

parcours

**parcours
d'art
contem-
porain
en vallée
du Lot**

**07 JUILLET /
01 SEPTEMBRE
2013**

d'art contem- porain en vallée du Lot^{9^e}

CAJARC

SEUZAC

LARNAGOL

CALVIGNAC

CÉNEVIÈRES

SAINT-MARTIN-LABOUVAL

TOUR-DE-FAURE

SAINT-CIRQ-LAPOPIE

CABRERETS

BOUZIES

Fredy
Alzate

Chad
Keveny

Damien
Marchal

Natacha
Mercier

Daniel
Perrier

Yuhsin
U Chang



**MAISON DES ARTS
GEORGES POMPIDOU**

CAJARC centre d'art contemporain conventionné
SAINT-CIRQ-LAPOPIE Maisons Daura, résidences internationales d'artistes
BP 24, 46160 Cajarc T 33 (0)5 65 40 78 19 / 33 (0)5 65 14 12 83
contact@magp.fr, www.magp.fr



**RÉGION
MIDI-PYRÉNÉES**

LOT
COMITÉ DÉPARTEMENTAL

**INSTITUT
FRANÇAIS**

**les Abattoirs
FRAC MIDI-PYRÉNÉES**



contents

5	PRESS RELEASE
9	Fredy Alzate — sculpture, installation
11	Chad Keveny — painting
13	Damien Marchal — installation
15	Natacha Mercier — painting, installation
17	Daniel Perrier — cinema, video
19	Yuhsin U Chang — sculpture, installation
20	ART TRAIL 2013 Map
21	Associated activities
22	ARCHIVES Portfolio 2005 - 2012
23	Previous editions and the artists
24	Some figures
25	THE MAISON DES ARTS GEORGES POMPIDOU
26	THE TEAM
28	PRATICAL INFORMATION AND PARTNERS



CHAD KEVENY, *Snow on the Rooves*, 2013.
Oil paint and Indian ink on canvas 70 x 50cm.
Photo credit. Courtesy of the artist.

PRESS RELEASE • 9th EDITION

Contemporary “Art Trail” in the Lot Valley

with

**Fredy Alzate, Chad Keveny, Damien Marchal,
Natacha Mercier, Daniel Perrier, Yuhsin U Chang**

Since 2004, contemporary art has spent part of the Summer holiday in the Lot Valley, between Cajarc and Saint-Cirq-Lapopie.

Art Trail invites artists to present works in natural sites and villages along this section of the valley. It thus connects the Maisons Daura, a laboratory of creation, with the Centre d’Art Contemporain, a focus for artistic experiment.

The artists’ opinions on the environmental and cultural context, their relationships with the landscape and its inhabitants, and as a result, the works they present, create an ongoing dialog between heritage and contemporary art. Thus constantly renewing the map of this section of the valley.

This year sees several new places, off the beaten path, given the artistic ‘traitement’. Inventiveness and surprise are the keywords in this collective adventure where improvisation sparks thought and imagination and the artists energy and generosity brings the whole together.

Fredy Alzate (Medellin, Colombia) is interested in the relationship between nature and urbanization. He has developed several unique projects in echo of the diverse strategies deployed by the inhabitants of the valley. His installations in the valley are grafted on to elements of modern (disused railroad bridge) and traditional (barns) architecture which reveal the landscape from a different angle.

Chad Keveny (Dublin, Ireland / Toulouse) uses painting as a way of meeting people. He invited the inhabitants of Saint-Cirq-Lapopie to pose in his studio, taking the opportunity to talk with them regarding 'le patrimoine' (heritage). In the 'Favourite Village of the French' and more largely in the tourist environment of the valley, this notion has bred antagonistic positions regarding the village's identity. The artist situates his practice at the crossroads between two histories: the official history of the land and subjective stories about individuals.

Damien Marchal (Rennes, France) works on various problems related to sound and its potential influence. During his residence he has produced two pieces: a wall painting, in a cave - representing the fracture lines where the stone would break if a particular soundwave was emitted and an architectural installation, in the art center, evocative of an acoustic phenomenon in a conflict situation.

Thus, the relationship with shelter and refuge lies at the heart of his problematic. The artist will stage a unique performance of pen plotters at the opening, the video of which will be shown during the exhibition.

Natacha Mercier (Lombez, France) is interested in vanitas. Under the umbrella title "Reduced Visibility," her work as a painter is an invitation to take a closer look. Through a view that contrasts with many prejudices about the ostentatious world of car tuning she addresses the question of how to look at painting. Along similar lines, and so as to highlight the interface between affective and the rebellious, she customizes an entire car parked out in the middle of the countryside.

Daniel Perrier (Nantes-Paris, France) His center of interest lies in cinema and anthropology. In the village of Saint-Cirq-Lapopie he directs a cast of teenagers from the area, restaging from memory a scene from Kurosawa's movie 'The Seven Samurai'. As well as replaying an almost mythical script, the exercise also spawns questions about otherness and fear that might stimulate reflection on these everyday issues. In addition, his multi-site installation suggests an unusual itinerary, in time as well as in space. These narrative variations produced by blending documentary and fiction, explore the possibilities of language and of the sign.

Yuhsin U Chang (Taiwan / Paris) has constructed a sort of gigantic vortex with pieces of collected bark. The forces at work in the sculpture convey the principles of its metamorphosis.

She also invades the structured space of a poplar plantation with a new installation made from untreated wool shorn in the valley in the last two months.

Each time, the artist seeks to foreground the cyclical and unstoppable transformation of materials and forms, from the inert to the living and back again. Here, this principle is dared on the scale of an entire landscape.

As in previous years, no collective theme has been imposed. The issue is more to make the individual concerns of the artists and their respective fields of investigation, resonate and reveal the territory.

Beyond the tourist traps and the unmediated perception of its qualities in terms of aesthetic and heritage, the point is to discover a particular perspective on the environment, to promote a different, unstable, open visions, a potential field of action, a story with a future...

Martine Michard, exhibitions curator

April 29 2013

A forthcoming publication over the course of the summer will feature a critical contribution by Caroline Hancock, www.carolinehancock.com

For Spring 2013, the artists were accommodated in the Maisons Daura (international artist residences of the Midi-Pyrénées Region), at Saint-Cirq-Lapopie, with aid from Tugan Sokhiev, musical director of the Orchestre National du Capitole, Toulouse.



