

TROIS CENT CINQUANTE KILOGRAMMES PAR MÈTRE CARRÉ Simon STARLING



PRESSE BOOK

LA KUNSTHALLE
CENTRE D'ART CONTEMPORAIN
MULHOUSE



SUMMARY

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From 24 may to 26 august 2012

Curator : Vincent Honoré

Opening : **Wednesday 23rd May at 6.30 pm**

Press conference : **Wednesday 13th June at 9 am**

On the occasion of Art'Basel, Reception :

Friday 15th June at 7 pm, shuttle from Basel to Mulhouse

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La Kunsthalle Mulhouse and the industrial past of the city seemed to call for English artist Simon Starling's invitation.

The creative process of Simon Starling begins with an enquiry, which can be historical or archaeological, or sometimes sociological and political. In this respect his art can be seen as "conceptual" as he uses a thought process which we generally associate with other disciplines, and the form does not determine the concept, but rather the concept in his works determines their form. Simon Starling is above all concerned with the context in which his work develops: a place's history, the changes it has undergone and its symbolic value are major sources for him. For this exhibition which features pieces created especially for La Kunsthalle, Simon Starling has worked with industrial heritage historians. He has visited old production sites and consulted the local archives. He has taken his material directly from the rich past of the building and the town, from the workers' heritage and the shift from industrial activity to artistic and intellectual production: the move from foundry to university and art centre, and the links this has created. Materials found in neighbouring factories, originally produced at the Fonderie, are at the roots of the artworks (sculptures, collages, photographs). Simon Starling's activity hints at a dialogue about the role of the artist in the city and its collective memory. The exhibition brings together the structural principles which founded the building: it is both industrial (the academic subjects become materials or tools) and post-industrial (the knowledge the university provides must be applied in practice). These principles are visible in the building's architecture: an industrial site made into a university with hybrid architecture, with a floor which can no longer carry more than 350 kilograms per square metre.

TROIS CENT CINQUANTE KILOGRAMMES PAR MÈTRE CARRÉ

features new pieces, all closely linked with the history and architecture of the Mulhouse Fonderie building.

La Kunsthalle Mulhouse is grateful for their valuable collaboration with:

Roland Anheim, technicien de maintenance des bâtiments, Wärtsilä

Christian Bilger, responsable des sites Wärtsilä France

Alain J. Lemaître, professeur d'histoire moderne et directeur du département d'histoire de l'Université de Haute-Alsace, chercheur au Centre de Recherches sur les Economies, les Sociétés, les Arts et les Techniques

Patrick Perrot, passionné de l'histoire de la SACM, expert en électronucléaire, Wärtsilä

Nicolas Stoskopf, professeur d'histoire contemporaine à l'Université de Haute-Alsace, directeur du Centre de Recherches sur les Economies, les Sociétés, les Arts et les Techniques

Marie-Claire Vitoux, maître de conférence en histoire contemporaine à l'Université de Haute-Alsace, chercheur au Centre de Recherches sur les Economies, les Sociétés, les Arts et les Techniques.

TROIS CENT CINQUANTE KILOGRAMMES PAR MÈTRE CARRÉ

On the occasion of his project at La Kunsthalle, Simon Starling talks to Vincent Honoré, curator of the exhibition :

Vincent Honoré: Your works are often inscribed in particular social and historical contexts, taking as their points of departure, a certain archeology of knowledge, all be it highly subjective. For the project in Mulhouse, we started to look at the history of the building and the city. What particularly interested you in what you saw and learnt about this context?

Simon Starling: Many of my works have their origins in an initial engagement with post-industrial sites of various kinds. This is of course in part related to the proliferation of exhibition spaces that have found their homes in the aftermath of the industrial collapse in Europe and North America in the later part of the 20th century and the use of the Arts in urban regeneration. MassMOCA in North Adams, Massachusetts, the Kunstraum in Dornbirn, Parc Saint Leger in rural Burgundy - the list is long but all these places have offered a particular focus for my ongoing interest in questions of labour, the value of work, the significance of handcraft, etc.. The work attempts to explore questions such as - what is our connection to the productions of the things we use everyday and where do the raw materials come from to produce those things. Big global questions but always dealt with through specific, local, and sometimes idiosyncratic, sets of parameters.

The foundry has, since the very beginnings of my practice with works like "Work, made-ready, Kunsthalle Bern" (1997), been a very important resource for me both on the level of production but also, in a way, on a conceptual level as a space of transformation and speculation. When I discovered that La Kunsthalle in Mulhouse was formally an extremely productive foundry it was immediately interesting to me as a starting point for a project. I became interested in the idea of collapsing its current use as an exhibition space onto its former use as a foundry. This collision of past and present becomes manifest in the alterations made to the foundry in order to accommodate, among other things, the exhibition space. I was taken with the relatively low load bearing characteristics of the new floors and started to speculate as to what a piece of heavy machinery manufactured in the foundry might look like if adapted to fit in with the new building regulations.

Jason Dodge

Visual artist born in 1942, Newton, United States

Through his work, Jason Dodge displays the process of creation, a story and an experience. "In general, the people, the figures are missing from my work. I tell you about them, but they aren't there. It is as if there was a sense of lacking material."

