

PRESS RELEASE

# Marie-Ange Guilleminot

## *Destine-moi une Maison* [Intend a House for Me]

**Centre  
d'Art  
La Chapelle  
Jeanne d'Arc**

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**Open every day except Monday  
from 2:30 p.m. to 6:30 p.m.  
Groups by appointment  
Free admission**

Exhibition from 27 June to 25 October 2015

Opening in the presence of the artist

**Saturday, 27 June 2015**

**3 p.m.: The stables gallery at the Château de Thouars**

**4 p.m.: Musée Henri Barré**

**5 p.m.: Centre d'Art La Chapelle Jeanne d'Arc**

Curator: Sophie Brossais | [sophie.brossais@ville-thouars.fr](mailto:sophie.brossais@ville-thouars.fr)

The Centre d'Art La Chapelle Jeanne d'Arc in the town of Thouars receives support from the Ministry of Culture and Communication, the DRAC Poitou-Charentes, the Poitou-Charentes Regional Council, the Deux-Sèvres General Council and the Community of Communes of the Thouarsais.

This project has received EAFRD funding from the EU in the context of the North Deux-Sèvres LEADER programme, as well as financial aid from the region of Poitou-Charentes. The FRAC Pays de la Loire, the Musée Henri Barré and the Musée de France are partners of the exhibition.



# Introduction

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Accredited as an art centre by the Ministry of Culture, La Chapelle Jeanne d'Arc in Thouars is today an institution of reference at the level of the whole of Western France in the field of contemporary art. Housed in a neo-Gothic chapel, the art centre is developing an ambitious cultural project that takes account of its geographical location and its architectural shell. It is endeavouring to create a continually renewed and enriched encounter between a broad, open public, artists, and the visual arts of today.

To make art easily accessible to as many people as possible throughout the region, a mobile programme was created in 2002 to enable exhibitions to go on tour. The art centre organises cultural outings and contemporary art initiation conferences that are made available to all enthusiasts.

Artists invited to the Centre d'Art La Chapelle Jeanne d'Arc appropriate the space by creating an original work designed for the site. Contemporary art has a special relationship with heritage in Thouars. Every year, an artist is accommodated in residence and develops a local or micro-regional theme, turning his or her attention to the territory of the department of Deux-Sèvres and the region of Poitou-Charentes.

Invited for a residency in 2014, Marie-Ange Guilleminot set up her studio in a former shop in the historic town centre, leading to many meetings with residents, teachers and students, and giving rise to an exhibition at La Chapelle Jeanne d'Arc in 2015.

Since 2013, the art centre has been developing a new itinerant device. Commissioned from Marie-Ange Guilleminot, *La Mar(g)elle* was conceived based on the idea of an endless column, a reference to Brancusi. Columns of stackable octagonal boxes can be turned into so many showcases, in lines or circles, following infinite geometric figures in order to open to the outside. An open work, the set of pieces presented at La Chapelle Jeanne d'Arc is being built like the house between heaven and earth.

At the stables gallery in the Château de Thouars, a film shows works of video art created by the artist since 1992, presenting them as a journey. *Mes Poupées* [My Dolls], a 1993 work borrowed from the FRAC Pays de la Loire, enters into dialogue with the collection of the Musée Henri Barré.

Sophie Brossais

# Destine-moi une Maison / Intend a House for Me

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Faced with the Little Prince's dissatisfaction, Saint-Exupéry ends up drawing him a box that contains the sheep the child so insistently demanded. To the author's great surprise, this box corresponded exactly to the sheep the Little Prince had in mind.

Although Marie-Ange Guilleminot swaps the sheep for a house and forgoes drawing in favour of destiny and destination, she keeps the box as an essential principle of her research, and delves into the question of representation raised by Saint-Exupéry. Both a citation and an address open to the public, *Destine-moi une Maison* [Intend a House for Me] has the ring of a programmatic title: what sort of house do you imagine? What kind of house are you offering me? Between two representational possibilities, the artist cuts a formal and spiritual path, preoccupied by dialogue and transmission.