FREDY ALZATE, *Traza*, 2013.

Preparatory model.

Courtesy of the artist.

Fredy Alzate

— sculpture, installation

As he discovered France and this region last April Fredy Alzate was inspired by the diverse traces of human activity in the valley. Along the lines of his most recent sculptural pieces back in Colombia and in keeping with his interest in the links between architecture and landscape, here he develops three singular projects involving various strategies in the occupation of the territory.

Traza

Plastic tubing, 135 m.

Traza or *Trace* (from the Latin *tractiare*) means line, drawing, sketch... The title here evokes the drive to define a form, an act, a gesture that might transform the landscape.

The yellow line that the artist has drawn through space in the form of an agricultural drain burrows into the tunnel and emerges into daylight to sally forth against the metal bridge, there to unfurl its scroll-like form. This yellow line reactivates the memory of the railway and the richness of its legacy, to which so many structures in the valley bear witness. The artist's intention is to celebrate the vestiges of an industrial project abandoned due to profitability.

Praxis

Painted wood, 2 (4m x 3m)

This intervention on the two "twin" barns which hug the D41 road in the depths of the valley between Cénevières and Calvignac acts like a signal in the landscape. Fredy Alzate has covered both their gables with a network of foliage, evoking a nature at once domesticated and proliferating. To the far edge of the arable plain, this screen appears like an ornament, thereby underlining the idea of the passage and bringing out the sculptor's interest in the direct experience of landscape and architecture as *non-landscape* and *non-architecture**.

Mild Architectures

Various pieces of wood, glue

The geological backdrop to the region could hardly have left an artist whose life has been regularly affected by climatic and ecological events in his native Colombia indifferent. Here, it is not mudslides or landslips, but the structure of the layers of the landscape that inspire two wooden sculptures comprised of a conglomerate of abandoned objects, discarded planks, etc., to compose a kind of spell: all destruction contains the seeds of its own regeneration.

FREDY ALZATE — Born in 1975, he lives and works in Medellín (Colombia). A graduate of the National University of Bogotá in 2006, he is an emerging artist on the contemporary Colombian scene. Parallel to his work as an artist, he teaches at the University of Antioquia at Medellín.

His research centers primarily on architecture and on landscape, focusing on topologies and constructing narratives dealing with endangered natural environments, climate change, or unbridled urban development. His drawings, sculptures, and installations seek to challenge the contradictions of the Latin American city and to highlight the hidden if often ingenious processes that allow survival in disadvantaged zones.

In partnership with the Institut Français, under the aegis of the convention with the Midi-Pyrénées Region.

*Rosalind Krauss in *La sculpture dans le champ élargi* in *L'originalité de l'avant-garde et autres mythes modernistes*, MACULA 1993.



CHAD KEVENY, *Saint-Cirq-Lapopie 3*, 2013.

Watercolor 24x32 cm

Courtesy of the artist.

Chad Keveny

— painting , sound

The artist invited inhabitants of the valley to sit for their portrait: a dozen or so people sat and conversed. The principle of the portrait here combines a conversation (the artist conserves extracts from these conversations) with the realization of sketches and watercolors, to finally with the painted pictures. The results are articulated with the landscapes to compose a narrative in which the problems of how and why one should live and exist here are juxtaposed with the representation of the environmental backdrop to an “imaginary community”.

Chad Keveny works as a painter: he paints. But he is also a kind of anthropologist. Lending an ear to stories, he decodes the meaning each inhabitant gives to life as it is lived in the unusual surroundings of a ‘heritage village’, last year awarded the title of the ‘Favourite Village of the French’

“My work consists in exploring identity through painting, writing, and, especially, personal encounter. This is what gives the work its strength: opening the door to the other.”

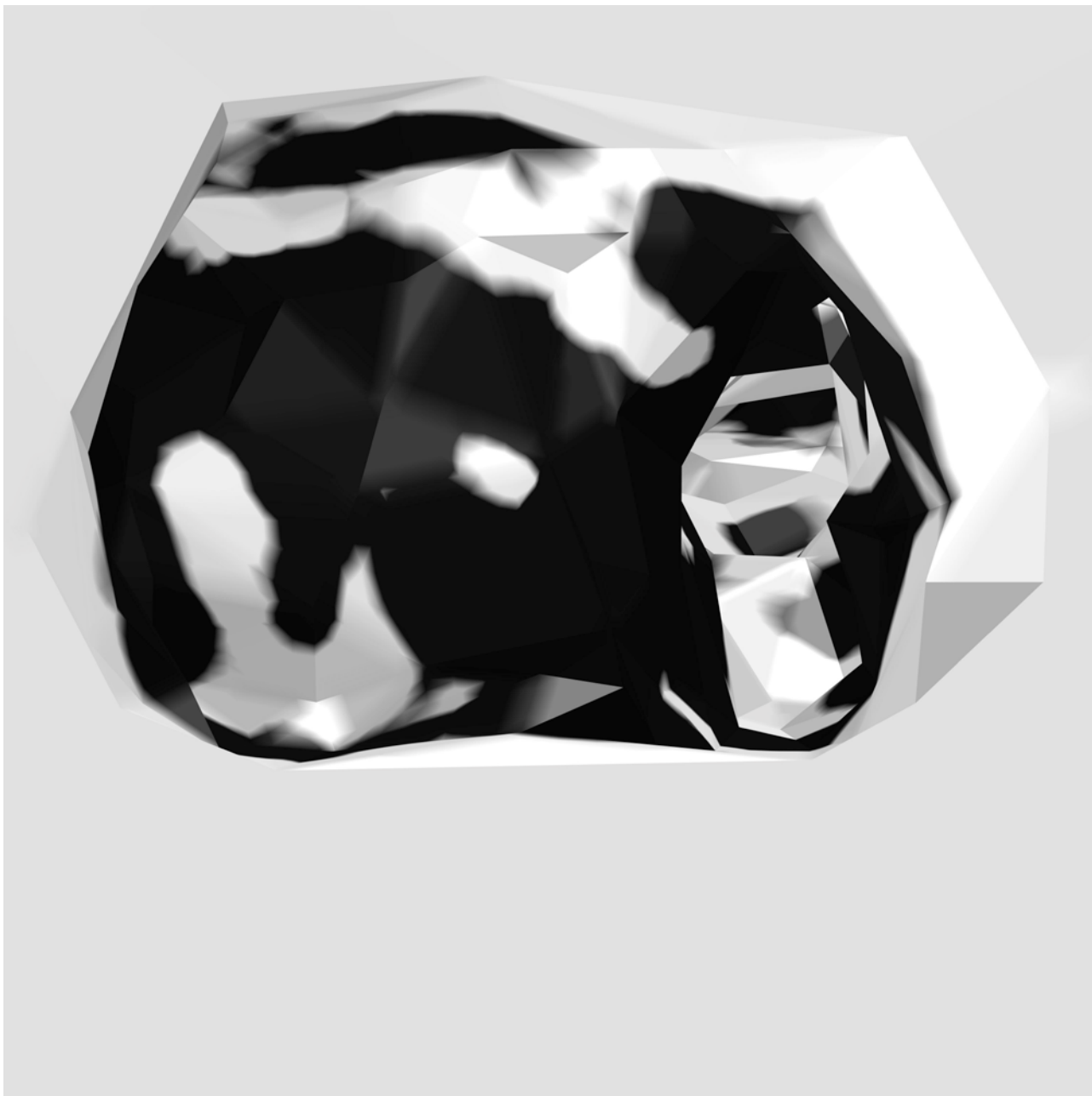
CHAD KEVENY — Born in 1981 in Dublin, he lives and works in Toulouse.

