

NARBO —
— VIA

CONTEMPORARY ART
EXHIBITION



FROM 24/05/23
TO 31/12/23

VESTIGES
OF THE FUTURE

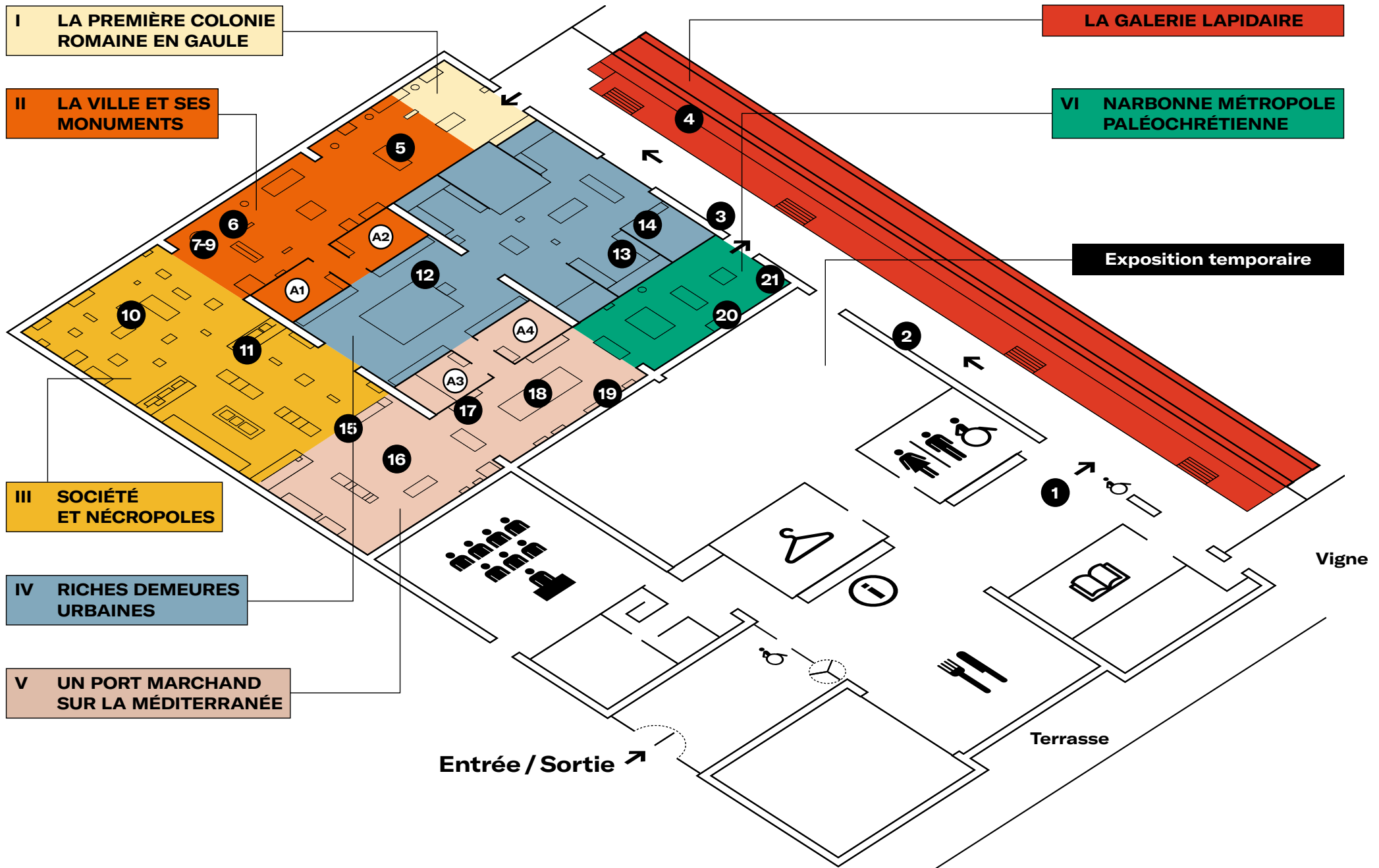
VESTIGES OF THE FUTURE

Vestiges of the future - what a paradox! The title, bringing together two fundamentally opposed terms, speaks to us and touches on the very purpose and challenge of this exhibition. It invites a bold confrontation between ancient and contemporary works. Twenty-one works from the Musée régional d'art contemporain (regional museum of contemporary art) in Sérignan, in the South of France, are displayed around the collections, based on thematic or formal affinities. Two other works are also on display at the Horreum and at the Amphoralis site-museum in Sallèles-d'Aude (20 km from Narbonne by car). Their resonance with the Museum's permanent collection invites us to take a closer look at the history of art, quotation, misappropriation and rupture.

