these works, which modify our perception of space, while remaining very discreet. By walking on, the visitors can experience their materiality, be on an observation point, and themselves become sculptures on a base. The surface becomes slowly patinated through the passing of visitors, an evolution desired by the artist. Called Squares, Rectangles or Plains, these types of pieces, which have come to be emblematic of his work, exist in a great variety of sizes and metals. Most of the time, the metal plates were ordered in the city or country where the works were exhibited according to the dimensions given by Carl Andre. He thus expressed a fascination for the diversity of the physical properties of matter, notably density, resonance, and surface. 8005 Mönchengladbach Square is part of a series of six Squares of the same size and material, exhibited at the Museum Abteiberg in Mönchengladbach. In 1969, he began to mix materials (often with aluminium), to make the Alloys, squares with a side length of 2 metres. The largest, with a side length measuring 11 metres (37th Piece of Work), was made for his retrospective in 1970 at the Guggenheim Museum in New York.

Tin Ribbon

In 1969 Carl Andre conceived his first malleable metal bands titled Ribbons for a solo exhibition of the Antwerp gallery Wide White Space. There were four of them, each measuring around twenty metres, placed side by side. Each ribbon could be presented according three configurations: spirals, winding forms or long undulating lines. He wrote to the collector Geert-Jan Visser: "The piece should be shown in a space smaller than 20.17 m so that the curling tendency of the coiled band will be evident. The piece should always be shown on edge." The ribbons were made in aluminium, copper, lead, magnesium, but the Antwerp manufacturer could not produce it in tin, so the artist had to wait until 1997 for it to be made for the exhibition at the Musée Cantini, Marseille, where it was lit up by the summer light filtering through blinds. It is one of the rare sculptures that is all of one piece and not composed of assembled parts.

Uncarved Blocks

Each of the fifteen vertical blocks of Uncarved Blocks is accompanied by between one to four horizontal blocks, all of the same size. The piece is positioned in accordance to the cardinal points. The first group in the first row is oriented north, the second one east, and the last one south. The sequence continues clockwise in the second row. The spacings are set according to the width of the 30-centimetre beams, arranged in a grid. Uncarved Blocks underlines the lack of reference point inherent in every exhibition space. At the same time, it is difficult to determine the direction of the north when one is within the work, as our intuitive perception takes precedence over our scientific knowledge. The work was conceived as a series, then scattered in several collections as fifteen individual works, before being gathered together again in 1996 when they were purchased by the Museum of Wolfsburg.

Neubrückwerk

Neubrückwerk is a sculpture made from Western red cedar, a wood that is widespread in the North-western United States and that Carl Andre used for many of his wood sculptures, as he loved its warm colour, its density, and its specific smell. The work was structured like some parts of Stonehenge, a megalithic monument that Carl Andre had visited in 1954. It was created in 1976 at the Konrad Fischer Gallery, the main European gallery to represent the artist, and which had over fifteen exhibitions devoted to him. The work occupied almost the entire space of the gallery, a narrow alleyway converted into an exhibition space. The visitors could move along the work, but without being able to get back far enough. Here it becomes an imposing visual barrier. The gallery was then located on

Neubrücke (literally “new bridge”) street in Düsseldorf, hence the title, which moreover guides us towards an interpretation of the work.

Ferox

Placed in the corner of the room, Ferox appears to lean on the walls. The work cuts space into two parts, one positive, the other negative, along a diagonal that contradicts the right angles of the walls and the floor. A similar work (Twelfth Copper Corner) was commissioned in 1975 by the Whitney Museum of Modern Art for its significant 1976 exhibition, 200 years of American Sculpture. But the location of the work between a window and an emergency exit did not suit Carl Andre, as it disrupted its bareness, and he chose not to exhibit it. Even if his works appear to merge with space, they remain dependent on the architectural elements that surround them.

Breda

In the main, Carl Andre gives his works three different kinds of titles: descriptive, related to the place where they are created, and more rarely related to history or mythology. For this work, he chose the name of a city of many conflicts, under siege in 1624, and where the Treaty of Breda, in 1667, ended the second Anglo-Dutch War. This sculpture was one of the first for which he used this blue limestone, whose aspect is close to that of concrete, and which is quarried in the area where the exhibition took place; he would often use it again afterwards. The work evokes not only anti-tank barriers, but also a spinal column, and reminds us of Andre’s desire to make endless assemblages without definite beginning or end, in the spirit of Brancusi’s Endless Column.