With his double degree from the École des Beaux-Arts in Toulouse and in political science from Dublin, Chad Keveny is an artist ‘on the move’. Formed by the love of literature — James Joyce in particular — he knows how to create situations, which require the other and question our notions of individual and collective identity. His practice is curious and open to the world.

His motivation to paint is situated on a crossroads between history and subjective, personal stories, with special attention paid to the (de)construction of discourse and symbolic economic or political power. He does not believe in an objective position but in sharing experiences.

www.chadkeveny.com

¹Agnew, John. 2011. Landscape and National Identity in Europe: England versus Italy in the Role of Landscape in Identity Formation. Landscapes, identities and development pp 37-50. Farnham: Ashgate.



DAMIEN MARCHAL, *Réfugié, modèle de rupture*, 2013

3D image of the model of the cave.

Courtesy of the artist

Damien Marchal

— installation

For several years now Damien Marchal has been working on various problems related to sound and to its potential influence. Sound often has a disturbing effect on the environment. The artist uses it as much as a material as a mere reference: sound is the mainspring of a practice that investigates concepts such as error and acting out.

Réfugié, la chambre anachronique

Paint, charcoal on limescale-covered cave walls, dimensions: 25 x 7 x 3 m.

Damien Marchal developed his painting protocol in collaboration with an acoustician. It is a process that makes it possible to model the deformations of a solid when subjected to one of its resonant frequencies: the elements of the substance undergoing shearing are represented in black, whereas the static elements remain light-colored. The artist took over a cave, painting the frequencies capable of making the rock vibrate and even split. Echoing the Cro-Magnons active nearby in the caves in Pech Merle, Marchal draws the wave representing the moment immediately before the breakpoint of the rock directly on the wall. Recent studies undertaken by ethno-acousticians have revealed that certain Paleolithic paintings might have been executed in acoustically interesting places in term of echo and/or reverberation, and might attest to the onset of a form of spirituality.

Retranchement, fin du deuxième acte

Installation: plasterboard, net curtaining, drum ventilators; dimensions: 6 x 3 x 2.50 m

Forms made of old net curtains and inflated with large fans prevent one from entering a space of what appears at the outset like a normal apartment. In fact, the obstruction represents the impact of stun-grenades used by the RAID special police unit against a structure's outer walls.

Although evocative of quite a different, contemporary situation, this installation feels like a TV-reality version of the painted cave: here, a deviant view related to a probably poorly understood form of spirituality promulgated by incompetent guides, rather than the origin of a spiritual way of thinking (about) the world; there, retreating into an apartment's bathroom, rather than taking refuge in a natural shelter. And there are more points of contact and distortion that tighten the strands of the narrative and reveal Damien Marchal's audacity in dealing with thought in sound.

La connaissance par l'obstacle

Drawings in Indian ink on pure cotton paper, 85.5 x 67.5 cm, framed.

Executed with a pen plotter these drawings represent a view of five stun grenades thrown into a space that form geometrical compositions dislodged when they encounter a built structure. The drawing underlines the distance from the action, as well as portraying the physical echo of the grenades.

Térahertz du spectre

System: plotters, drawings, sound system; duration variable.

Damien Marchal's performance concept brings into play the sound of machines and, in particular, that of the tracers deployed to produce the drawings presented in Cajarc. The performance at the inauguration of the Art Trail constitutes the only acoustic piece here by the artist. Throughout the summer, the visible operations of the piece will be represented by an installation of these obsolete machines referencing a relatively 'low-tech', while a video will retransmit the sound action played out on the opening evening.

DAMIEN MARCHAL — born in 1977.

Lives and works in Rennes.

His sound pieces make as much use of performance as of film, sculpture, new technologies, and environment installation.

The imaginary worlds he creates are ambiguous places where the urban, political, and human realities merge with fictional strata.

His projects integrate an ongoing critical analysis of the production of information concerning geopolitical events and their circulation in the media with the emergence of sound spaces and phantasmatic images that question the construction of contemporary space.

www.marchal.biz



NATACHA MERCIER, *LIBERA NOS A MALO*,

Series *Visibilité réduite*, 2013

Acrylic resin on car bonnet, 150 x 125 cm.

Courtesy and photo credit: Natacha Mercier

Natacha Mercier

— painting, installation

Natacha Mercier pursues her researches into the limits of visible and the aporia of ostentation.

Laced with references to the Flemish “Vanities” of the 16th and 17th centuries, her painting forces viewers to approach these monochrome surfaces, but which, under closer examination, reveal figures. By masking a mastery of detail beneath the veil enveloping her subjects, she distances the product from the standardized and gaudy motifs of automobile customization. The surfaces on which her expert hand has exercised itself in this new series are car body parts that she found in the middle of nowhere, salvaged and set up in selected spaces.

Le Dit

4CV car body, paint.