Jason Dodge

Lawrence Weiner

Visual artist born in 1942, New York, United States

Lawrence Weiner is a conceptual artist, and wishes to be thought of principally as a sculptor, a manipulator of objects which he then enjoys placing in social and ideological contexts through their transcriptions into language.

"1. The artist can conceive of the work. 2. The work can be produced. 3. The work does not need to be made. Since every part is of equal value and consistent with the artist's intention, for the viewer the decision and the situation are based on the terms of the rule." Lawrence Weiner/ from the exhibition catalogue of January 5-31, 1969, New York, organised by Seth Siegelaub.

Vincent Honoré: You are often qualified as a "conceptual artist". In some ways, that definition falls flat and fails at embracing the scope of your work. I remember asking once the very naïve but in many ways right question to Jason Dodge*: What do you do? He answered: I am a sculptor. This is a question I wish to ask you: What do you do?

Simon Starling: I think I would side with Jason on this and claim citizenship as a sculptor. Everything I do, be it making films, photographs, large-scale installations or small-scale sculptures, has its routes in a fundamental notion of sculpture. To paraphrase Lawrence Weiner**, sculpture is made by people who are dissatisfied with the relationship between people and things. For me too it's all about the relationship of people and things or perhaps more precisely, the relationship between people and places and things. The work is an ongoing renegotiation of those relationships. Conceptual art has of course had a huge impact on how I have been able to define my activity as a sculpture but as you say it is perhaps too limited a category to really frame my practice productively. I'm also interested in a constant renegotiation of what might constitute an art practice - I'm wary of a fixed methodology or even a stable artistic language. Its really important to be able to look back and see 'what you do' evolve. What I do today is certain not what I did 10 years ago.

Vincent Honoré: With your installations and works, the audience doesn't exist. Rather, the work addresses the individual in that one has to complete the work, become active in the creative process.

Simon Starling: Perhaps it relates to what I've just said about sculpture as the negotiation of the relationship between people, places and things. It would be interesting to think that the viewer is invited in as a vital third party in that process of negotiation. I often talk about the work as being in some sense deferred - almost a little illusive - existing as it often does as a constellation of images, objects, sites, anecdotes and histories. The viewer is invited to navigate the space between those different elements - to make connections, take imaginative leaps, etc.. While the work often has a performative or process-based sense to it, I tend to evacuate the work before it reaches the audience, and in some sense perhaps that's to leave space for them. I'm always fascinated by the slippage at work in that relationship between the artwork and the viewer - it can, as you say, be a creative part of the process.

The Simon Starling exhibition will conclude a cycle of 3 exhibitions on the question of knowledge as a form in itself, created by Vincent Honoré for La Kunsthalle.

CURATOR

Vincent HONORÉ

Vincent Honoré is an independent curator who works between Paris and London. After joining the team of curators at the Palais de Tokyo in Paris and then at the Tate Modern in London, where he worked with Carol Bove, Jeff Wall, Pierre Huyghe Carsten Hoeller, John Baldessari and Louise Bourgeois, among others, he has been the artistic director and curator of the David Roberts Art Foundation in London since 2008. From the very beginning he has defined the foundation as an international space for exchanges and productions, dedicated to critical experiments, which invites artists (Oscar Tuazon, Jason Dodge, Keren Cytter, etc) and curators (Cylena Simonds, Mihnea Mircan, Raimundas Malasauskas, Mathieu Copeland, etc) to participate, creates a programme of performances and public events, and proposes seven artists' studios and a collection of over 1600 works. In 2011 he created Drawing Room Confessions, a journal dedicated to contemporary artists (each issue focuses on one artist) and based solely on conversations. The first artists to participate were Charles Avery, Jason Dodge, Miriam Cahn, David Lamelas, Benoît Maire and Rosalind Nashashibi. In May 2011 he was the guest curator of Magasin, at the CNAC de Grenoble (National Contemporary Arts Centre), in charge of the exhibition Tableaux, which brought 21 artists together and concentrated on the notions of paintings and painting.

The curatorial project

Vincent Honoré's proposition for La Kunsthalle Mulhouse is made up of three exhibitions and a book, all set up as a programme or cycle, or even one unique project spread out over a year in four movements (three exhibitions, one book) which go together, enrich one another and complete each other. The cycle concentrates on the question of knowledge as a form in itself, originally taken from philosophy, the sciences, architecture, etc., a diversified form, which can be worked upon and expropriated, and which artists can take over: it considers the way in which artists question the coproduction and transmission of knowledge by perverting structures, while giving form to its shapes and its staging in a unique manner. Beyond the general subject matter, this proposition also attempts to explore, to define and to historicise a recent global mood in contemporary culture and artistic creation: their formal, "correlational", relationship with, and irreverence towards, knowledge and its coproduction. These three exhibitions, like the book, are not conclusions: they represent steps to follow. To know is to position oneself.

The metal between us will soon be changed to gold, Benoît Maire solo exhibition, from 15th september to 13th november 2011

The In Between : Knowledge Shattered – Four Studies : Aurélien Froment, Marie Lund, Melvin Moti, Benjamin Seror from 16th february to 29th april 2012

Trois cent cinquante kilogrammes par mètre carré, Simon Starling solo exhibition, from 24th may to 26th august 2012.

Simon STARLING

Born in Epsom (GB) in 1967

Lives and works in Copenhagen (DK)

Simon Starling was born in 1967 in Epsom, and now lives and works in Copenhagen.

