



regards hors champ et paysages ----

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Clare Richardson, *Untitled I*, from the serie «*Harlemville*», 2000. Colour photography, 50,8 x 61 cm
© Courtesy of the artist and agnès b. collection.



William Eggleston, *Untitled*, Chromogenic print, 27 x 34,5 cm
© Courtesy of the artist and agnès b. collection.

from the 25th of september to the 16th of January 2021

Out of Frame and Landscapes in the agnès b. collection

La Fab. opened its doors to the public on February 2, on Place Jean-Michel Basquiat in Paris's 13th arrondissement. Bringing together under one roof agnès b.'s collection, la galerie du jour, la librairie du jour and the headquarters of fonds de dotation agnès b., La Fab. is a venue open and accessible to all in a rapidly changing neighborhood, a new Paris!



View of the exhibition *Out of Frame and Landscapes* in the agnès b. collection
© Rebecca Fanuele. La Fab. / agnès b. collection



Following on from « *The boldness* », the inaugural exhibition from the agnès b. collection, agnès will show some of the out-of-frame gazes and landscapes in her collection. Unprecedented associations allow agnès to catalyze new connections between works, in the manner of a large collage suffused with freedom.

“A gaze out of frame is often a feature of works that move, impress and overwhelm me. I love the notion of the subject enjoying the freedom to look wherever they want. And the artist’s mark of respect for their subject.

“It’s the polar opposite of characters in commercials staring intensely at us with the sole aim of drawing us in despite ourselves. Sure, Mona Lisa looks straight at us, and that’s what people like. Her presence.

“But, in the Louvre, the mystery of a portrait of a young man gazing into the distance, Titian’s Man with the Glove, is what first captivated 11-year-old me. After falling in love with him, I went back several times as a teenager. Sometimes, I was just missing him. I think his not looking at me is what made me fall so deeply in love. The gaze out of frame opens up the possibility of another space, somewhere else.”

agnès



View of the exhibition Out of Frame and Landscapes in the agnès b. collection

© Rebecca Fanuele. La Fab. / agnès b. collection



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*A text by Jean de Loisy for
« Out of Frame and Landscapes » in the agnès b. collection, september 2020*

A cloud that is not perfect¹

Look at a work. Listen to the murmur that emanates from it. Love to be drawn to the side, to access the reverie in the margins, to become absorbed in contemplation, while distracted by the associations it engenders.

The images chosen by agnès b. for this exhibition expose the activity of the viewer and bring us closer to the usage she makes of it. Yes, usage. These works demand to be visited and explored, so that the imaginations they condense without confining open up to the meanderings of the mind. There is nothing theoretical in this proposition, nor in what unites these works, and definitely no demonstrative intention, but a surge, a sense exhaled without insistence from the whole, which once perceived does not evaporate.

The bodies, landscapes, faces, sculptures, drawings or photographs gathered here have in common that they are thoughtful works, meaning they give a feeling of a thought

emerging, maturing, and gradually modifying not the appearance but the evocative power of the image. A breach in it opens the frame and takes the viewer's mind away with it. In fact, two breakaways are taking place: that of the depicted subject, whose attention is turned beyond the image, has been signified by the artist; and that of the viewer, whose musings are allowed to drift, associate and evoke beyond the object. And out of frame.

Looking at the portrait of the resistance fighter by Izis, for example, viewer, photographer and model alike are absorbed by the situation's power of suggestion: while framing that face, Izis might think back to his capture by the Nazis a year earlier, and the risks taken by resistance fighters who released him from the clutches of his torturers; the maquisard in the portrait, jolted by the framing, his left eye red from the day before, gazing forlornly to the bottom of the photo, perhaps recalls

¹ Title of Claude Closky's eponymous 1995 work shown in the exhibition

ambushes, fear, and comrades; and we viewers imagine the smell of the forest hideout, perilous nights, the group, camaraderie, or simply life, family and this underground fighter's possibly imminent death. Yes, three conjugated reveries that bring to the image a crowd of thoughts that surround us.