The shell of an abandoned 4CV (4 Horses) car in the woods in Calvignac has become the site for an encounter between a medieval legend, *Le Dit des trois morts et des trois vifs* (“The Three Living and the Three Dead”)¹ — in which three noble knights cross paths with a trio of threatening skeletons who invite them to reflect on the vanity of earthly things — and its contemporary reinterpretation by the artist. Everything remains in situ, nothing has changed; except for the colorful surface of the wreck, personalized by Natacha

Mercier, bowing out with one last challenge to the leisure society.

Lonely

Wreck of a DS car, paint and installation.

The Citroën DS (Citroën Goddess) here performs one last pirouette in the hands of the artist. Spotted in a scrapyard, Natacha Mercier here completely revamps one of the legendary saloons favoured by French political bigwigs in the 1960s-70s, exhibiting it on a mound which serves as a podium. Once again, to appreciate the painting detail and the distortion that always accompanies the emphasis on beauty by this artist, one has to come up close. The flashy, eye-catching aspects are tuned down by its situation near a landfill and the flow of time evoked by the unstoppable clock that is the river.

Visibilité réduite

Series of paintings on canvas and car bonnets; dimensions variable.

All the painted motifs come from the world of hunting: wild animals (some of which are represented on the walls in the caves), hunting trophies... Appearing together in the art centre in Cajarc, these pieces echo the in situ installations in a museum display environment that confers on them the status of a fully-fledged artwork.

NATACHA MERCIER — aged

36, and originally from the north of France, she now lives and works in the Gers. Her ongoing research probes the interface between the edges of disappearance and the borderland of reading, in the very heart of the dichotomy between attraction and repulsion, apogee and decline, not only in painting, but through installation and performance as well. She still remains true to her childhood dream of becoming a truck-driver to her passion for motorbike chapters and car tuning.

Natacha Mercier starts out with images that she photographs or finds on the internet. She has photographed facades of houses emblazoned with eagles or lions, of limousines parked out on waste ground, like arrogant beasts of the road... Why try to shine when decomposition lurks on the horizon? This is the paradox that haunts her...

www.natacha-mercier.com

¹A performance at Carennac is tabled each year on the occasion of the European Heritage Days.



DANIEL PERRIER, *Maisons Daura_en service*, mai 2013.

Digital composition, 21x29,7 cm.

Courtesy of the artist.

Daniel Perrier

— cinema, video

At first glance, Daniel Perrier's investigations might be defined as an attempt to apply a vision simultaneously *on* and *with*, incorporating both within a non-professional anthropological agenda. His projects pertinently originate in the shared intent to describe the signs that represent us, the languages by which we are identified, the bodies, attitudes, and gestures that characterize us.

Les autres

2013, DVD Pal, 4/3, b&w, sound, 10 mins

This new short forms part of an ongoing series *Scene from Movie*, which deals with the artist's approach to cinematographic memory, with all this brings in terms of confusion, vagueness, and even fantasy. Using lightweight amateur tools, here four short emblematic scenes from the movie *The Seven Samurai*, made by Akira Kurosawa in 1954, are reenacted. Since the lion's share of the action occurs in a 16th-century village in the countryside rather reminiscent of Saint-Cirq-Lapopie, the artist films his remake in the village, transposing the subject into a contemporary context. Casting twenty teenagers from the region, their experiments in stagecraft and improvisation are centered on questions of otherness, fear, and the stigmatization of the foreigner.

Umgebung - Entourage

2013, DVD Pal, 4/3, b&w, sound, 30 mins

Daniel Perrier here juxtaposes a contemplative if deliberately far from angelical vision of the morning in the village of Saint-Cirq-Lapopie with readings from a Chinese text of the 19th century recalling the author's astonishment at the behavior of Westerns. In a kind of collage, this process deliberately shortcircuits our view of the contrasting perceptions of one of the most beautiful villages in all France by locals and day-trippers.

Umwelt – Milieu

2013, Site-specific installation, skis various brands and vintages, cement, variable dimensions

Discovering the region under the snow last January, Daniel Perrier embarked on a work of in situ sculpture. Setting up pairs of skis in absurd positions evoking not only the image of spectacular and hilarious falls, but also, between the lines, the idea of a kind of film: the succession of movements, the striving for balance, the elastic limit of the body, then the accident... together constitute a sort of script in-progress that each of us can imagine unfolding.

These new productions will be joined by recent works by the artist that explore other semiotic and linguistic shifts :

La grande Enseignée

2008-2013, acrylic spray, 7440 x 320 cm.

This piece features a new version of a mural drawing representing a Cambodian neon sign. Treated this time in color, the artist incorporates a window opening over the valley and investigates how to read a landscape to tease out a viable semantics.

...

DANIEL PERRIER — born 1961, he lives in Paris and works in Paris and Nantes, where his teaching centers on performance and film. For Perrier, stories of every kind have long been enigmas, objects of extreme curiosity. It is, he says, through cinema that he has gained a handle on reality and its fictions. Flaherty, Eisenstein, Oshima, Bresson, Pasolini, Godard, Cavalier, and Kurozawa, as well as Rouquier, Rouch, Rogosin, the Bayles Brothers, Klein, Van Keuken, and a few others finally taught him how to read. Thoreau, Melville, Traven, Beckett, Bachelard, Borges, Segalen, Kawabata, Bhaba, Begault, Toledo and a few others taught him how to see... Privileging no particular media, he selects materials according to the subjects and projects envisaged. Nevertheless, a significant proportion of his current output has appeared in a widening field of the image in movement and sound. Its creative potential and venerable history more precisely and more roundly corresponds to an interest in forms of documentary narrative, but also revisits places of fiction, documentary, montage, and rearranged time schemes. All in all it speaks of a shifting imagination.

www.lachatregalerie.com



YUHSIN U CHANG, *Transit*, 2011.

Sculpture, deadwood and various materials, 6 x 2.5 x 3 m

Courtesy SKORl Foundation for Art and Public Domain, Netherlands.

Private Collection, France. Photo credit Yuhsin U Chang.

And, for Transit 2, coproduction Cahors Juin Jardin

Yuhsin U Chang

— sculpture, installation

Yuhsin U Chang's sculptures and installations are made out of materials collected in the natural environment, or with links to it. They are generally transformed in situ, demonstrating the artist's concern with space and landscape. It is the transitory state of these raw, residual, organic materials as they change, as they become, which interests Yuhsin U Chang. Each piece evokes a fragmentary movement, captured at various instants in a unique process of change.