He studied at Nottingham Polytechnic (1987-1990), then at Glasgow School of Art (1990-1992).

He received the Turner Prize in 2005, and has exhibited his work in galleries such as the MASS MoCA (Massachusetts) in 2008, at the Mac/Val (Vitry sur Seine) in 2009, at the Modern Institute in Glasgow in 2010 and very recently, in 2011, at Hiroshima City Museum of Contemporary Art.

He has also participated in various biennials, including Venice (2003 and 2009), Lyon (2007) and the 6th Momentum biennial in Moss, as well as the Tate Triennial in London (2009.)

His work is now on display in the Tate Modern, London ; Moderna Museet, Stockholm ; the Solomon R. Guggenheim Museum, New York ; Kroller Muller Museum, Netherlands ; San Francisco MUseum of Modern Art ; the Museum of Contemporary Art, Chicago and Museum Folkwang, Essen.

Simon Starling has been revisiting the history of forms and questioning ideas about the value, fabrication and status of objects for more than 15 years. His sculptures, installations and journeys are based on acts of transformation or hybridisation, through movement and in situ installations. Starling methodically separates materials from their context in order to find the unexpected links between seemingly distant domains and timeframes.

BIOGRAPHY (extract)

Forthcoming and current exhibitions

2012 Casey Kaplan, New York (Solo, 06/09/2012)
Neugerriemschneider, Berlin (Solo, 09/2012)
'When Attitudes Became Form Become Attitudes', CCA Wattis Institute, San Francisco (Group, 09/2012)
'Transit of Venus', Radcliff Observatory, Oxford (Solo, 06/06/2012. One day event)
Thyssen-Bornemisza Art Contemporary, Vienna (Solo, 30/05—09/2012)

Selected solo exhibitions

2012 Project for a Masquerade (Hiroshima) Screening', ICA, London (Screening and talk)

2011 Kunsthal Charlottenborg, Copenhagen
'F as in Foglia', Franco Noero, Turin
'Recent History', Tate St Ives, Cornwall
'Project for a Masquerade (Hiroshima) curated by Yukie Kamiya', Museum of Contemporary Art, Hiroshima, Japan

2010 'Recent History', Contemporary Art Centre, Malaga
'Project for a Masquerade (Hiroshima): The Mirror Room', The Modern Institute/Toby Webster Ltd, Glasgow
'Red Rivers', Kamel Mennour, Paris

2009 'Inverted Retrograde Theme, USA (House for a Songbird)', Bass Museum of Art, Miami Beach, Miami
'Paul Henningsen - BLACK OUT', Kunsthallen Brandts, Odense, Denmark (with Superflex)
'Red White Blue', Casey Kaplan, New York
'The Long Ton', neugerriemschneider, Berlin
'THEREHERETHENTHERE (La Source)', Parc Saint Leger, Centre d'art contemporain, Pougues-les-Eaux
'THEREHERETHENTHERE (Works 1997-2009)', MAC/VAL, Musee d'Art Contemporain du Val-de-Marne
'Under Lime', Temporare Kunsthalle, Berlin

2008 'CONCRETE LIGHT', Limerick City Gallery of Art, Limerick
'Cuttings (Supplement)', The Power Plant, Toronto
'Plant Room', Kunstraum Dornbirn, Dornbirn
'Project for a Public Sculpture (After Thomas Annan)', The Modern Institute/Toby Webster Ltd (offsite), Glasgow
'Richard Long and Simon Starling', Spike Island, Bristol
'The Nanjing Particles', MASS MoCA, North Adams, Massachusetts
'Three Birds, Seven Stories, Interpolations and Bifurcations', Ludwig Museum - Museum of Contemporary Art, Budapest
'Three Birds, Seven Stories, Interpolations and Bifurcations', Galleria Franco Noero, Turin

2007 'Kintsugi, Simon Starling', Aktuelle Kunst im Schaukasten, Herisau, Switzerland (Appenzell Biennale)
'Nachbau/Reconstruction', Museum Folkwang, Essen
'Particle Projection (Loop)', Wiels Centre for Contemporary Art, Brussels
'Simon Starling', Casey Kaplan, New York

2006 '[24 hr. Tangenziale]', Galleria Franco Noero, Turin
'Autoxylopyrocycloboros', Cove Park, Scotland
'Autoxylopyrocycloboros', Heidelburger Kunstverein, Heidelberg
'Wilhelm Noack OHG', Galerie neugerriemschneider, Berlin

2005 'C.A.M. Crassulacaen Acid Metabolism', Void, Derry
'Cuttings', Museum fur Gegenwartskunst, Basel

2004 'Tabernas Desert Run', The Modern Institute/Toby Webster Ltd, Glasgow
Casey Kaplan, New York
'Exposition', Fundacio Juan Miro, Barcelona
'One Ton', neugerriemschneider, Berlin

2003 Villa Arson, Nice
'Carbon', Stadtische Ausstellungshalle am Hawerkamp, Munster
'Work, Made-Ready, In Light of Nature', Museo d'Arte Contemporanea, Rome

BIOGRAPHY (extract)

