

COLLECTION: BRUCE NAUMAN'S WORKS

**PRESS
RELEASE**



Bruce Nauman,
Dance or Exercise on the Perimeter of a Square (Square Dance), 1967-68

11.09 > 31.12.2010

Preview

Friday, September 10th, 2010 at 6 pm

Opening Hours

Wednesday - Sunday, from 12 am to 7 pm

Press Contacts

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High resolution pictures (300 dpi) are available on request.

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mac

musée
d'art contemporain
de Lyon

COLLECTION : BRUCE NAUMAN'S WORKS



SIXTEEN WORKS BY BRUCE NAUMAN FROM THE COLLECTION OF THE MUSÉE D'ART CONTEMPORAIN DE LYON WILL BE ON DISPLAY FROM 11 SEPTEMBER TO 31 DECEMBER 2010.

THEY DEMONSTRATE THE SUSTAINED INTEREST TAKEN BY THE MUSEUM IN THIS ARTIST, AS IT HAS WORKED TO ASSEMBLE WHAT IS NOW AN EXEMPLARY SET OF WORKS, JUST AS IT HAS DONE WITH ROBERT MORRIS, MARINA ABRAMOVIĆ AND ULAY, FRANÇOIS MORELLET, JAN FABRE, SARKIS, ETC.

In 1989 mac^{LYON}* acquired one of Nauman's emblematic pieces, *Good Boy Bad Boy* (1985), and in 1992 it received *Butt to Butt (Large)* (1989) on permanent loan from the Fonds National d'Art Contemporain (FNAC).

These major works remained isolated until 1997, when the Museum acquired *Violin Tuned DEAD*, *Bouncing in the Corner #1*, *Bouncing in the Corner #2*, and *Revolving Upside Down*. Then, in 2008, came an ensemble of nine pieces including *Art Make-Up* and *Slow Angle Walk (Beckett Walk)*. When ownership of the works from the FNAC was transferred in 2008 mac^{LYON} became the owner of *Butt to Butt (Large)* and of *Setting a Good Corner*, a work from 1999.

CONSEQUENTLY, THE MUSEUM NOW HOLDS 16 WORKS BY BRUCE NAUMAN: A REMARKABLE ENSEMBLE.

The investigation of the artistic act and artist's physical and mental role inform Nauman's work on a number of levels. In *Art Make-Up* a simple action - like all artistic actions - has unexpected consequences. By means of these elementary actions, performed in the studio and then filmed, following a procedure not unrelated to the activity of dancers such as Merce Cunningham and Meredith Monk, Nauman was able to explore the ways a body can intervene in space (notably in *Slow Angle Walk [Beckett Walk]*), the limits to the pertinence of an action (*Bouncing in the Corner, no. 1*, *Stamping in the Studio*), and even the nature of the body as the work's raw material, as in *Thighing (Blue)* for example.

The systematic repetition that we find in *Bouncing in the Corner, no. 1*, but also in pieces such as *Violin Tuned DEAD* and *Playing a Note on the Violin* while *I Walk around the Studio*, also afforded means of structuring time which varied in the different pieces, perhaps the most extreme example being *Bouncing Two Balls between the Floor and Ceiling with Changing Rhythms*, a work in which the structural principle shifts imperceptibly towards chaos.

Nauman is known to be interested in the work of John Cage and Samuel Beckett, but also that of La Monte Young and Terry Riley.

Setting a Good Corner, a much later piece, is not unrelated to this concern with the work's time frame, with the elements that define it and give it form. Nauman lives and works on a ranch, and the film shows the artist building a section of fence with a gate in it for the cattle. In this piece the time frame is both clearly defined and perfectly random. The beginning, duration and completion of the work are structured by Nauman's starting his task, the random occurrences this involves, and his finishing it. This technique of turning a piece of everyday life into an artwork recalls the way in which George Brecht samples mundane reality in his *Chair Events* and also brings to mind Robert Filliou's idea of Permanent Creation.