Transit 2

Lengths of wood, bark, resin

diam.180 x height 250 cm

Composed of decomposing bark, this monumental sculpture adopts the dynamic shape of a vertical vortex. The pieces of bark were collected from sawmills close to the residence. Consolidated in resin, they are assembled into an upward form that reminds viewers of a tree and of the fiction of its own metamorphosis.

Coproduced with the “**Cahors Juin Jardins**” festival, this piece debuts in Cahors in June 2013.

Hymen

Untreated wool; dimensions variable

In the poplar plantation at the river's edge the artist places bundles of untreated sheep's wool shorn recently in the valley. Rather than the myth of the Golden Fleece, the artist here initially concentrates on evoking age-old local practices: among rural families, poplar plantations—unsuitable as they were for agriculture—were traditionally dowries planted for girls..

Infiltration

Linen fiber; dimensions variable

Vegetable fibers here call to mind the shape of a body or a landscape. Crumpled or twisted, Yuhsin U Chang's sculptures are inhabited by the desire for or destiny of a metamorphosis, as might be experienced by a Buto dancer. Evocative of ostensibly ritual objects, they form a concentrate of the drive of life.

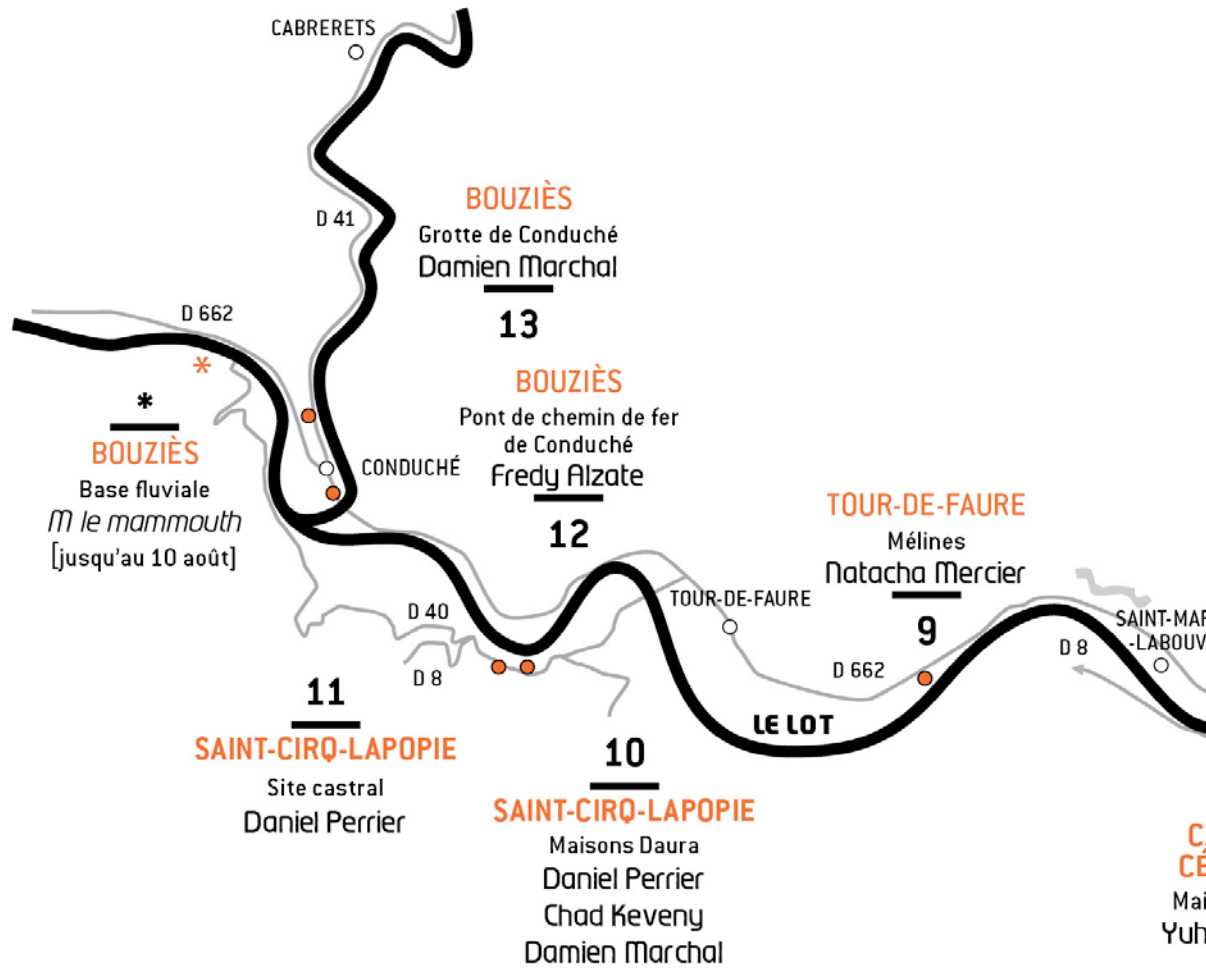
YUHSIN U CHANG — Born in 1980 in Taiwan, she has been living in France for nine years.