Selected group exhibitions

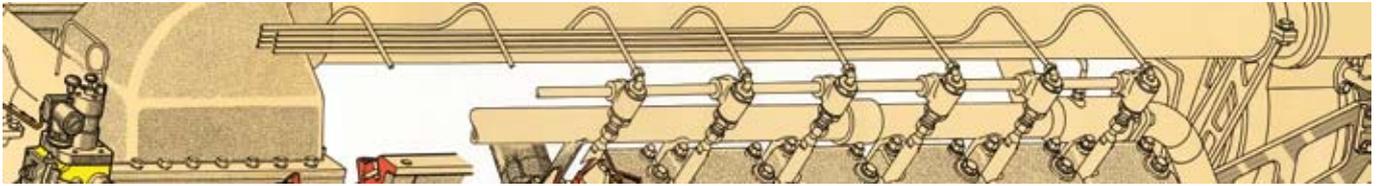
- 2012 'Plus de croissance : un capitalisme idéal...', Centre d'art contemporain de la Ferme du Buisson, Marnela-Vallee
- 'Camera Work', The Adam Art Gallery, Victoria University of Wellington, Wellington
- 2011 'Inaccessible Poem', Mario Merz Foundation, Turin (Curated by Simon Starling)
- 'e.g.', Kunsthaus Graz, Universalmuseum Joanneum, Graz (with Superflex)
- 'Found in Translation', Casino Luxemburg, Luxemburg (Curated by Emmanuel Lambion)
- Printemps de Septembre, Toulouse (Musée les Jacobins, Curated by Anne Pontegnie)
- 'Carlo Mollino. Maniera Moderna', Haus der Kunst, Munich (Curated by Chris Dercon)
- 'Mystics or Rationalists?', Ingleby Gallery, Edinburgh (Edinburgh Art Festival)
- 'Ostalgia', New Museum, New York
- 'MOMENTUM 2011', Nordic Biennial for Nordic Contemporary Art, Moss (6th Nordic Biennial)
- 'Measuring the World. Heterotopias and Knowledge Spaces in Art', Kunsthaus Graz, Universalmuseum Joanneum, Graz (with Superflex)
- 'Staging the Archive', MACE Museu de Arte Contemporanea de Elvas, Portugal, Elvas, Portugal
- 2010 'Never The Same River (Possible Futures, Probable Pasts)' Curated by Simon Starling, Camden Art Centre, London
- 'A Place Out of History', Museo Tamayo Arte Contemporaneo, Mexico City
- 'Mexico esperado/inesperado', Espace de Creation Contemporaine de la Province de Hainaut, Charleroi
- 'Les Lendemain d'hier', Museum of Contemporary Art, Montreal
- 'Languages and Experimentations', MART museum, Rovereto (Curated by G. Verzotti)
- 'Fall Out', Malmo
- 'BOOK SHOW', Eastside Projects, Birmingham
- 'Tracks, Traces and Transformations', Nest, Den Haag
- 'Unsichtbare Schatten – Bilder der Verunsicherung', MARTA Museum of Art & Design, Herford (With Superflex)
- 2009 'Altermodern', Tate Triennale, London
- 'Capturing Time', Kadist Art Foundation, Paris
- 'Fare Mondi/Making Worlds', 53rd Venice Biennale, Venice
- 'Free as Air and Water', The Cooper Union, New York
- 'Radical Nature', Barbican Art Gallery, London
- 'Space as Medium', Miami Art Museum, Miami (curated by Rene Morales)
- 'The Quick and the Dead', Walker Arts Centre, Minneapolis
- 'The Space of the Work and the Place of the Object', Sculpture Center, New York
- 2008 'Amateurs', CCA Wattis Institute, San Francisco
- 'Close Up', Fruitmarket Gallery, Edinburgh
- 'Ephemera', Green on Red Gallery, Dublin
- 'GREENWASHING Environment: Perils, Promises and Perplexities', Fondazione Sandretto Re Rebaudengo per l'Arte, Torino (and Palazzo Ducale di Laurino, Parco Nazionale del Cilento, Salerno)
- 'ITALIA ITALIE ITALIEN ITALY WŁOCHY', ARCOS Museo d'Arte Contemporanea del Sannio, Benevento, Italy
- 'Martian Museum of Terrestrial Art', Barbican Art Gallery, London
- 'Objects of Value', Miami Art Museum, Miami
- 'Reality Check', Statens Museum for Kunst, Copenhagen
- 'Turner Prize: A Retrospective', Mori Art Museum, Tokyo (touring to Moscow Museum of Modern Art)
- 'What is Life – Christine Borland, Graham Fagen and Simon Starling', The Plant Exhibition Hall, Royal Botanic Garden Edinburgh, Edinburgh
- 2007 2nd Moscow Biennale of Contemporary Art, Moscow
- 'Des mondes perdus', CAPC, Bordeaux
- 'Held Together With Water - Art from the Verbund Collection', Austrian Museum of Applied Arts/Contemporary Art, Vienna
- 'Immagini, Forme e Natura delle Alpi', Fondazione Gruppo Credito Valtellinese, Palazzo Pretorio, Sondrio (curated by Danilo Echer)

BIOGRAPHY (extract)