The charm - in the sense of a magic spell - cast by this conjugation is a characteristic of several works selected by agnès b. And why not look at Godlis' punk kid to prove it?

Who were you, young teen, so lonely and dreamy in the damp Bowery night, with your miraculous features underscored by the street lights? A Rimbaudian image snapped outside the crucible of US punk, CBGB. A graceful gyrovague's head buzzing with the sound of the Ramones, Blondie or the Sex Pistols. You are Chris Parker and you don't know yet that Jarmusch will cast you as yourself, your own *dérive*, in his first movie in 1980. You don't know yet that, when he saw you in that film noir pool of light, Godlis thought of Brassai's nighttime images. You're just there, a fragile dreamer, with no school, no job, no crib. You're not looking at the camera and you are grace incarnate. When Godlis photographed the angelic silhouette of Chris Parker, the raucous, angry contorted expressions of punk in its infancy were supplanting the drooping features of aging rock. agnès likes to support or celebrate stories at their outset—the beginning of a movement that she notices and whose potential she grasps, or of a young life at that perilous moment when audacity, impetuosity, liberty, chance, and vulnerability mingle. When no one knows the state of the swell that must be faced, nor if the hull

will be strong enough to break the waves, as demonstrated by the anonymous collage from 2011, which expresses it so directly. A cropped child's head whose two sides are separated by a ship's bow, photographed from above as it cleaves the marble sea. Who might have made this beautiful, unsophisticated collage, which might resemble the votive offering that a mother manufactures to protect her son from Musil's terrifying phrase in *The Man Without Qualities*? "*There is no finer example of the inevitable than that offered by a gifted young man shrinking himself to fit the skin of an ordinary old man; with no intervention from fate, but by the simple shriveling to which he was doomed!*"²

These young lives confront an existence that they approach with genius, boldness, recklessness, burning or sowing it. Their faces are brought together in this exhibition. The face of Gide, the seducer, the dandy convinced of his talent who strikes a casual pose to give the camera the come-on, or Léonard Bourgois-Beaulieu's young man *On The Wall (Sur le muret)*, with his devilish quiff, eyes askance, ready for excitement, prepared to follow in Kerouac's footsteps, jumping aboard a truck or passing limousine on a never-ending road pitted with adventures and music, misfortunes and fortunes. What will be the lives of the preteen bathers photographed in Moscow by Claudine Doury, leaning joylessly on the dock rail? What will life give to the sullen Sarcelles kid shot by Denis Dailleux, with his chest bare, hands in pockets and laces undone? Or to the boy in Cuernavaca, strangely elegant and falsely nonchalant, surprised by the flash of the camera held at arm's length by Marc Cohen, who pilfers a shot of him while he, the

² Robert Musil, *L'Homme sans qualités*, Tome 1, 1930

kid dressed as a man, gives the photographer a sidelong glance, as if to say he's nobody's fool and it will take more than that to intimidate him?

The out-of-frame has the effect of creating a psychic void in the image. This vacancy, this available space given over to the viewer, is such through the apparent insouciance of the subject, taking no interest in us, and thus enabling us to observe while he or she casually shrugs off our gaze. And so, Vincent is a simple image captured without apparent forethought by Hervé Guibert, whose tragic love inspired his 1982 novel, *Fou de Vincent* (Crazy for Vincent). The subject sparks our attention by his indifference. Vincent is barely there. His mind is drifting far away, and if he glides across the image through the impact of photons crashing onto it, it is not of his own volition, nor of any desire to appear, but by trusting abandonment to the photographer's lens.

This detachment has a name, which became an important word in the history of painting and behavior during the Renaissance: *sprezzatura*, outward nonchalance, a quality that, as Baldassare Castiglione noted in his 1528 tome, *Il Libro del Cortegiano*, must not seem calculated, but rather defined *la bella negligenza* of the courtier. It is *sprezzatura*, which characterizes the distant attitude of Titian's enigmatic, yet casual, inattentive and melancholy Man with a Glove. Vincent died leaping from a third-floor balcony with a bathrobe for a parachute. Too much speed and alcohol. In turn, Hervé Guibert succumbed to illness aged only 36.