At mac^{LYON} Nauman's works are presented alongside pieces by artists such as Terry Riley (*Time Lag Accumulator*), La Monte Young and Marian Zazeela (*Dream House*), Anna Halprin (*The Four-Legged Stool*, *The-Five Legged Stool*, *Apartment 6*), and Robert Morris (*Labyrinth*, *Waterman Switch*, *Site* etc.).

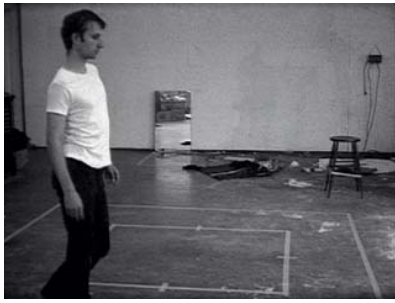
Without necessarily constituting a "moment", a "generic work" or a "retrospective vision", they fit perfectly into the collection by virtue of their Fluxus spirit and the concerns that they share with other works regarding the use of sound, the probing of limits, the incompleteness and definition of the work, and the body as a material and foundation of the work.

Thus the programmatic principle of the score is shared with Georges Brecht and Terry Riley, the phenomena of interference or modulation can be related to La Monte Young, the involvement of the body and the artist's spatial engagement can be compared to Robert Morris, and the reduction of activity to elementary tasks is not unrelated to the work of Anna Halprin.

NOW THAT THE MUSEUM IS PUTTING ON A TRISHA BROWN EXHIBITION, IT SEEMED LIKE A VERY GOOD MOMENT TO SHOW ALL THESE WORKS TOGETHER.

* In actual fact, the work was acquired by the Espace Lyonnais d'Art Contemporain, the forerunner of mac^{LYON}, which was formed in 1994 by merging ELAC with the Contemporary Art section at the Palais Saint-Pierre.

IMAGES SELECTION



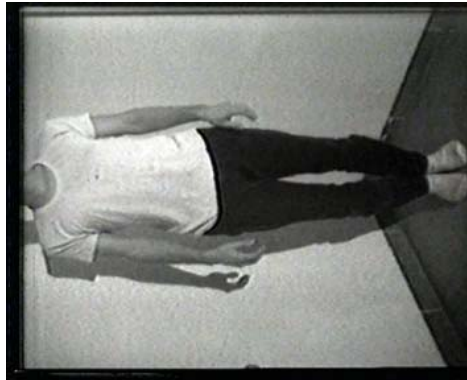
Bruce Nauman, *Walking in an Exaggerated Manner Around the Perimeter of a Square*, 1967-68
 Courtesy Electronic Arts Intermix (EAI)
 Collection of Lyon Museum of Contemporary Art
 © Adagp, Paris, 2010



Bruce Nauman, *Thighing (Blue)*, 1967
 Courtesy Electronic Arts Intermix (EAI)
 Collection of Lyon Museum of Contemporary Art
 © Adagp, Paris, 2010



Bruce Nauman, *Butt to Butt (Large)*, 1989
 Collection of Lyon Museum of Contemporary Art
 © Blaise Adilon
 © Adagp, Paris, 2010



Bruce Nauman, *Bouncing in the Corner, no 1*, 1968
 Collection of Lyon Museum of Contemporary Art
 © Blaise Adilon
 © Adagp, Paris, 2010



Bruce Nauman, *Art Make-Up*, 1967-68
 Courtesy Electronic Arts Intermix (EAI)
 Collection of Lyon Museum of Contemporary Art
 © Adagp, Paris, 2010



Bruce Nauman, *Playing A Note on the Violin While I Walk Around the Studio*, 1967-68
 Courtesy Electronic Arts Intermix (EAI)
 Collection of Lyon Museum of Contemporary Art
 © Adagp, Paris, 2010



Bruce Nauman, *Setting in the Good Corner (Allegory and Metaphor)*, 1999
 Collection of Lyon Museum of Contemporary Art
 © Blaise Adilon
 © Adagp, Paris, 2010



Bruce Nauman, *Good Boy, Bad Boy*, 1985
 Collection of Lyon Museum of Contemporary Art
 © Blaise Adilon
 © Adagp, Paris, 2010



Bruce Nauman, *Bouncing Two Balls Between the Floor and Ceiling with Changing Rhythms*, 1967-68
 Courtesy Electronic Arts Intermix (EAI)
 Collection of Lyon Museum of Contemporary Art
 © Adagp, Paris, 2010

Bruce NAUMAN

AMERICAN ARTIST BRUCE NAUMAN IS ONE OF THE OUTSTANDING FIGURES IN CONTEMPORARY ART. FOR OVER FORTY YEARS HE HAS BEEN A MAJOR INFLUENCE ON NEW GENERATIONS OF ARTISTS. HIS FILMS FROM THE 1960s AND 70s ARE AMONG HIS MOST AVANT-GARDE WORKS.