This approach is part of our desire to question our relationship with history and creation. Given the archaeological collection on display to the public, is there a continuum and a unified vision of artistic creation? At the Narbo Via museum, which is dedicated to Roman archaeology, chronology has a strong hold on the permanent exhibition, in order to make the historical discourse as legible as possible. With Vestiges of the Future, it is this discourse that is questioned in an unexpected light, through the presentation of objects from different periods and of different kinds.

Vestiges of the Future also aims to challenge our preconceptions about art and heritage, playing on the paradox between derision and the sacredness of works of art. The Narbo Via museum is an ideal setting for this kind of experiment: an archaeological museum devoted to Roman history and civilisation, its primary vocation is not to question the nature of the work of art. And yet, from the outset, the building and the museography of the permanent exhibition were conceived as an aesthetic showcase, atypical for this type of history museum, with a minimalist, uncluttered approach. By mixing contemporary works with ancient artefacts, and presenting works of art that don't look like works of art, with others that aren't, even though they look like works of art, the tour aims to unsettle visitors.

Finally, to answer the eternally difficult question «What is a work of art? Vestiges of the Future poses another question, «What is a museum?», and stimulates our thinking about the heritage significance of contemporary works. By the very fact of their arrival in a museum, these works become part of a heritage process, helping to write the history of art in the present. Hence the apparent paradox in the title of this two-part tour: these contemporary works are already part of our heritage, bearing witness to our civilisation for future generations.



1 Sarah Tritz, *Le géant (The Giant)*

2015, painted aluminium, 310 x 160 x 60 cm



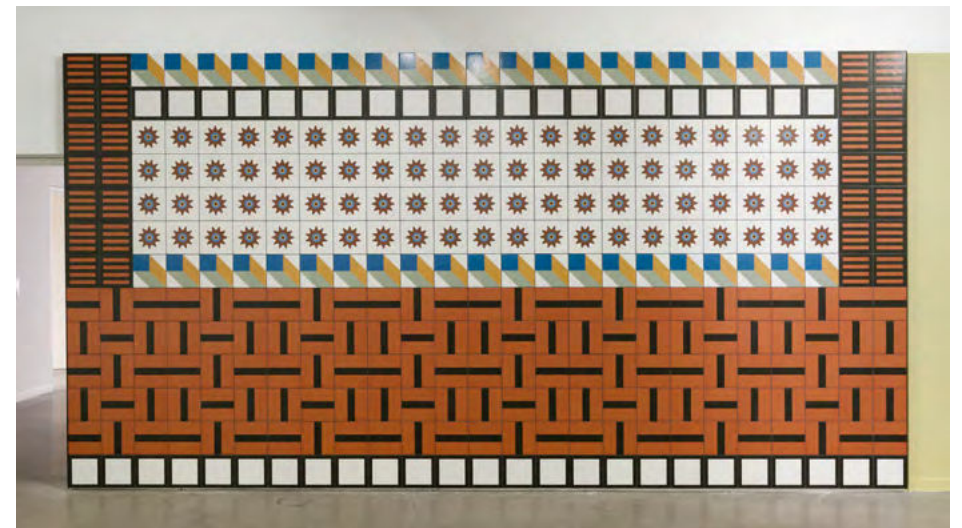
Sarah Tritz belongs to an emerging generation of artists whose work and research are built on a vast repertoire of current forms and ideas. This is particularly true of this singular sculpture, which depicts a character with a hybrid appearance. Looking at this sculpture, do we see a human, an animal, a mixed being, or a metamorphosis in the making? The museum's collections contain a number of hybrid figures, including a centaur, silenes and gorgons, all of which bear witness to man's preoccupation with his humanity and the bestiality that goes with it. On this subject, Sarah Tritz points out that she often tries to place the representation of the human figure between the suggested body and the exposed body. So, in a nod to the famous *Metamorphoses* recounted by the poet Ovid, could we not see a character undergoing a mysterious fate at the hands of the gods? Or could it be, as recounted

in Hesiod's *Theogony*, the terrible giants who set out to attack Mount Olympus? All hypotheses are possible.