46 Roaring Forties

46 Roaring Forties was conceived for an exhibition at the Palacio de Cristal, in Madrid, a steel and glass palace built in 1887 in the Buen Retiro Park. “The Roaring Forties” is a reference to westerly winds found in the Southern Hemisphere, between the latitudes 40 and 50 degrees. The exhibition gathered together five works made from plates with a side length of one metre, laid out in different ways. In this building, the glass walls seemed to let the wind pass through, while the tiles of rusted metal, laid flat on the white marble floor, created a sharp contrast and evoked immense waves disturbing the calm of the white surface. Eventually, the work was presented in other environments, for instance at the Chinati Foundation in a narrower gallery, or outdoors. The perception of the work changes depending on the place where it is exhibited.

Pyramus and Thisbe

This structure consists of two separate parts on either side of a wall, which could fit together if they were reassembled on one side. This is one of Andre’s rare works created in relation to a myth. It refers to the story told by Ovid in the Metamorphoses. Pyramus and Thisbe, who had been in love since childhood, lived so close to each other that only one wall separated them, yet their families forbid them to see each other. “There was a crack, a slender chink, that had developed in the party wall between their two houses, when it was being built. This fault had gone unnoticed for long years, and the lovers were the first to find it: nothing can escape a lover’s eyes! They used it as a channel for their voices, and by this means their endearments were safely conveyed to one another, in the gentlest of whispers. Often when Pyramus stood on this side, Thisbe on that, when in turn they felt each other’s breath, they used to exclaim: ‘Jealous wall, why do you stand in the way of lovers? How little it would be to ask that you should let us embrace or, if that is too much, that you should at least open wide enough for us to exchange kisses!’ ”

Lament for the Children

Andre sometimes utilizes very large spaces without ever lapsing into the monumental. Lament for the Children was conceived for the exhibition Rooms at the Institute for Art and Urban Resources in 1976, in a former Brooklyn state school, New York, specially converted for the occasion (today MoMA P.S.1, a centre of contemporary art). The exhibition featured the works of artists such as Vito Acconci, Joseph Kosuth, and Richard Serra among many others. The concrete blocks, which had served previously as the base of gas tanks, were placed at the joints of the concrete slabs of the playground. The work was afterwards exhibited indoors, notably when it was recreated for the

1996 retrospective in Wolfsburg, and at the Yvon Lambert Gallery in 1999. The title *Lament for the Children* refers to a famous 17th century Scottish dirge for bagpipes. The work evokes a field of tombstones but also an army in formation.

Tartan Postcards

In 1974, Carl Andre practically stopped writing poems and the production of postcards took over, on a regularly basis, in the spirit of mail art. Over several years, he wrote to his friends, gallery owners, and collectors, sometimes daily, sometimes once year. He called it "playing post office". The images referred to his own works, to the places he was in, the personalities or works that had made an impression on him. The written part is a mixture of travel writing, tokens of friendship, professional questions, and reflections on art or politics. For the artist this activity was a sort of pause between more concrete works. He thus wrote regularly to the American artist Marjorie Strider, sending her postcards on which was silk-screen printed a tartan pattern – a woolen fabric combining colours and grids used by Celtic peoples.

Books

A poet as well as a sculptor, Carl Andre wrote many books, often handmade and reproduced using rudimentary or experimental techniques like collage or photocopying. Conceptual artists would be inspired by these works where images and texts are placed opposite each other. *America Drill* is a 1963 book-length poem based on three interwoven texts "Red Cut", "White Cut", and "Blue Cut", consisting of extracts from books on American history: Ebenezer W. Peirce's *Indian History, Biography and Genealogy* (1878) for "Red Cut", *Journals from 1820 to 1824 and 1838 to 1841* by Ralph Waldo Emerson for "White Cut", *We* (1927) by Charles Lindbergh and Kenneth S. Davis's *The Hero: Charles A. Lindbergh and the American Dream* (1959) for "Blue Cut". Andre typed passages from these three texts, which he interwove in long strips to create a more verbal than visual kaleidoscopic puzzle. In 1969, Seth Siegelaub, one of the main promoters of conceptual art, and the Dwan Gallery collected his main poetry books under the title *Seven Books*. *STILLANOVEL* was prepared in 1972, but published twenty years later by gallery owners Paula Cooper and Anthony d'Offay, with a print-run of 100 copies. Dedicated to Hollis Frampton and Sol LeWitt, it tells of an episode in the life of photographer Edward Muybridge in 98 poems.