The exhibition conceived for Thouars is organised into two closely connected spaces. In La Chapelle Jeanne d'Arc, a constellation of objects suggests the portrait of an artwork-house, where exhibition-space and living-space are one. Linked to the body, to clothing, to the places that we haunt and that haunt us, what the artist calls "routine sculptures" orchestrate different perceptual moments. At the entrance, visitors are welcomed by *Le Livre de seuil* [The Threshold Book], made of thick sheets of felt that have the shape of a sole at their centre, making it possible to create six pairs of slippers—like an invitation to take a different approach to the experience of this exhibition, where the sense of touch plays an important role. Some materials (gravel, stone, brick, ceramic, wool, found in the region or created by the artist, flooring) emphasise the idea of a progression from the outside to the inside: arranged on the multiple trays of *La Malle de voyage* [The Travel Trunk], an adjustable sculpture made of sycamore wood, these elements sketch a designer house, calling attention to each of the elements and all of the workmanship, getting to the essence of what is needed, from architecture to furniture.

This collection also features an uncluttered, generic wardrobe (*Le Magasin itinérant*, or The Itinerant Shop), a totemic *Iko* (a rack wearing a new-style kimono), a small-scale *Parvenant* [Folding Screen], previously a place for foot massages in Münster, or an enclosure for bees at the CAPC in Bordeaux. All of these works reflect both concrete experimentation and ideal aspiration, and their profound meaning gets defined over time through collective manipulation. In this sense, this large domestic composition remains resolutely focused on the viewer's experience, and seeks to test his or her place in the reception of a work of art, both intellectually and physically.

This is shown by *Le Salon de transformation* [The Transformation Parlour], a large circle of woollen felt, transformed into a coat of architecture housing a light structure, recalling Buckminster Fuller's geodesic domes: designed on the model of three-dimensional mandalas, articulated hoops that can be changed by manipulation, this reticular tent holds a universal history inside it. To Hindus it symbolises the endless transformation of the universe, from the microcosm to the macrocosm, and presents a mirror-image of the human psyche; but this structure is found in nature (the lotus flower or a snowflake) as well as in numerous

cultures: in La Chapelle Jeanne d'Arc it echoes the Christian rosace that appears in the building's stained-glass windows. Above all it evokes the large family of convertible objects created by Marie-Ange Guilleminot, objects haunted by the idea of nomadism, of assembly/folding/disassembly, and of practice involving many people.

These same precepts (evading static or defined forms, preferring infinite combinations) are once again found in the basement of the art centre. This second exhibition space is entirely dedicated to *La Mar(g)elle*, which the art centre commissioned from the artist. The title combines the French words "marelle" (hopscotch) and "margelle" (the rim of a well). It is a mobile furniture-work containing not just other works, but also multiple elements for mediation, memory and the promotion of Thouars heritage.

Structurally, *La Mar(g)elle* is a sculpture made of boxes that can be stacked in columns or arranged into a honeycomb system. During her 2014 residency in Thouars, Marie-Ange Guilleminot based her work on two contextual references: the octagonal coffered ceiling of the neighbouring Château d'Oiron, and the amazing fossils that rise to the surface of the so-called Champ des Étoiles [Field of Stars] near Thouars, where one can find those tiny, calcified, star-shaped skeletons. Ceiling and fossils meet on the ground, and we already have the beginnings of the idea of the *marelle/margelle*, of earth in the sky and vice versa, which could take the form of either a stackable construction (a discreet wink to Brancusi and his column) or a constellation of freely assembled geometric modules.

*La Mar(g)elle* is thus distinguished by its threefold nature: an endlessly combinable work in itself, an exhibition medium (the piece of sculpture-furniture transforms into a showcase that exhibits the artworks it conceals) and a rich resource—*La Mar(g)elle* contains the history of the art centre and its multiple activities in the region, made palpable by means of a tablet app created specifically for this installation. The exhibition offers an unusual exploration of this fluid, versatile object that easily oscillates between art and function, an evolving sculpture that is also a memory in motion and a knowledge tool—in short, in every respect it is faithful to the many emblematic works of Marie-Ange Guilleminot that are contained within it: *Le Cauris*, a bag born of a pair of tights that transforms according to the objects it contains and the bodies it moulds, or *L'Oursin*, a textile circle crossed by 12 diagonals that intersect at its centre—by turns a cape, shelter or bundle. These are wide-open objects, fully engaged in life.