2 Nathalie Du Pasquier, *Mur de céramique (Ceramic Wall)*

2021, ceramics, 260 x 515 cm

Nathalie Du Pasquier works in the fields of design and painting. For her collaboration with Italian ceramics publisher Mutina, she designed a total of forty-one ceramic motifs, each hand-painted. When she begins her work, the artist proceeds by intuition: cutting, modelling and juxtaposing shapes. With her work came the idea of using the ceramic tile as an archetypal compositional element: minimal, repeated, rhythmic, adaptable to the widest range of forms. The ceramic tile can be seen as a symbol of connection, but also as a piece of architecture that is perfect in its individuality, reminiscent of the terracotta briquettes used in Roman antiquity. In this work, the vivid colours of the enamel are brought to the fore. The motifs are assembled, criss-crossed and repeated, playing out poetically through complex harmonies of form that can be explored with the eye; harmonies of form and colour that can be found in the arrangement of the stone blocks of the lapidary wall or in the mosaics of the domus.



3 Laurent Le Deunff, *Collection de fausses pierres* (Collection of fake stones)

2017, various materials, pine and walnut stain, 320 x 240 x 90 cm



This work features shelves on which nine blocks of stone of varying quality are stored. In his work, Laurent le Deunff likes to blur the identification of works by creating indecision between art object, manufactured object and craft object. As early as 2012, the artist designed fake rocks and began to collect a wide range of recipes on the internet for preparing the surfaces, learning from tutorials given by amateur decorators. The nine mineral pieces are placed on the shelves of a rough wooden rack, as if they had been taken from their natural environment to form a strange cabinet of mineralogy. Set against the lapidary wall, the presence of this work doubles the museum's primary function: that of conserving and exhibiting a collection to the public. What's more, the fake stones, set against the real blocks in the lapidary wall, raise questions about the geology of Narbonne. The blocks are

made of limestone, a rock that was an essential component of the territory around Narbonne during Antiquity, but also a relatively fragile rock that is subject to the vagaries of time.

*Les termes suivis d'un astérisque * sont définis dans le glossaire p. 29.*

4 Arnaud Dezoteux, *Niche*

2021. HD video (1920*1080), Film capture and 2D animation
© Adagp, Paris, 2023

Arnaud Dezoteux makes films and installations that often use the green screen studio as an atypical technique for creating moving images. *Niche* is a short film made in 2021, during the COVID-19 pandemic. The artist was able to walk to the Philharmonie de Paris (concert hall). It was then that he set about filming the building, without any real plan, but letting his camera follow the iridescent reflections of the large bay windows. Throughout the film, we encounter the ghostly presences of security guards and technicians, as well as strange animated animals. Hand-drawn and then computer-animated, this surprising little bestiary contrasts with the symbolic grandeur of the site, thanks to small touches of humour that brighten up and disrupt a banal daily routine. The presence of these animals is also reminiscent of the bestiary of demigods, ancient fauns and monsters who like to make incursions into the mortal world for mysterious and trivial reasons. The film is also a work of sound in which the wanderings of the cameraman become palpable in the breaths and sounds of the city that accompany poetic or trivial shots, where images and their reflections are superimposed to show snatches of life between dream and reality.



5 Anne et Patrick Poirier, *Archéologie du futur, Mesopotamia (Archeology of the future, Mesopotamia)*

2015. Acrylic and polyurethane paint on canvas, 240 x 200 cm
© Adagp, Paris 2023



Since the early 1970s, Anne and Patrick Poirier have focused their research on memory as a space where time and place, reality and imagination, knowledge and poetry are intertwined. Borrowing from archaeology in terms of both vocabulary and technique, the couple's creations take the form of reliefs that meticulously paint a fragile world and its buildings, like three-dimensional vanities inviting us, echoing this pictorial genre to meditate on the transience of time and life. Far from being classic archaeological views, their work presents the ruins of the Mediterranean basin from an unusual angle, with aerial shots offering a flattened view of the remains. This is the case here, where the remains merge with

the white desert, creating a monochrome of immaculate sand: the work stands at the crossroads of time, between traces of ancient civilisations and futuristic fictions. A parallel can be drawn with the remains of the museum's collections. The work is reminiscent of the plan of the Roman city and its vanished monuments, which archaeologists are trying to reconstruct.