Biography

Born in 1941 in Fort Wayne (Indiana, USA), he lives and works in New Mexico (USA).

After studying art, physics and mathematics at the University of Wisconsin (Madison) from 1960 to 1964, he devoted himself exclusively to art from 1964 to 1966 at the University of California at Davis. He obtained a Master's degree in Fine Arts and spent some of his time teaching, notably at the University of California in 1970.

At the same time he worked on film projects by Robert Nelson and William Allan (1965-66), before going on to his first group show, *Eccentric Abstraction* at Nicholas Wilder Gallery in Los Angeles.

/ " FROM THE BEGINNING I WAS TRYING TO SEE IF I COULD MAKE ART THAT DID THAT. ART THAT WAS JUST THERE ALL AT ONCE. LIKE GETTING HIT IN THE FACE WITH A BASEBALL BAT. " /

BRUCE NAUMAN

In 1967 he started working on more organic supports, using, for example, wax or fibreglass casts as he began to explore ways of working with parts of his own body, using these as the basis of sculptures and other works.

In 1967-69, under the influence of choreographers such as Merce Cunningham and Meredith Monk, Nauman began working on a series of performances involving the execution of repetitive, regulated and methodical actions in his studio. These studies, in which he was his own main subject, were recorded in a series of short films made from 1967 onwards.

In addition to the influence of dance, Nauman has also responded to the work of John Cage, whose presence can be detected in some of his sound pieces; Samuel Beckett, whose theatrical processes feed into some of his performances; and Karlheinz Stockhausen, whose systemic approach and rhythms have informed his musical pieces. In the 1970s and 80s, Nauman made considerable use of neon, using it to create a schematic visual language to convey provocatively violent or upfront sexual situations.

In 1989 Nauman and his wife moved to a ranch in Galisteo (New Mexico), where he set up his studio and started breeding and training horses.

After several years away from the international art scene in the 1990s, Nauman was honoured by a prize at the 1999 Venice Biennale.

In 2004 he exhibited at Tate Modern, London. He was celebrated as one of the greatest modern artists by *ArtNews* magazine and listed as one of the 100 most influential art world personalities by *Time magazine*.

In 2009 he won the Golden Lion for best national pavilion at the 53rd Venice Biennale. On this occasion his work was shown at three venues in the city: the United States Pavilion, but also the Ca' Foscari and the University of Venice, IUAV.

BRUCE NAUMAN

RECENT SOLO EXHIBITIONS

2010

Days, MoMA, New York, USA
Dream Passage, Hamburger Bahnhof, Berlin, Germany

2009

Bruce Nauman : One Video Installation and Works on paper, Galleria Zabert, Turin, Italy
Notations / Bruce Nauman : Days and Giorni, Philadelphia Museum of Art, Philadelphia, USA
Dead Shot Dan, Contemporary Art Museum St. Louis, USA
Diamond Mind Circle of Tears Fallen All Around Me (1975), Peter Freeman, Inc., New York, USA
Topological Gardens, pavillon des Etats-Unis, la Ca' Foscari et l'IUAV (Università Iuav di Venezia) - 53^{ème} Biennale de Venise, Italy
Bruce Nauman, Untitled, 1969/2009 (LEAVE THE LAND ALONE), Armory Center for the Arts, Pasadena, USA
Bruce Nauman : Drawings for Neons, Craig F. Starr Gallery, New York, USA