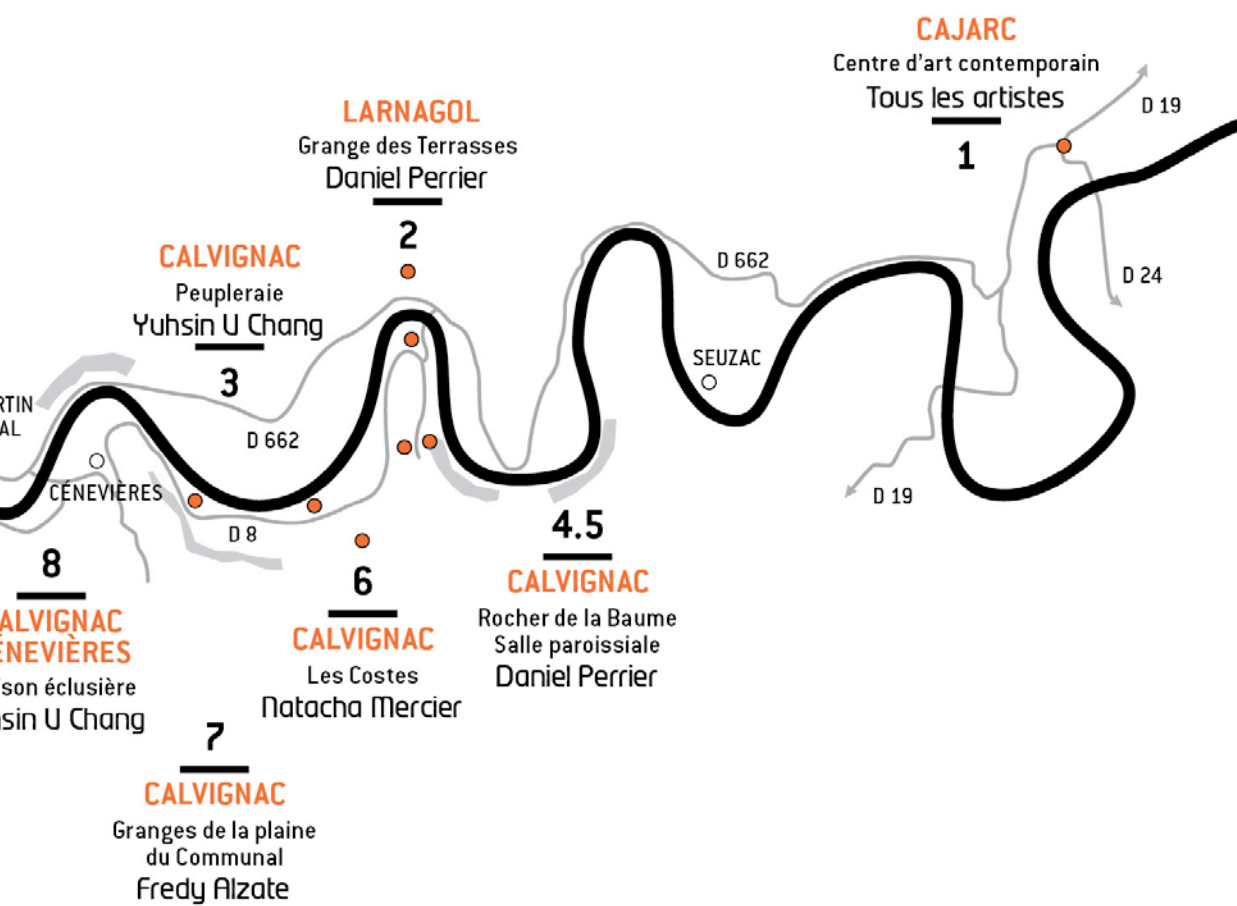
A graduate of the École Nationale Supérieure d'Art in Bourges in 2008, she pursued her studies at Paris University I in 2009.

She has participated in several group shows, including “Dynasty” at the Palais de Tokyo and Musée d'Art Moderne de la Ville de Paris in 2010, and “Afterlife,” at the Tot Zover Museum, Amsterdam, in 2011. She tries to invent new forms with a relationship to space and place; hence the majority of her pieces are carried out in situ. Recalling their fictional self-transformation, the ambiguous or abstract appearance of the sculptures lays bare the bonds between the inert and the living. Mutable, her works evolve and move through a process of transformation related to the cyclical yet inescapable dimension of time.

www.yuhsinuchang.com

Map





Associated activities

1 - Concert 38'54 out of time, Jacky Mérit

To coincide with the launch of the guest project *M le mammouth* by Éric Manhes. This electroacoustic triptych inaugurates the first leg of the 2013 *M le mammouth* tour, which in 2014 will pass down the Canal du Midi to the creeks of Sormiou and the cave at Cosquer, before bringing some penguins buried at sea back to the prehistory center at Pech Merle...

Tuesday June 4, at 9 p.m.

The lock at Ganil, the towpath, Bouziès.

2 - Guided tours

Against a backdrop of a remarkable architectural and natural heritage, a mediator accompanies you to each site on the Art Trail, exchanging ideas on the works. The exhibit invites you to develop a new vision of this stretch of the valley.

Every Wednesday and Friday.

The visit leaves from the Centre d'Art Contemporain at 10 am to the Maisons Daura, Saint-Cirq-Lapopie, length: 3 hours.

Price: 2€ per person. Motor vehicle required. Booking advised.

2 - Exploration trail: "Discovering contemporary art!"

To solve the puzzle of the contemporary Art Trail in the Lot Valley, follow the clues and play "POM*POMpidou"! A fun day out for all the family that combines discovering contemporary art exploring the Lot Valley.

Every Thursday.

Departure from the Centre d'Art Contemporain, Cajarc, 3 p.m. to the Maisons Daura at Saint-Cirq-Lapopie, duration: 3 hours. From 7 up

Price 5€ per family. Unaccompanied visit. Vehicle required. Refreshments on arrival.

3 - Atelier POM*POMpidou !

Creative activities for all the family !

Wednesday July 17

Model-making

Place du Foirail, Cajarc, organized in partnership with the Tourist Office of the Pays de Figeac.

Wednesday July 24

Artistic expression

Centre d'art contemporain, Cajarc

Wednesday July 31

Artistic expression

Centre d'art contemporain, Cajarc

Wednesday August 7

Artistic expression

Centre d'art contemporain, Cajarc

Wednesday August 14

Model-making

Place du Foirail, Cajarc, organized in partnership with the Tourist Office of the Pays de Figeac.

Wednesday August 21

Artistic expression

Centre d'art contemporain, Cajarc

From 3 p.m. to 5 p.m. Age from 5 up; limited to 15 children. Price 5€/child, booking with the MAGP on 05 65 40 78 19 / 05 65 14 12 83, contact@magp.fr

4 - Fringe activities (program pending)

See our website.