6 Berdaguer and Péjus, series *Psychoarchitectures, Sans titre (Marie), Sans titre (Romain), Sans titre (Mickaël), Sans titre (Yvan)*

2010. Stereolithography (powder sintering), 40 x 25 x 6 cm, 45 x 30 x 13 cm, 25 x 40 x 8 cm, 35 x 43 x 9 cm
© Adagp, Paris 2023

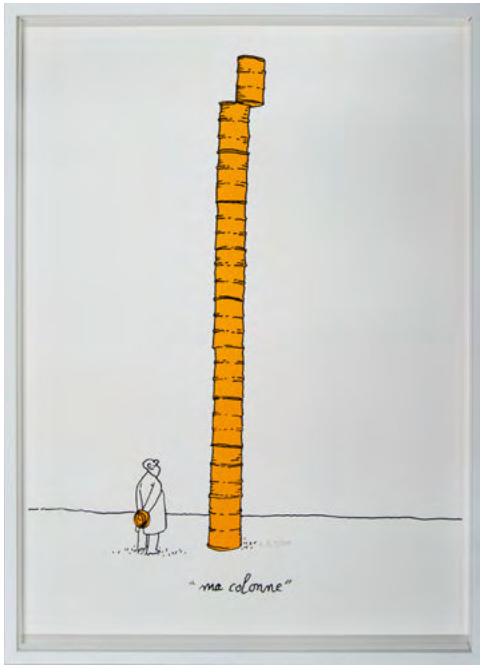
Since the early 1990s, Christophe Berdaguer and Marie Péjus have been pursuing an artistic approach closely linked to architecture, focusing on the analysis and perception of the environment, and the production of housing and space planning projects. They have developed an atypical body of work in which the perception of external or psychic space, and the dysfunctions and pathologies associated with this perception, are questioned. The Psychoarchitectures series shows a transcription in volume of children's drawings made as part of the psychological home test. A classic in psychological assessment for over 50 years, this test remains one of the most widely used in therapy. By drawing a home, each person represents much more than just a simple volume, and all our feelings and emotions, whether conscious or not, are projected and revealed symbolically to speak of our relationship with others and the world. Placed in the room dedicated to the monuments of the ancient city, the work contrasts with the gigantic scale of the remains of the Capitol, and also invites us to project our inner representations onto the fragments of buildings to create our own fantasised architecture.

("Sans Titre" = "Untitled")



7 Etienne Bossut, *Sans titre (ma colonne)* (Untitled (my column))

2015, screen printing on Rivoli paper in 2 colours, 70 x 50 cm.



Following in the footsteps of Marcel Duchamp and the ready-made, Etienne Bossut has long created casts of manufactured objects that belong to the sphere of everyday life. In particular, he has worked around the object of the can. With its geometric, modular shape, the can becomes almost a 'creative' unit of measurement, with which the artist imagines a variety of shapes and structures. This column is taken from a book of silkscreen prints by the same artist, entitled "Bidon. Petits dessins", in which he represents his creations to play on the question of authenticity and the reproducibility of the work. Here, a stack of cans is used to form a column, with the last element, at the top, slightly out of line, breaking the perfect alignment of the rest of the structure. The location of the work here was an obvious choice.

The cylindrical shape of the column and its use (superimposed to form the barrel) are reminiscent of Etienne Bossut's drums. Lastly, the slight offset of the last drum, which may make you smile at first glance, also serves to remind us of the precariousness and fragility of certain monuments.

8 Léo Dorfner, *Democracia Corinthiana*

2016. Screen printing on Rivoli paper in 2 colours, 70 x 50 cm

Léo Dorfner has produced a series of photographs depicting people or statues covered in a multitude of tattoos: sexual motifs, post-punk slogans, references to rock'n'roll, football and literature, where registers intermingle, ranging from the sacred to the profane, from the personal to the collective, from the past to the present, from trash to mannerism. The presence of tattoos on this sculpted ancient head is striking because of the gap it creates between the nobility of the ancient bust and the trivial tattoos, but also because of the way we perceive them: tattoos are a mark of civilisation, just as they are a mark of positive or negative expression. In Roman antiquity, tattoos were first and foremost a sign of infamy. Tattoos were often reserved for slaves, prisoners of war or delinquents. Later, the practice was also adopted to differentiate the army corps of the Roman legions. Whether ephemeral or long-lasting, tattoos show great plasticity and a rich and complex network of meanings.



Today, in certain situations, tattoos have become the very expression of the subject's freedom, an act of resistance, even dissidence and provocation, but also a fashion.

9 Maude Maris, *Trois figures (Three figures)*

2016. Screen printing on Rivoli paper in 2 colours, 70 x 50 cm.



The works of Maude Maris have a delicacy and sensitivity that are impossible to escape. As enigmatic as they are silent, these paintings, halfway between landscape and still life, between abstraction and figuration, offer unsettling visions that instil a deep sense of doubt. The artist has developed a singular practice: she collects small objects found at flea markets or in the street and then moulds them in plaster, which allows her to manipulate the object, leaving room for the unexpected and small 'accidents', while preserving the material. Children's figurines, kitchen utensils, statuettes of the Blessed Virgin or a dog's head: anything can offer an interesting form through the transformation of the object in miniature scenographies. These sketches are then photographed and the recreated images serve as the basis for her

paintings and silkscreen prints. Similar to small antique statues, the cats are highlighted here by their positioning on a pedestal and by the treatment of shadows and light that shape the surface of the objects and give them a roughness similar to stone.