- 'Made in Germany', Sprengel Museum, Hannover (Kunstverein Hannover, Hannover; kestnergesellschaft, Hannover)
- 'Still Life: Art, Ecology and the Politics of Change', Sharjah Biennale 8, Sharjah
- 'The history of a decade that has not yet been named', Biennale de Lyon, Lyon
- 'Turner Prize: A Retrospective', Tate Britain, London
- 'ZPC Volet #3 entreprises singulieres', Musee d'art Contemporain du Val-de-Marne, Paris
- 2006 'Busan Biennial', Busan, South Korea
- 'Ectopia: The Second ICP Triennial of Photography and Video', International Center for Photography, New York
- 'If it didn't exist you'd have to invent it: a partial Showroom history', The Showroom, London
- 'Periferic 7: Focussing Iasi/Strategies of Learning', International Biennial for Contemporary Art, Iasi
- 'Strange I've Seen That Face Before', Museum Abteiberg, Moenchengladbach
- 'The Turner Prize', Tate Britain, London (winner)
- 2005 'Goodbye Fourteenth Street', Gallery Casey Caplan, New York
- 'Omaggio al Quadrato', Franco Noero, Turin
- 'Parallel Life', Frankfurter Kunstverein, Frankfurt
- 'The Turner Prize', Tate Britain, London (Winner)
- 'Universal Experience: Art, Life, and the Tourist's Eye', MCA Chicago
- 2004 Sao Paolo Biennale, Sao Paolo
- 'In the beginning there was the journey', 28th Biennale de Arte de Pontevedra, Pontevedra
- 'LAB', Kroller-Muller Museum, Otterlo
- 'Schoner Wohnen, kunst van heden voor alle dagen', BE-PART, Platform voor actuele kunst
- 2003 Franco Noero, Turin
- Sculpture Biennale, Munsterland, Germany
- Special Dedicace, Rochechouart Museum of Contemporary Art
- 'Faking Real', Neiman Gallery, Columbia University School of the Arts
- 'GNS (Global Navigation System)', Palais de Tokyo, Paris
- 'Hands up, baby, hands up', Oldenburger Kunstverein, Oldenburg
- 'Independence', South London Gallery, London
- 'Individual Systems', Venice Biennale, Venice
- 'Interplay', The Moore building, Miami
- 'Moving Pictures', Guggenheim Museum Bilbao, Bilbao
- 'OUTLOOK', International Art Exhibition, Athens
- 'The Moderns', Castello di Rivoli, Turin
- 'Zenomap', Scottish Pavilion, Venice Biennale
- PRIX
- 2005 Le prix Turner

WORKS

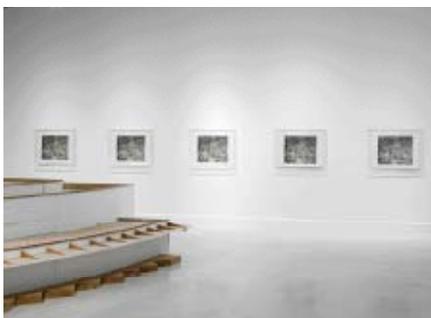
Trois cent cinquante kilogrammes par mètre carré was produced for the exhibition.



Trois cent cinquante kilogrammes par mètre carré, 2012
Détail, numeric print, 2730 x 20850 mm
Courtesy : Simon Starling



Trois cent cinquante kilogrammes par mètre carré
(Ecole diesel SACM MGO), 2012
Installation (détail)
Courtesy : the artist and The Modern Institute, Glasgow
Crédit photo : La Kunsthalle Mulhouse



One ton, II, 2005
5 handmade platinum/palladium prints of the Anglo American Platinum Corporation mine at. Potgieterus, South Africa, produced using as many platinum group metal salts as can be derived from one ton of ore 2005. 6 X (65 x 85 cm)
Courtesy The artist and Neugerriemschneider, Berlin

RDV.

KUNSTHALLE MEETINGS

➤ OPENING RECEPTION

Wednesday 23rd May at 6.30 pm

➤ WRITING ART

Sunday 27th may → 15 pm

Free entrance

Reading performance by Frédéric Forte

This new series of invitations is part of La Kunsthalle's project to explore mediation. All season long, it will unite writers and exhibitions. In the form of four day long "mini-residencies", a contemporary author will be invited to immerse themselves in the universe of the exhibition being presented by the Kunsthalle and to write after or about the works shown. Dialogues, creations, collaborations, visual and sound poetry, texts and linguistic expressions will allow us to visit, see, conceive of and re-experience the works brought to life in the visiting author's specific language.

The residency will close with a public reading-performance in the exhibition space.

Frédéric Forte was born in Toulouse in 1973 and now lives in Paris. He is a poet and member of Oulipo (the Potential Literature Workshop). With Raymond Queneau as a very early influence, he began writing poetry in 1999 and sees it as the ideal means of questioning – and perhaps rejecting – the limits of language. His work is mainly centred on formal experimentation but he is open to all approaches, even prose or free verse !

Major publications: Discographie (l'Attente, 2002), Banzuke (l'Attente, 2002), N/S, with Ian Monk (l'Attente, 2004), Opéras-minute (Théâtre Typographique, 2005), Comment(s) (l'Attente, 2006), Une Collecte (Théâtre Typographique), Re- (Nous, to be published in June 2012).

➤ LOCUS METROPOLE 3 PERFORMANCE EVENING

Thursday 7th June → 8.30 pm

Free entry

Refreshments available on site at Kunstcafé

Locus Metropole is an event based on art, performance and language. As it develops it will be transformed. Locus Metropole began in 2009 in Zurich during the Blago Bung performances at the Cabaret Voltaire (J. Giorno, Valentine V, P. Lerochereuil, M. Collet, L. Litt).