[ARCHIVES]

Portfolio 2005-2012



1



2



3



4



6



7



8



9



5

1. Cédric Jolivet, *Water Walk*, 2010
2. Art Orienté objet, *Veilleurs du Monde*, 2009
3. Jagna Ciuchta & France Vallicioni, *Water Walk*, 2010
4. Myriam Mechita, *Flux-S*, 2006
5. Alexandra Sà, *Lever une carte*, 2012
6. Romain Pellas, *Veilleurs du Monde*, 2009
7. *Boomerang*, 2008
8. Monika Kulicka, *Flux 2*, 2007
9. Philippe Cazal, *Boomerang*, 2008

Previous editions and the artists

2012

Lever une carte

RENAUD BÉZY, SUZANNE HUSKY, FRÉDÉRIQUE LOUTZ & ERNESTO CASTILLO,
PHILIPPE POUPET, GUILLAUME ROBERT & JULIEN CLAUSS, ALEXANDRA SÀ

2011

Histoires non encore racontées

JOSÉ ARNAUD-BELLO, SANTIAGO BORJA , JONATHAN HERNANDEZ

2010

Water walk

JAGNA CIUCHTA, DAVID COSTE, CÉDRIC JOLIVET, JULIEN PASTOR,
FRANCE VALLICIONI , CLOTILDE VIANNAY

2009

Veilleurs du monde

AOO (LAVAL-JEANTET & MANGIN), AMY BALKIN , SEAMUS FARRELL,
GILLES BRUNI , ROMAIN PELLAS , AKIRA SUNRISE
(catalogue c/o Blackjack éditions)

2008

Boomerang

WALTER ALVAREZ QUISPE, BASSERODE, PHILIPPE CAZAL, JEAN DAVIOT,
JIMMY DURHAM, CHRISTOPHE MAGAL, JÉRÔME ROBBE, JEAN -LOUIS POITEVIN
(catalogue c/o Archibook)

2007

Flux-2

IVANA ADAIME -MAKAC , VEACESLAV DRUTA, VALÈRE COSTES,
CYRIL HERNANDEZ, MONIKA KULICKA, MURIEL RODOLOSSE
(catalogue c/o Analogues)

2006

Flux

CONSTANCE OUVRIEU, JEAN-DANIEL BERCLAZ, THOMAS LANFRANCHI,
MYRIAM MECHITA, GREGG SMITH
(catalogue c/o Analogues)

2005

SABINE DELCOUR, PATRICIA FERRARA , PAUL-ARMAND GETTE (catalogue c/o lesAbattoirs)
JÉRÔME MAUCHE , ROBERT MILIN

Some figures

The Contemporary 'Art Trail' in the Lot valley summed up in a few figures

- . 26,000 visitors in 2013
- . 9th edition in 2013
- . 6 artists
- . 13 exhibition places
- . 7 villages involved in the venture

Press review

- . around 10 announcements or articles per season in the national press
- . More than 50 articles in the regional press, 20 on the Web, and 10 radio features

En vadrouille le long du Lot, sur les traces d'un géologue nommé André Breton

Le parcours d'art contemporain qui longe la rivière multiplie les références au surréaliste, qui disposait d'une maison dans la région

Art

Vallée du Lot
Envoyé spécial

Chaque année, des artistes sont accueillis dans la vallée du Lot, entre Cajarc, siège d'un centre d'art contemporain créé à la mémoire de Georges Pompidou, et Saint-Cirq-Lapopie, où André Breton avait acquis une maison. Ils viennent au printemps et présentent leurs travaux à l'été dans ces deux bourgs et en divers lieux, le long de la rivière.

Il est entendu que leurs créations doivent avoir quelque rapport avec la région et le lieu où elles seront montrées, lit de la rivière, demeure gothique ou falaise. On voit mal comment il pourrait en être autrement, étant donné les particularités des paysages et de l'histoire, qui commencent avec les peintures de la grotte de Pech-Merle il y a vingt mille ans. La notion de travail in situ prend une force nouvelle quand le site est si singulier.

Les neuf hôtes de cette année l'ont senti. Frédérique Loutz et Ernesto Castillo se sont emparés d'une salle creusée dans le roc, si basse qu'elle semble une caverne. Sur le sol, ils ont couché une silhouette blanche, dessinée avec du

sel puisqu'une voix raconte la déplorable histoire de Loth et de ses filles, qui s'enivraient pour s'accoupler avec lui, faute d'autres hommes dans la grotte où ils s'étaient réfugiés lors de la destruction de Sodome.

Un peu plus bas, dans la Maison Daura, Loutz montre peintures, collages et assemblages où l'on retrouve son penchant naturel pour la raillerie, la provocation – non moins sensible dans les travaux à quatre mains qu'elle signe avec Castillo à Cajarc. Ils ont été exécutés selon le principe surréaliste du cadavre exquis, ce qui peut passer pour un hommage à André Breton.

Centrale de fortune

Ce dernier apparaît comme le génie tutélaire de l'exposition. Renaud Bézy aime, comme lui, les objets d'arts dits « populaires » ou « primitifs », qui alimentent ses peintures et céramiques. Les signaux sculpturaux que Philippe Poupet a disséminés au fil de la rivière font référence à ceux que Breton avait fait dresser pour marquer une route mondiale de la Paix, inaugurée à Cahors – donc tout près de là – en juin 1950. Seule réserve : la référence est peu perceptible pour qui ne connaît pas cet épisode, qui n'est pas le plus



« Baaaaannnncccc », par Alexandra Sà, 2012. Vue du parcours d'art contemporain à Cénévières (Lot). YOHANN GORDARD

célèbre de la vie de Breton.

Lui fait écho encore le dispositif de Guillaume Robert et Julien Clauss, qui est la reconstitution d'une centrale électrique de fortune inventée par les assiégés pour alimenter la ville bosniaque de Gorazde, assiégée par les milices serbes. L'original était placé dans le

cours de la rivière Drina. La réplique est sur le Lot : on croit d'abord à une sorte de bateau à aubes avant de comprendre qu'il s'agit d'un mémorial. Breton – encore lui – aimait à ramasser des agates sur les rives du Lot, plaisir de géologue. Les sculptures et collages d'Alexandra Sà se placent sous le signe de

cette science, quoique de façon ludique et rêveuse, ce qui est aussi sa façon de traiter l'archéologie, à en croire le pseudo-tumulus qu'elle élève à Cajarc et dont on ne saura ni ce qu'il recouvre, ni même s'il recouvre quoi que ce soit. « A bruit secret », aurait dit Duchamp.

En 1935, ce dernier présentait

ses Rotoreliefs au concours Lépine, manière de faire se rejoindre l'art et la vie quotidienne. Suzanne Husky en propose une autre, d'utilité plus directe : près du centre d'art, avec l'aide des pensionnaires d'un centre social, elle a construit des poulaillers en planches et branchages, peu fonctionnels, mais spectaculaires. L'ensemble de ses travaux porte en effet sur le monde paysan et la nature.