10 Nick Devereux in collaboration with Wilfrid Almendra, *Muse I and Muse IV*

2018. Wood, plastic, glass, silicone, 160 x 40 x 40 cm.



Muse I and Muse IV are the result of a collaboration between two artists, Nick Devereux and Wilfrid Almendra. In their work, the two artists use and combine a variety of materials (fabric, wood, glass, salvaged objects) around shared notions of perspective, fragility and transparency. Without faces, like humanoid figures devoid of identity, these busts reflect on the representation of the body, the relationship with the environment, identity and hybridity. Beyond the formal comparison with this series of Roman heads, the choice of materials and the question of the traces left by man are also interesting: on the one hand, sculptures in marble and ceramics, and on the other, busts in recycled materials.



Over 2,000 years of history, the relationship between the craftsman and his immediate environment and his creation has changed, but the concerns are the same. Recycling has been practised since ancient times. Metals and glass were often remelted and ceramics used as building materials.

11 Vera Molnar, *Lettre à ma mère (Letter to my mother)*

1990. Ink on paper, 52 x 62 cm.
© Adagp, Paris 2023

The visual artist Véra Molnar carried out extensive research in the 1950s about line, repetition, symmetry, dissymmetry and balance in works that anticipated and prefigured Minimalism. She is considered a precursor of digital and algorithmic art. In her work "Lettre à ma mère" ("Letter to my mother"), the artist combines computer and manual simulation. First, she throws in a row of low accents that straighten the writing to the left. Then she intersperses lines of writing leaning to the right, creating a balanced back-and-forth. The whole, though illegible, gives an impression of neatness and regularity. This work can be compared with many of the museum's epigraphic plaques. In both cases, unless you are a good Latinist, the meaning of the writing escapes you! We find ourselves faced with writings that are seen not exclusively for their informative content, but for their aesthetic aspect and what it arouses in us and in the artist in terms of emotions.



12 Rosson Crow, *Psychic shift in the blue room*

2013. Acrylic and oil on canvas, 228,6 x 274 cm



Rosson Crow is one of the rising generation of young contemporary artists in the United States and Europe. The work, *Psychic Shift in the blue room*, presents a grandiloquent interior. The decorative motifs overload the representation in a palette of bright colours, resulting in visual saturation. The scene is also altered by the use of adhesive tape positioned between the different layers of paint and then removed. The painting is part of a series of works dating from 2013 and dealing with the slave-owning past of the American South. It shows the neo-baroque interior of a colonial house, suffocated between the luxury of the décor and the violence of human relationships. A parallel can be drawn between this representation of an interior and the archaeological works discovered on the Clos de la Lombarde site. Excavations uncovered two large, lavishly decorated Roman mansions where every floor was covered with mosaics, every wall and ceiling with majestic frescoes, and every space adorned with sculptures - all permitted and all part of a civilisation that was also slave-owning.

13 Georges Ayats, *Automnale n°4 (Autumnal n°4)*

2003. Acrylic and pigment on canvas, 61 x 250 cm.

Just as musical virtuosos have an «absolute ear», Georges Ayats could be described as having an «absolute eye» because of his mastery of the minute nuances of the chromatic scale. In fact, he is sought after by paint companies for his expertise. Because of its format, his work can be seen first and foremost as an exercise in colour, a kind of chromatic game and optical illusion in which the tones are subject to slight variations.

Colour takes us back to our own sensibilities and provokes the viewer's emotions. Colour - light and vibration - can be multiplied infinitely to suggest harmonies and contrasts, rhythms and cadences, so that the painting can be read over and over again. Placed in the space devoted to the Roman domus, this work draws parallels with the fresco decorations found in wealthy urban homes. The burgundy monochrome also echoes the exhibition space, the only room in the museum with touches of colour.

The pigments used include aragonite (a white obtained by crushing small corals), vermilion or cinnabar, whose bright red colour becomes darker and darker over time, a violet derived from a shellfish, murex, and a green obtained from malachite, a natural copper carbonate.



14 Claude Viallat, *Parasol n°98*

2003, Acrylic on parasol canvas with flower prints, 205 cm (diameter).