Gianfranco Gorgoni

If Carl Andre rarely made photography, he has always been much interested in this medium. Published in 1972 with the support of the gallery owner Leo Castelli, *The New Avant-Garde* was about the new generation of American artists—such as Richard Serra, Michael Heizer, Bruce Nauman, among others. For the book, Gianfranco Gorgoni (a young Italian photographer recently arrived in New York who did reports on American youth) followed them while they were working in the spaces that they used as studios. Carl Andre is the only one who does not appear on the photographs. As a "post-studio" artist, he proposed to photograph the source of his works: the building materials abandoned on the street, in the Meatpacking district, a Manhattan neighborhood he frequented. Five of these photographs were reproduced in the book.

Carl Andre : portrait

From 1959 to 1971 Virginia Dwan ran a gallery where she exhibited minimalist artists, including Carl Andre (from 1967), and land art artists whose ambitious projects she founded. Later on she made films about artists, such as this one.

In *The Dinner*, Virginia Dwan filmed the cheerful meal of a group of New York artists, with Carl Andre leading the discussion. Here we see Douglas Ohlson, an abstract painter of repetitive geometrical motifs, and gallery owner Susan Caldwell who represented him; Nancy Holt, a land artist and the widow of Robert Smithson; Angela Westwater who exhibited Carl Andre's works from the opening of her gallery in 1975. They broach subjects such as being an artist, land art, the art world and market, American politics, and even the CIA.

In *A Conversation*, Carl Andre exchanges extensively and freely with the gallery owner Virginia Dwan on political and scientific issues related to art. He addresses a variety of subjects, in a precise and relaxed manner. He links his practice of sculpture to Antiquity and compares the techniques of video

and sculpture. Starting with the research of Joseph Kosuth, he moves on to his reading of Lao-Tzu, links his dialectical approach to Marx, and expands his work towards a conception of nature founded on contradiction. Then they talk about the theory of light and the relevance of information. Andre reflects on how indifferent people react to art, or conversely on those who have a faith-like relationship to art. He then analyzes his practice of sculpture and poetry, and his relationship to painting. He then moves on to discussing the evolution of American education since the 1950s, the Carter-Nixon opposition, notably from a religious point of view, and religion in general. The discussion ends on the importance of horizontality in his work as a sculptor.

In *Reconfiguration*, Carl Andre created a work similar to *Lament for the Children* (presented in this exhibition), which was made at the same time. The video reveals the importance of apprehending space and the physical involvement that the installation of the work requires.

Sculptures

Carl Andre stopped his artistic activity in 2010. Yet, even if he no longer produces large-scale pieces or exhibits new works, he continues to assemble elements, but on a smaller scale. These small sculptures, meant to be exhibited on the floor, but also upon a table, as it is the case here, are not studies for larger pieces but works in their own right. They summarize Andre's research and refer to his first sculptures. Owing to their small size, they do not establish a specific relationship to space, and are closer to the notion of object. Carl Andre assembles them for his own pleasure or offers them to friends, with no intention to exhibit them.

Quincy Book

Wishing to share images of some areas of his hometown Quincy, Massachusetts, that were significant for him, Carl Andre made *Quincy Book* in collaboration with one of his former teachers at Phillips Academy, the photographer Gordon "Diz" Bensley; he was one of the first who gave photography lessons in an art school, and also taught Frank Stella and Hollis Frampton. The book highlights industrial areas, the cemeteries, the coasts, with an austerity and strongly contrasted images that evoke the artist's sculptures. This artist's book was used as the catalogue for the 1973 exhibition at the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts. Simultaneously, the exhibition *Carl Andre: Seven Books* at the Institute of Contemporary Art, Boston, displayed his books.

Practical information

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Opening hours

Tuesday to Sunday from 10am to 6pm (ticket desk closes at 5:15pm)

Late opening on Thursdays until 10pm only for special exhibitions (ticket desk closes at 9:15pm)

Closed on Mondays and during bank holidays



The exhibition is accessible to people with motor and reduced mobility disabilities

Admission

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Combi-ticket Bernard Buffet / Carl Andre

Full rate €15

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Karel Appel (24 february - 20 august 2017)

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Derain, Balthus, Giacometti (2 june - 29 october 2017)

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