Si elle n'évite pas dans ses vidéos d'être trop explicite et démonstrative, elle est aussi l'auteur d'un remake contemporain et photographique d'un tableau édifiant du néoclassicisme français, *La Leçon de labourage* peinte en 1798 par François-André Vincent en hommage à Rousseau. Son œuvre laisse pantois les visiteurs, qu'elle prend au dépourvu, car elle associe l'esthétique du sublime à celle de l'absurde. Elle est donc réussie. ■

PHILIPPE DAGEN

« Lever une carte », parcours d'art contemporain en vallée du Lot. Du mardi au dimanche sur les sites de la Maison des arts Georges-Pompidou (Cajarc, Seuziac, Larnagol, Cénévières, Saint-Cirq-Lapopie). Tél. : 05 65 14 12 83. Jusqu'au 2 septembre. Entrée libre. Magp.fr

LE MONDE 16 August 2013

BOOMERANG
Jusqu'au 14 septembre à Cajarc (46)

En regard du patrimoine préhistorique hors norme du département du Lot, sept artistes, chercheurs et écrivains (Basserode, Philippe Cazal, Jimmie Durham, Jean Daviot, Christophe Magal, Jean-Louis Poitevin et Jérôme Robbe) s'interrogent sur les liens qui unissent les signes et les formes de l'art contemporain aux démarches artistiques d'hier. Une "proto-exposition".
Au Centre d'art de Cajarc, route de Gréalou, tél. 05.65.40.78.19, www.magp.fr

LES INROCKUPTIBLES

26 August to 1 September 2008

29 DIMANCHE 29
EXPO WATER WALK
Aventures artistiques dans la vallée du Lot avec l'exposition « Water Walk » qui explore les relations entre l'architecture et le paysage.
■ Maison des arts Georges-Pompidou, Route de Figeac, Cajarc.
Tél. : 05 65 40 78 19. www.magp.fr

« Brenda, Samantha, Angelina »
de Cédric Jolivet

ELLE 27 August 2010

The Maison des arts Georges Pompidou

Maisons Daura,
International artist residencies
Saint-Cirq-Lapopie

The Maisons Daura are an international laboratory of creation for all artistic disciplines.

Located in one of the prettiest villages in a medieval compound of a rare beauty, they are a place of life and research for international artists.

The residencies are held over two periods: a residence in the springtime with a collective project exhibited throughout the summer in the Lot Valley, and in the autumn the artists invest this space of artistic creation for individual projects.

Centre d'art
contemporain
Cajarc

The Centre d'Art Contemporain Georges Pompidou is dedicated to bringing together the audience of the best of contemporary creation, be it emerging or advanced, of the French and international scenes.

In a unique setting in the Lot Valley, the Centre d'Art Contemporain offers exhibition all year round and the Contemporary «Art Trail» throughout the summer.

The Centre d'Art is part of the regional network of art centres and is a member of dca, the French association for the development of art centres.

THE TEAM

Management

Director

Martine Michard

martine.michard@magp.fr

Administration

Séverine Cabrol

severine.cabrol@magp.fr

Production

Clément Schmitter

clement.schmitter@magp.fr

Education and Projects

Marie Deborne

marie.deborne@magp.fr

Visitors Relations

Catherine Henrye

catherine.henrye@magp.fr

Press relations and Communication

Hélène Maury

helene.maury@magp.fr

Offices

Maison des arts Georges Pompidou

BP 24

46160 Cajarc

T 00 33 (0)5 65 40 78 19

F 00 33 (0)9 70 61 12 65

www.magp.fr

Centre d'art contemporain

(Exhibition rooms)

134, avenue Germain Canet

46160 Cajarc

T 00 33 (0)5 65 14 12 83

Maisons Daura

International artists' residencies

Le Bourg

46300 Saint-Cirq-Lapopie

PRATICAL INFORMATION AND PARTNERS

Presse

In order to get the press kits and press releases, images for the press, or interview the artists, and to join in the press visits, please contact Hélène Maury,
helene.maury@magp.fr
T +33 (0)5 65 40 78 19

The Contemporary 'Art Trail' in the Lot valley

The 'Art Trail' will take place from July 7 to September 1 2013

Press Conference held in Toulouse

Tuesday 25 June, 10:30 am, Maison Midi-Pyrénées,
1 rue de Rémusat, Toulouse
Art trail 2013 + Launch of the new website

Presse visit held in Cajarc

Thursday 27 June, 10:30 am, at the Centre d'art contemporain, Cajarc

Opening exhibition

Saturday 6 July 2013 at 2 pm, followed by the visit of the exhibitions in the villages. Free shuttle, departure from Cajarc at 3 pm, return around 10 pm, booking advised.

Admission

Free entry to all exhibitions of the 'Art trail'.

Opening times

All sites 11 am - 7 pm, everyday except Monday (closed)

Associated activities

Guided tours, exploration trail, readings... see page 22

Maison des arts Georges Pompidou

134 avenue Germain Canet, BP 24, 46160 Cajarc
T 00 33 (0)5 65 40 78 19 / 00 33 (0)5 65 14 12 83
F 00 33 (0)9 70 61 12 65
contact@magp.fr / www.magp.fr

Access

Centre d'art contemporain

Route de Gréalou, 46160 Cajarc

AIRPORT Toulouse/Blagnac

TRAIN STATIONS Figeac or Cahors

- **FROM FIGEAC** D 19
- **FROM CAHORS** D 911 (Causse) or D 653 and D 662
- **FROM TOULOUSE** A20 exit 59 direction Caussade, cross the city, then D 17 Monteils, D 19 Bach, Limogne

La Maison des arts Georges Pompidou bénéficie du soutien de l'**État, Préfecture de la région Midi-Pyrénées, Direction régionale des affaires culturelles**, de la **Région Midi-Pyrénées**, et du **Conseil général du Lot**.
Et pour le Parcours d'art contemporain : l'**Institut français, les Abattoirs - Frac Midi-Pyrénées** et **Cahors Juin Jardin 2013**.
La Maison des arts Georges Pompidou est membre de **Air de Midi, réseau art contemporain en Midi-Pyrénées** et de **dca / association française de développement des centres d'art**.