Claude Viallat's painting questions the act of painting through its aesthetic, historical and anthropological dimensions. His work revolves around a process based on imprints, a motif and repetitions. A neutral form (in the shape of a jack or bean) determines the composition of the work and highlights the use of colour. The affirmation of his style, with the invention of this immediately recognisable form, was the starting point for an infinite exploration of the potential of painting. In 1969, he was one of the founders of the Supports/Surfaces movement, which challenged traditional media. Playing with materials, the artist confronted refined textiles with jute canvas, military tarpaulins and other 'poor' materials. Here, the artist abandons the stretcher frame and chooses a parasol canvas. By removing the subject and repeating the motif, the painting achieves a form of neutrality. This principle can also be found in parts of the composition of the ancient mosaics, which show the same approach of repetition and variations around different geometric motifs.



15 Fabrice Hyber, *Sans titre (Untitled)*

2003, Plaster and paint on a terracotta jar, 82 x 60 cm.
© Adagp, Paris 2023



Fabrice Hyber's work features an old jar adorned with a thick red ribbon. In 2001, to mark the 20th anniversary of the appearance of HIV, the association Ensemble Contre le Sida asked the artist to create the largest work of art ever produced in France: l'Artère. Installed in the Parc de la Villette in Paris, this 1,001 m² slab of 10,000 ceramics forms an unravelled ribbon depicting the history of the fight against AIDS. The work presented here follows the same line of thought. It is one of a series of terracotta pieces, appropriated from ancient jars, whose necks and bellies have been encircled by the famous red ribbon that has become the symbol of the fight against HIV. The jar could be seen as an

allegory of history, scarred by the disease represented by the thick red ribbon that seems to bleed along the body of the vase.

The jar could also echo the amphora and its circulation through trade in an open world. By resonance, this dimension also applies to the circulation of the virus, in the trade of bodies and emotions. This duality between an open, positive world and a darker side to trade is subtly questioned in this work.

16 Wilfrid Almendra, *Wahiawa*

2004. Wood, tiles, felt and ceramics, 105 x 230 x 110 cm

Wilfrid Almendra, a Franco-Portuguese artist, was born in France in 1972. Tackling a multitude of subjects, the artist plays on the confusion provoked by the confrontation of disparate materials and universes, delivering handcrafted works at the crossroads of nature, artifice, purity and kitsch. *Wahiawa*, a frozen, raging wave made of ceramic tiles, is inspired by Portuguese azulejos and claims to be a mix of several influences. The work combines a marine spirit - the wave, the suspended form - with the aesthetics of Japanese prints, with the presence of a felt-tip drawing of a fig leaf. Several elements of this sculpture resonate with the exhibition space: its proximity to the Mediterranean Sea, the presence of fig trees in our region, and the use of ceramics, a technique widely employed in Roman antiquity.



17 Lawrence Weiner, *Vogue la galère (Come what may)*

2009. Screen-printed wooden box and prints on plastic-coated paper, 6 prints, 60 x 45 cm each.
© Adagp, Paris 2023



Vogue la Galère is a series of six plates made from collages of maps that the artist Lawrence Weiner had been collecting since the 1970s for their aesthetic quality. The six works, which have become so many nautical charts, all have in common «the destination: the missing heresy», indicated by a coloured dot on each fragment of map. These points seem to have been the object of trajectory calculations suggested by pencil drawings. Indications of sea weather conditions accompany each plate. The artist has deliberately kept the mistakes in the name of the destination. They bear witness to the difficulties of switching from one language to another, and further define the idea of an imaginary territory. These different graphic elements, which evoke travel, the sea and the unknown,

can also relate to the difficulty of finding one's bearings in the sometimes contrary winds that blow through life. In this part of the museum, the work echoes the well-known historical reality of sea travel: a place of great danger, with the risk of dying without a grave, but also a place of great, fascinating, poetic beauty.

18 Zainab Andalibe, *1/1726*

2020. Brass wire weaving, 270 x 190 cm.

With her work *1/1726*, Zainab Andalibe is interested in the notion of trajectory and its representation, based on the testimonies of so-called 'irregular' migrants that she has been collecting since 2015. Through this suspended installation, she evokes the considerable distance (8,632 km) experienced by one of them, which she then quantifies and materialises using a brass wire, chosen as much for its aesthetic qualities as for its conductive properties. Questioning notions of geography, development, uprooting, coming and going, direction and search, the thread is then woven into a tapestry. The work is accompanied by a brass label indicating the scale ratio defined by the dimensions of the work in relation to the actual distance travelled. Like a 'road', the installation leads us to reflect on the experience of travel, and inevitably brings us back to contemporary issues of territory and borders, which were far from foreign to the ancient Romans. Indeed, from the beginning of the Roman Empire under Augustus until the 5th century AD, the issue of migrants and their integration was a major preoccupation.