2008

Bruce Nauman : Drawings for Installations, Sperone Westwater, New York, USA
Bruce Nauman : Studies for Holograms, Specific Object/ David Platzker, New York, USA
Elusive Signs : Bruce Nauman Works with Light, Museum of Contemporary Art San Diego, San Diego, USA - Queensland Art Gallery, South Brisbane, Australia

2007

A Rose Has No Teeth : Bruce Nauman in the 1960s, University of California, Berkeley Art Museum & Pacific Film Archive, USA - Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy - The Menil Collection, Houston, USA
Infrared Outtakes and Soft Ground Etchings, Joni Moisant Eeyl, New York, USA
Bruce Nauman : One Hundred Fish Fountain, Kestner Gesellschaft, Hanovre, Germany
Elusive Signs : Bruce Nauman Works with Light, Henry Art Gallery, University of Washington, Seattle, USA - Musée d'Art Contemporain, Montréal, Quebec, - Australian Center for Contemporary Art, Victoria, Australia

2006

Elusive Signs : Bruce Nauman Works with Light, Milwaukee Art Museum, Milwaukee, USA - Indianapolis Museum of Art, Indianapolis, USA - Museum of Contemporary Art, North Miami, USA
Bruce Nauman : Mental Exercises, NRW - Forum Kultur und Wirtschaft, Düsseldorf, Germany
Bruce Nauman : Make Me Think Me, Tate Liverpool, UK - Museo d'Arte Donna Regina (MADRE), Naples, Italy

2005

Pay Attention: Bruce Nauman Videos from the Collection of Barbara Balkin Cottle and Robert Cottle, Museum of Contemporary Art, Scottsdale, USA
Circuito Fechado: Filmes e videos de Bruce Nauman, 1967 - 2001, Centro Cultural Banco do Brasil, Rio De Janeiro, Brasil
Bruce Nauman, Donald Young Gallery, Chicago, USA

2004

Bruce Nauman : Setting a Good Corner (Allegory & Metaphor), Power House Memphis, USA
Bruce Nauman, PKM Gallery, Seoul, Corea
The Unilever Series : Bruce Nauman : Raw Materials, Tate Modern, Londres, UK

2003

Bruce Nauman, Mapping the Studio I (Fat Chance John Cage), Ludwig Museum, Cologne, Germany
Bruce Nauman : Theaters of Experience, Deutsche Guggenheim, Berlin, Germany

2002

Bruce Nauman, Mapping the Studio I (Fat Chance John Cage), DIA Center for the Arts, New York, USA
Bruce Nauman, Mapping the Studio II (Fat Chance John Cage), Sperone Westwater, New York, USA - Museum für Gegenwartskunst, Bâle, Switzerland

2001

Bruce Nauman : Selected Works, Zwirner & Wirth, New York, USA

2000

Samuel Beckett/Bruce Nauman, Kunsthalle Wien Karlsplatz, Vienne, Austria

VISITOR INFORMATION

The exhibition:

General curator: Thierry Raspail
Project manager: Hervé Percebois
Artistic assistant: Nathalie Janin,
Exhibition registrar: Gaëlle Philippe

Press contacts

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Opening hours:

Wednesday – Sunday: 12am – 7pm.
(Subject to modification)

Access:

By car:

- along “Quai Charles de Gaulle”, follow “Cité Internationale”, carparks

By bus, Stop Musée d’art contemporain:

- Line 4 Jean Macé > Cité internationale
change with metro A at Foch
or metro B and D at Saxe-Gambetta
- Line C1 Part-Dieu station > Cité
internationale
- Line 58, Bellecour (via Hôtel de Ville) >
Rillieux Sathonay Camp

By bike:

- Several Velo’V stations are located around
the Museum.

Admission:

Full rate: 6 euros*

Concessions: 4 euros*

Free for visitors under 18

* Subject to modification

European heritage days :

Free entry on Saturday 18th and
Sunday 19th September 2010.

**+ COMPLETE PROGRAM OF
GUIDED TOURS: FAMILY TOUR,
AN HOUR AT THE MUSEUM...**

Simultaneously :
TRISHA BROWN

*A STEP BACKWARDS,
BOB’S KITCHEN,
CAPRICE, CARRE BLEU
SUR FOND BLANC...*