With the performers: Démosthène Agrafiotis (G), Jean-Pierre Bobillot (F), Alessandro de Francesco et Caroline Zekri (I), Gisela Hochuli (CH), Anne Kawala (F), Chris Pusateri et Michelle Naka-Pierce (USA), Valentine Verhaeghe (F).

In partnership with Cold Mountain/ Montagne Froide and the University Cultural Service and the University of Haute-Alsace.

➤ STIMULATION

Saturday 9th June → 8.30 pm

Free entry

Please bring proof of identity. Access to this performance for minors requires parental permission.

Performance by Annie Vigier and Franck Apertet (les gens d'Uterpan)

Stimulation questions the legal parameters which structure the relationships between artists and art institutions and the public, within the context of performance.

A project which gathers the artists : Annie Vigier and Franck Apertet ;

the students of the University de Haute-Alsace : Barbara Corbari, Lamia Imloul, Patrick Messanvi Mbourou, Isabelle Mortz, Marie-Michelle Nadan, Stéphanie Poirot ;

the teachers of the University de Haute-Alsace :

Jean-François Havard and Hocine Sadock,

Lawyers : Véronique Dupré and Thierry See ;

The University Department of the Cultural action of the University de Haute-Alsace : Isabelle Lefèvre; Kunsthalle Mulhouse :

Emilie George, Sandrine Wymann.

In collaboration with les gens d'Uterpan, La Kunsthalle Mulhouse and the University Cultural Service of the University de Haute-Alsace.

➤ ON THE OCCASION OF "ART'BASEL"

Friday 15th June → 7 pm

Shuttle from Art Basel / departure at 6:15 pm
corner Isteinerstrasse/ Bleichstrasse

Reception at La Kunsthalle

Back to Basel at 10 pm

PRESS BOOK

Trois cent cinquante kilogrammes par mètre carré

Solo exhibition of Simon STARLING

24.05 @ 26.08.2012

RDV.

KUNSTHALLE MEETINGS

☞ KUNSTDÉJEUNER

Friday 22nd June → 12.15 pm

Free entry, call 03 69 77 66 47 to sign up.

Catering available at the Kunstcafé

Discussion about a work of art followed by picnic lunch.

☞ GUIDED TOUR LANGUES À L'ŒUVRE

Sunday 24th June → 4 pm

Free entry

Visitors will move from one artwork to another, one language to another, one viewpoint to another, through their guides.

In partnership with the School of Arts and Social Sciences of the University of Haute-Alsace, Master Erasmus Mundus CLE and the University Cultural Service at the University of Haute-Alsace.

☞ KUNSTAPÉRO

Thursday 5th July → 6 pm

5 € per participant,
call 03 69 77 66 47 to sign up.

View the exhibition then discuss it while enjoying a glass of wine.
In partnership with the Mulhouse Contemporary Art Association and the Fédération Culturelle des Vins de France (Cultural Federation for French Wines)

☞ INVITATION INÉDITE, Julien Amillard

La Kunsthalle has given Julien Amillard carte blanche to come up with a new form of mediation based on the Simon Starling exhibition.

Julien Amillard was born in 1983, and lives in Brussels, where he works both as an artist and as an art teacher. He sees art as a virus, and disseminates its symptoms through a multidisciplinary practice with inspiration from literature. His work is made up of in situ installations as well as re-evaluations of objects intended to allow us to comprehend the world. Through these “twists” in their context and usage, the objects become useless and even disconcerting, making it even more difficult for us to interpret the world around us.

His project will be realised during his residency from June to August 2012.

☞ A MULHOUSE 012

In collaboration with R-Diffusion in Strasbourg, La Kunsthalle presents Eventaire, a space dedicated to art journals.

Guest of honour : ADERA

Since 2007 ADERA has been developing a collection of monographic catalogues in French and English dedicated to artists who have studied at the art schools of the Rhone-Alpes region.

LA KUNSTHALLE MULHOUSE

La Kunsthalle is Mulhouse's centre for contemporary art. It is located in the Fonderie, a building it shares with the University of Haute Alsace, and organises exhibitions and other events based on artistic creation and research.

Every year La Kunsthalle takes on a visiting exhibition curator, as well as a number of guest artists participating in exchange or research programmes.

Thanks to its commitment and wide selection of events, La Kunsthalle is able to build close relationships with other art centres in the local area, across the Swiss and German borders, and further afield.

THE EXHIBITIONS

Within 700m² of gallery space La Kunsthalle both displays and produces temporary exhibitions dedicated to contemporary art. These exhibitions focus either on the work of one artist, or on a theme appearing in various artists' work.

La Kunsthalle promotes artistic creation and makes it easily accessible through its numerous events. La Kunsthalle participates regularly in highlights of the cultural season, such as the Regionale, a local cross-border event. It also asks graduates of Mulhouse's School of Art, Le Quai, to participate in one of its projects.

GUEST CONTRIBUTORS

La Kunsthalle offers its facilities to visiting artists and exhibition curators, confirming its role as a setting for both creation and appreciation of art.

AIR Nord Est: This programme works with various artistic institutions from the North East of France to promote interregional exchange between artists.