19 Birgir Andrésón, *Sans titre (Untitled)*

No date. Pencil on paper, 57 x 70 cm each

Birgir Andrésón was one of the most remarkable artists of contemporary Iceland. A conceptual artist, he was interested in the complex relationships between vision, thought and language. Born into a family of blind people, he has always described his surroundings. What we see is immediately transformed into meanings and symbols by our thoughts, which are themselves subject to the interpretation of spoken language. For the artist, it was necessary to show that these symbols and systems of internal representations provoke an emotional mechanism in us that underlines our belonging to a community. This series consists of four pencil drawings depicting a seascape. Photo-realistic, the drawings play on trompe-l'œil in the precision of the lines and the way the water sparkles. On some of the drawings, the inscriptions 'BLÁTT' (meaning blue in Icelandic) and 'BLUE' invite us to mentally reconstruct a seascape.



20 Pierre Bismuth, *The Future is coming soon*

2011. neon, 300 x 230 cm
© Adagp, Paris 2023

Contemporary artist, scriptwriter and film-maker, Pierre Bismuth experiments with multiple fields of artistic action through works that are often produced in series. Characterised by an open reflection on the status of the work of art, the artist's practice questions representation and the critical reception of productions. He operates through gestures and interventions that play on displacement, hijacking and appropriation. The artist's neon slogan reads «The Future is Coming Soon». This humorous, truism-like phrase states nothing more than the obvious in a catchy way, straight out of an advertising spot. The slogan, in itself, embodies the idea of continuous, uninterrupted progress; it bears witness to the injunction to constant renewal. Placed in our permanent journey, the work makes a humorous contrast with the question of temporality. A call to look forward to the future, the phrase is at odds with the ancient archaeological objects on display in the museum, which belong to a bygone era.



21 Piet Moget, *Sans titre (Untitled)*

1990 - 1994. Oil on canvas, 195 x 160 cm.
© Adagp, Paris 2023



Since the 1950s, Piet Moget has planted his «truck/ easel», filled with canvases in progress, on the quays of Port la Nouvelle, in the South of France, alongside the Mediterranean sea. In the tradition of plein air painting, every morning before the sun has cleared away the morning mist, he paints on the motif, canal, dyke, sea, and questions the perception of space and light.

The series of canvases he paints, like this one, carry a meditative dimension and a certain simplicity, bordering on abstraction. The result is a unique atmosphere bathed in vibrant, diaphanous light.

His inspirations include the work and influence of his 'spiritual father' Geer Van Velde and his painting "Méditerranée" (1946), as well as the painter Paul Cézanne and his Montagne Sainte-Victoire series. Piet Moget has been painting the same motif tirelessly on the quays of Port-Nouvelle since 1958.

When he talks about Cézanne and his never-ending endeavour, he identifies with him and his «tenacity in wanting to catch something».

Work exhibited in the Horreum (in the Narbonne city center)

22 Michael Just, *Götz*

2006. Painting on aluminium, 280 x 150 cm.
© Adagp, Paris 2023



Michael Just works mainly on installations, texts and projects based on time and the creative process.

Particular emphasis is placed on the intersections of art, architecture, urbanism and design. The artist uses any type of material he comes across that is suited to the work he has set out to do (painting, sculpture, video or performance) and installs basic elements with the aim of removing any meaning or symbolism.

Here, the installation works with two colours, white and pink, which interact like two primary matrices, one contrasting the other. The artist also plays with notions of horizontality and verticality, using simple lines and flat areas of colour. Michael Just is also interested in the architectural possibilities of space, highlighting the relationship between art in museums and in public spaces.

Placed in the Horreum, Götz also echoes this historic site in a formal way, approaching familiar ancient forms such as the amphora and the column.

Horreum

7 Rue Rouget de Lisle
11100 Narbonne

Informations pratiques : narbovia.fr

Work exhibited in the Amphoralis museum (Sallèles-d'Aude, 20 minutes from Narbonne by car)

23 Daniel Otero Torres, *Échafaudage (Scaffold)*

2017. Four-colour printing with white backing in vitro on clear Plexiglas 5 mm, 126 x 190 cm
© Adagp, Paris 2023



Daniel Otero Torres is a Colombian artist who graduated from the Ecole des Beaux-Arts in Lyon, France, and who is constantly questioning what forms the basis of our relationship with others and how this relationship mutates and is transformed by social, political and cultural contexts. *Échafaudage* was conceived following a trip to Beijing in 2017.