Eva Prouteau

# Marie-Ange Guilleminot

Born in 1960 in Saint-Germain-en-Laye. Lives and works in Paris

## Solo exhibitions (selection)

- 2015 • *Destine moi une Maison*, Centre d'Art La Chapelle Jeanne d'Arc, Thouars
- 2014 • *Touchez-voir*, a commission aimed at visually impaired persons, Palais Galliera, the fashion museum of the city of Paris.
- 2013 • *Voyage, Made in Town*, Paris
- *Laps*, Cité de la céramique, Sèvres
- 2012 • *De la fragilité du seuil, si intense qu'il soit*, Villa Savoye, Poissy
- 2011 • *Le Livre de Seuil*. Galerie Daviet-Thery, Paris
- 2010 • *Animal de bibliothèque*, The library of the Arts Décoratifs, Paris
- 2009 • *Le Livre de Seuil*, Musée du feutre, Mouzon
- *Mes Robes*, Galerie Ephémère, Le 104, Paris
- *Il n'y a d'urgent que le décor*, Galerie Louise Michel, Poitiers
- 2008 • *Les Rencontres Internationales de la Photographie*, Arles
- 2007 • *Marie-Ange Guilleminot*, musée de Sérignan
- *Marie-Ange Guilleminot présente Absalon, Cellules, 1992*, DRAC Picardie, Amiens, France (catalogue)
- 2006 • Kyoto Art Center, Kyoto, Japan
- 2005 • Hiroshima City Museum of Contemporary Art, Hiroshima, Japan
- 2004 • Galerie Masataka Hayakawa, Tokyo, Japan
- 2002 • Galerie Erna Hecey, Luxembourg
- Art Metropole, Toronto, Canada
- The Bata Shoe Museum, Toronto, Canada
- 2001 • Atelier Calder, Saché, France
- Musée des Beaux-Arts et de la Dentelle, Calais

## Performances (selection)

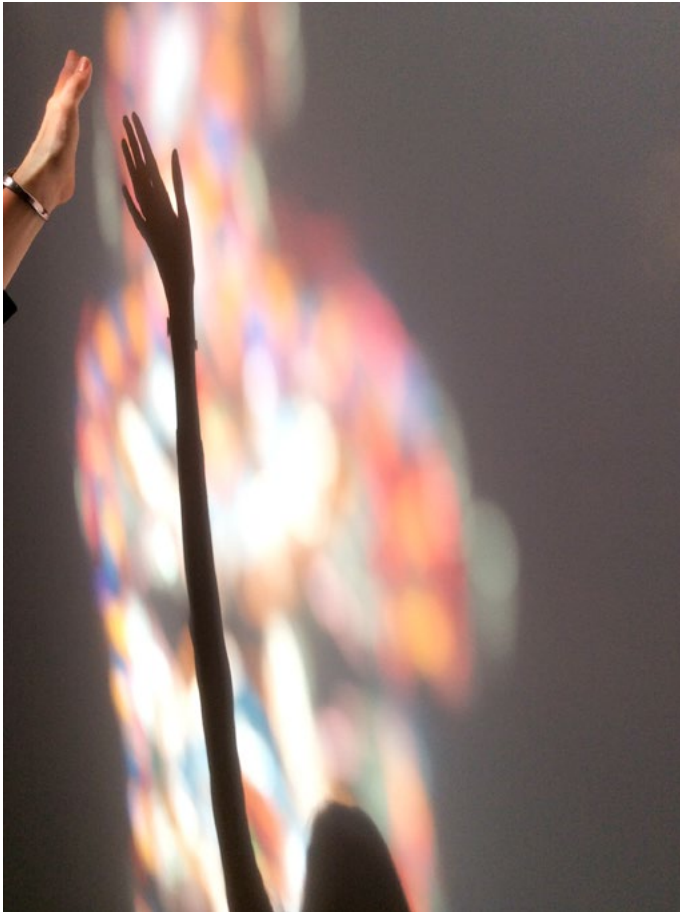
- 2014 • *In Vivo*, «Un itinéraire de performances» de Marie-Ange Guilleminot, Cinema 2 of the Centre Pompidou, Paris
- *Bols, Deux en Un, Cérémonie du thé pour le nouvel an «Hatsugama»*, MIWA, Paris
- «Nuit Blanche», *Oursin*, 2014, Kyoto
- 2013 • *Laps*, musical improvisation with composer Alain Kremski, Cité de la céramique, Sèvres
- 2012 • «Nuit blanche» in *Le Salon de Transformation* at the Musée Guimet, Paris
- *Habiter la maison*, Villa Savoye, work of Le Corbusier, Poissy,
- 2011 • *Oursin* (12m) in the context of the exhibition *Récits Anamorphiques*, FRAC des pays de la Loire, Carquefou
- 2010 • Library of the Arts Décoratifs, Paris
- 2009 • *Gant*, MAG / Olivier Saillard, Teatrino Palermo, Le Nouveau festival, Centre Pompidou, Paris