University artist in residence: In partnership with the University of Haute Alsace, an artist is invited to spend two months working on a research project at La Kunsthalle. This artist is asked to develop a project related to areas of research and teaching at the university.

Visiting curator: Each season a guest is invited to contribute to the planning of events at La Kunsthalle and to complete an artistic project. Time spent in Mulhouse allows visiting curators to participate significantly in the town's cultural life.

WORKSHOPS

La Kunsthalle interacts creatively with the public through workshops in which an artist collaborates with a task group. These sessions usually involve the input of local artists and aim to produce a piece of art which is then displayed at La Kunsthalle.

PRESS BOOK

Trois cent cinquante kilogrammes par mètre carré

Solo exhibition of Simon STARLING

24.05 ☉ 26.08.2012

PRACTICAL INFORMATION

OPENING HOURS

Wednesday to Sunday, noon to 6.00 pm

Late-night ☉ Thursdays until 8.00 pm

Open ☉ 14th July

Closed ☉ Mondays, Tuesdays and 15th August

Free admission

GUIDED TOURS

Free on Saturdays and Sundays ☉ 3.00 pm

Free admission

Groups upon reservation

+ 33 (0) 3 69 77 66 47

LA KUNSTHALLE MULHOUSE CENTRE D'ART CONTEMPORAIN LA FONDERIE

16, rue de la Fonderie

(F) 68093 Mulhouse Cedex

Tél. +33 (0)3 69 77 66 47

kunsthalle@mulhouse.fr

☉ www.kunsthalle-mulhouse.com

ACCESS

HIGHWAY

A35 and A36, exit Mulhouse centre,
direction Université - Fonderie

FROM THE STATION

Follow the canal Rhône au Rhin
(Quai d'Isly) till Fonderie bridge,
turn rue de la Fonderie
(15 min walk / 5 minutes by bicycle)

BY PUBLIC TRANSPORT

Bus : Line 10, bus stop « Fonderie »

Line 15, bus stop « Molkenrain »

Line 20, bus stop « Tour Nessel »

Tram : Line 2, stop « Tour Nessel »

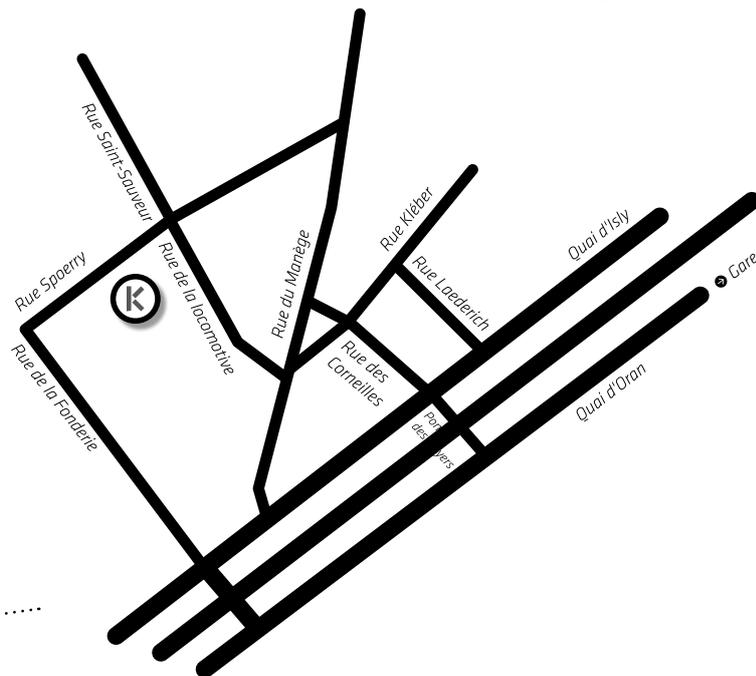


Wednesday to Sunday from

12:00 am to 17:00 pm

Information and reservations

03 69 77 66 47



La Kunsthalle bénéficie du soutien institutionnel de la Ville de Mulhouse, du Conseil Général du Haut-Rhin, du Ministère de la culture et de la communication-La DRAC Alsace.

La Kunsthalle fait partie des réseaux des Musées Mulhouse Sud Alsace et Trans Rhein Art.

La Kunsthalle remercie les galeries The Modern Institute, Glasgow ; Neugerriemschneider, Berlin et Wärtsilä, Mulhouse.

L'exposition a bénéficié du soutien de l'entreprise Prevel Signalisation, Rixheim.

La Kunsthalle s'est appuyée pour cette opération sur le Fonds de dotation Interfaces.

LA KUNSTHALLE
CENTRE D'ART CONTEMPORAIN
MULHOUSE



PRESS BOOK

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TO JOURNALISTS OPERATING outside of the Alsace Region

To make the most of your stay, we can arrange for two tours in the same day La Kunsthalle Mulhouse and the CRAC Alsace (which are 20 kilometers away from each other).

PRESS CONFERENCE

**13th June - 9 am at La Kunsthalle
and at 11 am at the CRAC Alsace**

Shuttle from Basel departure at 8 am in front of the Swissôtel le Plaza Messeplatz 25, Basel.

For reservation +33(0)3 89 08 82 59

Press conference at 9 a.m - La Kunsthalle Mulhouse, visit *Trois cent cinquante kilogrammes par mètre carré*.