The structure photographed by the artist covers part of the wall of the famous Forbidden City, which was under construction at the time. The installation appears as a screen-painting crossed by metal grids, like a giant frame.

Printed on Plexiglas and suspended in space, *Échafaudage* functions like a light box that reacts to light, opening a window onto a new space. Finally, the place represented, a wall in the Forbidden City in China, and its current location at Amphoralis,

draw a parallel between two heritage sites, large and small, but both witnesses to the past of two great civilisations.

Site-musée Amphoralis

Allée des Potiers
11590 Sallèles-d'Aude

Practical information: narbovia.fr

GLOSSARY

Cabinet of curiosities: the cabinet of curiosities appeared in Europe during the Renaissance, and was a room where collectors kept rare objects brought back from expeditions around the world. These included Chinese vases, statuettes, coins, antique furniture and books, as well as mineral, animal and plant objects such as stones, corals, dried flowers, butterflies and shells.

Mannerism: a trend in Italian art in the 16th century, characterised by technical refinement and an emphasis on artifice. The Mannerist style of painting was inspired in particular by Michelangelo, known to Mannerist architects and sculptors for his paintings depicting figures in sculpture-like postures.

Minimalism: an artistic movement that emerged in the mid-1960s in the United States. Artists adopted the motto «Less is more». Minimalism is characterised by simple, smooth, geometric forms. The works are stripped down to the bare essentials.

Ready-made: in art history, a ready-made refers to a specific experiment initiated by Marcel Duchamp in which an artist appropriates a manufactured object as it is, depriving it of its utilitarian function. The artist adds a title, a date and possibly an inscription to the object, and generally carries out some rudimentary manipulation on it, before presenting it in a cultural venue where it is given the status of a work of art.

Vanity: a vanity is an allegorical representation of the fragility of human life and the fatuousness of the things we hold on to during our existence. The most common symbolic elements used to express vanity are death, the passage of time and the emptiness of human passions and activities. The name vanity is derived from the opening sentence of the Old Testament Book of Ecclesiastes: *Vanitas vanitatum et omnia vanitas* («Vanity of vanities, and all is vanity»). Like the *Memento mori* with which it is often associated, the theme of vanity is a reminder of the fleeting nature of existence.

Works created with the public

The auditorium vestibule

Moss, Angeline Demesy, Malvina Lecomte, Rebecca Gaziova, Thyron Suppliciau, Ruben Coutinho Mesquita, Lilian Dupouy Quintois, Loïck Pennetier, accompanied by Nathalie Courtessole and Céline Alcoser, Totem mythologique, 2022 – 2023

As part of an artistic and cultural project with young people from the Institut médico-éducatif Robert Seguy in Pépieux, in the South of France, the artist Moss created a collective work using elements from the collections. A number of shapes and characters are mixed and matched: an amphora, the heads of a jellyfish and an emperor, an eagle, Cerberus, Minotaur... So many unusual fragments that together form a chimera straight out of the strangest dreams. Produced on cardboard using acrylic paint and spray cans, the work is striking for its grandiose scale and vibrant colours. Totem mythologique, like the chimeras that inhabit it, highlights the disparity of its components and the number of artists who have created it, while retaining an aesthetic and symbolic unity.



Eva Guionnet et Julie Vitosky, visual art teachers at the Patio des Arts (Narbonne art school) with the trainees of the Patio and the Museum, Mosaïques (céramique), octobre 2021

During a previous cultural programme at the Narbo Via museum, the Patio des Arts and a group of trainees created an original collective work using clay. Inspired by motifs found in various works in the collections, they modelled several tiles in relief, before arranging them together to form large panels.

Dies were made in linocut and then printed on fresh clay with engobes (a thin clay-based coating) of different colours. After drying for a few days, the tiles were fired. In many ways, the material, composition and colours of this work are reminiscent of the mosaics found at Clos de la Lombarde and on display in the museum's collections.

Exhibition created in partnership with the Mrac Occitanie (Regional Museum of Contemporary Art)

Exhibition curatorship: Clément Nouet

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Multimedia installation: Guillaume Fabre, Marc Falgaronne

Transport and installation of artworks: Bovis

Production of the neon work by P. Bismuth: NeonLux

Production of the artwork of Berdaguer et Péjus : Crésilas

Manufacture of wooden bases: Ets Guille

Manufacture of altuglass supports: Marcorelles

This exhibition would not have been possible without the hard work and commitment of the entire Narbo Via team.

We would also like to thank all the artists who agreed to feature in this exhibition.

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