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MARIE-ANGE GUILLEMINOT

Never\$-Hiroshima

Thursday 14 September 2006 6 > 8 pm

Erna Hecey Gallery is pleased to announce an artist's book presentation by Marie-Ange Guilleminot with Yves Jammet

Never\$-Hiroshima is published by *La boîte* & Hiroshima City Museum of Contemporary Art, 2006

Marie-Ange Guilleminot by Guy Tortosa :

Marie-Ange Guilleminot, prière de toucher

" Toucher au corps, toucher le corps, toucher enfin... "
Jean-Luc Nancy, *Corpus*

Marie-Ange Guilleminot's work is simultaneously nomad and mobile, and travels within often restrained, intimate spaces. Something mobile, something of mankind, something of the trailer and the tomb makes her objects look like vehicles from beyond – such as the *Chapeau-vie* (life-hat) designed for Hans-Ulrich Obrist in 1995, or *La Boîte* (the box) on 23-25 on Paris Quai de la Tournelle -, that come from a place we have already reached.

The objective that this work appears to have taken is the quiet reactivation of some of the modest - rather than modern - utopias of some artists that unfortunately passed away. Lygia Clark, James Lee Byars, André Cadere, Robert Filliou, etc., and others - Buren, Rutault, Yoko Ono, etc. - worked - and still work - on the replacement of the art piece as an experience in an uncertain, "transformist" space (as Lamarck would say) of our daily life, reality, and sensibility.

Notions of heritage and taking over are present throughout her work. From simple passer-bys invited to get their feet massaged in 1997's *Paravent* de Münster, to the lost friend, Absalon, whose *cells* are "reliving", developing, and escaping reification (via the creation of a CD-rom and small consultation rooms), and the "infinite" work of Brazilian artist Lygia Clark (whose *Bichos* are quite similar to the *Poupées*, which also require manipulation). Everywhere we look, Marie-Ange Guilleminot's work attests of a capacity, energy, and an organization aiming at one main objective, that of activating relations and triggering experiences.

The dialogue started by the Western World with the Far East (Mallarmé, Monet, Turrell, etc.) is also actualized in this work through "something" that, playing down the importance of the "saying" to valorize the "doing", sets the hypothesis that, just like the art of tea or of the origami, art should always be made of "something". Art should hence constitute the object as a modality, a secondary function to the action, reminding us that what is to the work is not the work but is situated elsewhere, within, in the supple and inquisitive fingers of those who write the book, who tie the knot, the *Tsuru*, the *Cauris* (stuck-on-backpack), etc.

Indeed, the work being life before all else, transformation, movement « forming form » - as Italian art historian Luigi Pareyson would have said -, instead of "formed form". In a word, the work is a mutant action. The *Oursin* (Urchin) (successively pouf, handbag, blanket, coat, tent, parachute, veil, house, jellyfish, pumpkin, whale, or shroud) gives the measure of the origin, the matter, what we – being presumptuous and excessively cerebral - call inertia, but is already the thought.
GT (traduction P. Cook)

Marie-Ange Guilleminot, a taste for publications

Since 1997, Marie-Ange Guilleminot has ventured into the promotion of artist's publications. With this aim, she chose a location on one of the Seine's embankments, not far from Notre Dame and the restaurant la Tour d'Argent. She then purchased one of those so-called « bouquinistes » boxes (i.e. bookseller boxes) which represent one of the delightful charms of a city whose development is linked to the trade of books and ideas. With her small business called *La Boîte 25 bis* or *Boîte volante* (The flying Box) – thus named because it respectively faces the 27 quai de Tournelle and because it is possible to carry it wherever the artist is invited – Marie-Ange Guilleminot strives to inscribe her work in the most mundane of public spaces, namely the street and the pavement. She wishes to appear outside of the environments mainly devoted to exhibiting art. She consequently engages in curating exhibitions, in selling and promoting some of her own works as well as those of other artists that she likes and wishes to support (Daniel Buren, Gilles Clément, Raymond Hains, Jean-Luc Moulène, Jean-Jacques Rullier, Claude Rutault, etc.).

Marie-Ange Guilleminot was invited last summer by the French Institut in Tel Aviv to create an installation in a sort of ready-

There, she presented her new book *Nevers-Hiroshima* recently published in Japan. The book presents the many stages of the very deep and powerful relationship that the artist's thought, work, and universe developed over many years in the Japanese culture, as well as with the city, the history, the memory and the inhabitants of Hiroshima...

GT (traduction V. Broqua)

Guy Tortosa is an art critic and curator. He lives and works in Paris.

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Technical Information

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