Press conference at 11 a.m - CRAC ALSACE, Altkirch, visit *I Wish Blue Could Be Water /*

Echo of the Moon. Vanessa Safavi & Luca Francesconi. Arrive to Basel at 1.30 pm.

I Wish Blue Could Be Water / Echo of the Moon. CRAC ALSACE

This new exhibition is axed on the praxis of Sculpture today and its interrogations, especially the use of specific materials, whether it is rough material (from marble to plastic) or cultural material used as a basis to the sculptures (popular art, literature, music, etc.). The exhibition gathers the works of two artists, Luca Francesconi and Vanessa Safavi, both already presented at the CRAC in 2010 for the exhibition *Folklore* ?

I Wish Blue Could Be Water / Echo of the Moon. Vanessa Safavi & Luca Francesconi

15th June – 16th September 2012

Opening night Garden Party (DJ Set céline.b)

14th June from 7 pm.

Free shuttle from Art Basel (departure Messe Platz at 7:30 pm, in front of the Swissôtel the Plaza. Return to Basel via Mulhouse at 10 pm). Inscription and information :

03 89 08 82 59 or a.dumont@cracalsace.com

Vanessa Safavi is born in 1980 in Lausanne (Switzerland). She lives and works in Berlin, Fribourg and Basel.

Luca Francesconi is born in 1979 in Mantua (Italy). He lives and works in Milan and Paris. The exhibition will be their first respective personal exhibition in a French art centre.

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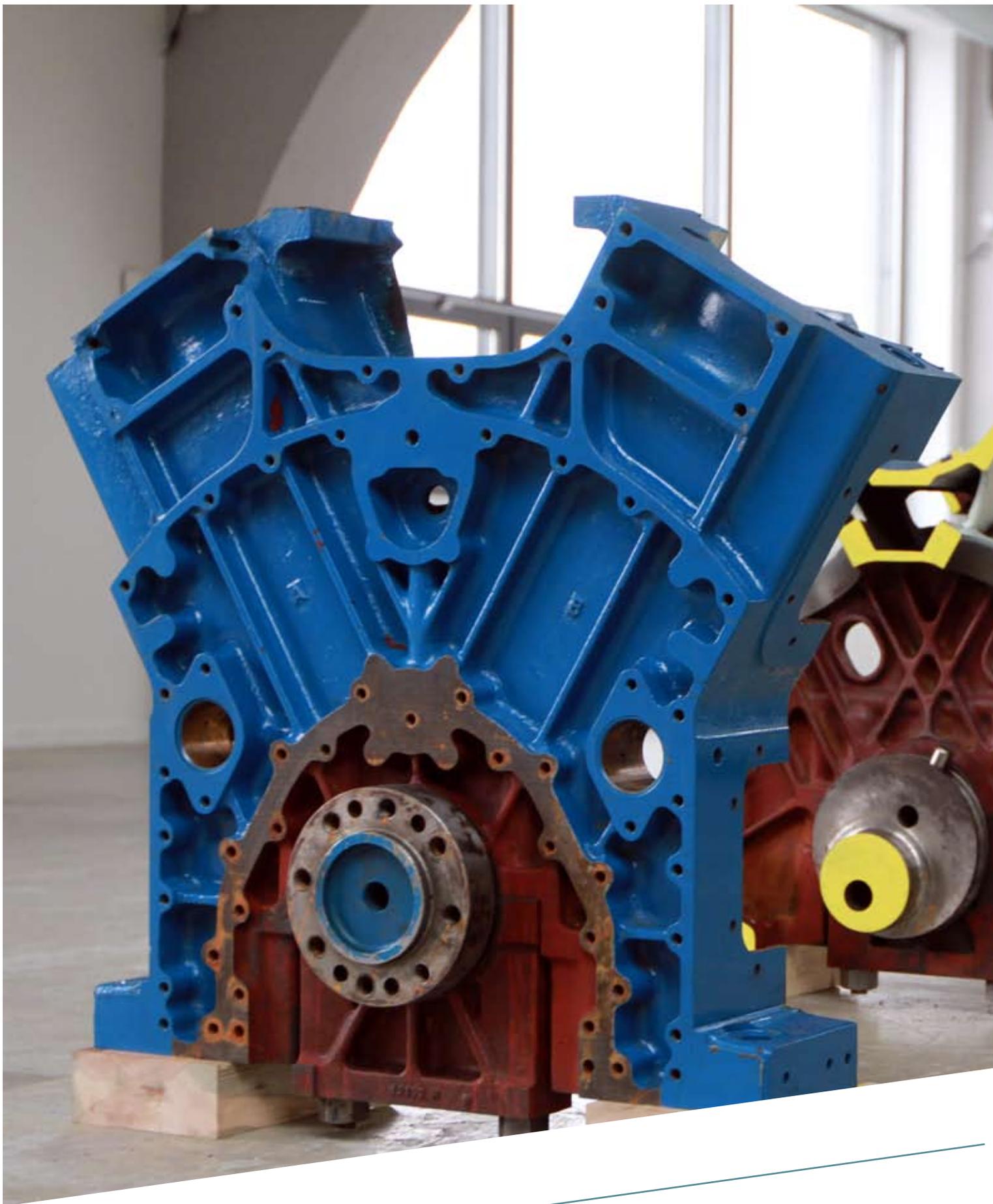
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