## Group exhibitions (selection)

- 2015 • *Ouverture pour inventaire*, HAB Galerie, Nantes (28 March – 24 May)
- *Wabi Sabi Shima*, Hangar H18, Brussels, (24 April – 24 May)
- *Gender in Art*, Museum of Contemporary Art, Krakow
- Curators: Delfina Jałowik, Monika Kozioł, Maria Anna Potocka (15 May – 27 September)
- *Vide-poches*, Médiathèque, Château-Gontier (30 May – 30 August)
- Gallery Company, New York, USA (26 June – 2 August)
- 2014 • *Slow, 206h*, presentation of the film *Mouvement et accrochage du Nuancier*, Espace d'Art Concret, Mouans-Sartoux
- *Textiles langages* Nathalie Guiot, Brussels
- Villa Noailles, Hyères
- *Le Paravent*, La Rhume
- *Une histoire (art archi design/ des années 80 à nos jours)*, Musée national d'art moderne centre Pompidou
- 2013 • *Parcours de l'art*, video "Oursin" réalisé par Gilles Couder, Maison Jean Vilar, Avignon
- *Des images comme des oiseaux*, a selection by Patrick Tosani in the photographic archives of the CNAP, *Shoe/chaussure 1:1*
- *L'Origine des Choses*, Centrale for contemporary art, Brussels
- *Esthétique du livre d'artiste*, collection and inventories FRAC PACA
- *do it: the compendium*, ICI and D.A.P., MoMA PS1
- *Sainte-Victoire*, the ERG's Gallery, Brussels
- *Designer Days*, Centre National de la Danse, Pantin
- 2012 • *I went, Rendez-vous du CNAP*, presentation in the *Salon de transformation blanc*, Musée national des arts asiatiques, Guimet, Paris
- *La Tentation du Verre*, Carte blanche at the C.I.R.V.A collection, Marseille, Château de Villeneuve, Vence
- *Architecture: entre illusion et nécessités*, Montmajour Abbey, Arles
- *L'Étoffe des femmes. Créations contemporaines textiles*, Musée de Bourgoin-Jallieu
- *Sacré blanc!* Hommage à Thomas Gleb, Musée d'Angers / catalogue
- *L'Écriture est un voyage*. Collection of artist books in Box 31, Quai Conti. Opening in Saint-Germain-des-Prés.
- 2011 • «Traces», La Passerelle, Brest
- 2010 • Royal Academy of Arts, London
- *Casanova for Ever*, Musée Pierre-André Benoit, Alès
- 2009/10 • ELLES@Centre Pompidou, Paris.
- *Les Vêtements blancs d'Hiroshima* (installation)
- 2010 • Mumo, Prague
- 2008 • Petach Tikva Museum of Art, Israel
- Académie des Beaux-Arts, Kinshasa
- Neuberger Museum of Art, New York
- La Passerelle, Brest
- La Piscine, Musée d'Art et d'Industrie André Diligent, Roubaix,
- 2007 • C.I.R.V.A. – La Vielle Charité, Marseille
- Calder Foundation, French Embassy, New York
- Musée Rodin, Paris
- *Jour de fête*, 30th anniversary of the Centre Georges Pompidou, Paris
- Petit Palais, Paris
- *Dress Code*, Historisches und Völkerkundemuseum, St. Gallen, Switzerland
- 2006 • Capc Musée d'art contemporain, Bordeaux
- 2005 • Musée National d'Art Moderne - Centre Georges Pompidou, Paris,
- Galerie Erna Hecey, Brussels
- 2004 • Contemporary Art Center, Art Tower Mito, Ibaraki, Japan
- Musashino Art University, Tokyo, Japan
- Musée du Louvre, Paris
- 2003 • Espace Paul Ricard – AFAA, Paris
- *Somewhere Better Than This Place*, *Le Paravent*, Contemporary Arts Center in Cincinnati, Ohio, États-Unis
- 2002 • Optica—a centre for contemporary art, Montreal, Canada
- 2000 • Centre National d'Art et de Culture Georges Pompidou, Paris
- Musée Picasso, Antibes



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- 1. Rosace de La Chapelle Jeanne d'Arc**  
Centre d'Art La Chapelle Jeanne d'Arc, Thouars, 2014
- 2. Oursin**, diameter 12 m, 2000  
Contrepoint, L'Art contemporain au Louvre, Paris, 2004
- 3. Le Lotus**, 2015  
Centre d'Art La Chapelle Jeanne d'Arc, Thouars, 2015

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