One by one, these images, which we should continue to enumerate, make a film about the capriciousness of life, chance, grace—the flare of dazzling or dark meteor lives. The photos contemplate these wavering destinies and hand us the tab. Instead of hanging them on a picture rail, we can take them and press them to our cheeks with the compassion of Laurence Olivier's 1948 *Hamlet*. These images are indeed like Yorick's skull, and we could say of each one that "*it is a fellow of infinite jest, of most excellent fancy. Where be your gibes now, Yorick? Your gambols? Your songs? Your flashes of merriment, that were wont to set the table on a roar? Not one now, to mock your own grinning?*"³

But in the pantheon of the exhibition, always in upheaval, alive beyond the uncertainties of fate, like angels standing out amid the other characters—watchful figures, essential companions—there are the artists: Gide, the dandy author posing like Oscar Wilde; Antonin Artaud, his face hewn by his nerves, photographed the very year of the crucial recording of *To Have Done with the Judgment of God*; Picabia, depressive seducer at Juan-les-Pins; Marcel Duchamp, reaching out toward the photographer as if to impose distance, and the image embellished by a chance accident with the negative, which must have delighted him; César, bare-chested in the studio; or the splendid, self-destructive couple, Romain Gary and Jean Seberg; and more besides. Passion, creation, calcination, elegance.

This exhibition is a film. Each image is mobilized by the psychic movement it engenders, each face or landscape is a story. Bolex on his shoulder, Jonas Mekas would

³ William Shakespeare, *Hamlet*, 1603

have made these lives crackle, thanks to the six eyes of the self-portrait, from 1996, overlaid in the frame to define himself. He is no longer here, so let's entrust the project to the inspired liberty of Harmony Korine who, when he was prepping Gummo in 1997, dreamed of *"images that fell from the sky in all directions, like photos that were never taken and could produce a sense of awkwardness or confusion or transcendence, or even perplexity, excitement or humor, all without respite, in a rapid-fire series hurtling toward nonsense or incoherence, yet embraced with pleasure"*.⁴

This exhibition is a paysage, a landscape. Barely three centuries old, the word paysage comes from the Latin pagus, meaning the portion of land one loves and embraces with one's eyes. Standing out are the actions of humans one has known, or would have liked to know, or will never know, but who are discernible through the traces they left behind. One's relationship to a familiar paysage is tinged with affectivity, just like agnès b.'s collection. Beyond the roots of the word, it is the suffix that encapsulates the exhibition: the same -age that is to be found in leafage, foliage and plumage, designating a group of elements brought together to form a whole. This exhibition is one such thing, precise because it is organized around these issues of the gaze, but also hazy because it maintains its thermodynamic energy, disorderly movements with potential for growth, modifications of forms, such as steam or a cloud, like that cloud which Closky photographed in 1995 against a simple blue backdrop, and on which he wrote with his delicious, absurd poetry: *"A cloud that is not perfect"*. A free and powerful collection

like a cloud that flouts borders and aesthetic canons. A collection that is neither perfect, nor complete, fortunately, yet a collection that we love, just as Baudelaire wrote: *"I love clouds... clouds passing by... over there... over there... wonderful clouds!"*⁵

⁴ Harmony Korine, interview during his retrospective at the Centre Pompidou in October 2017

⁵ Charles Baudelaire, *Petits poèmes en prose*, 1869



View of the exhibition Out of Frame and Landscapes in the agnès b. collection
© Rebecca Fanuele. La Fab. / agnès b. collection

Commissioner: agnès b.

featuring

Rita Ackermann	Wang Du	Jonas Mekas
Anonyme	William Eggleston	Max B. Miller
Dieter Appelt	Georges Fèvre	Yan Morvan
Diane Arbus	Gerrit Petrus Fieret	Igor Moukhine
Gaston Bachelard	Gladys	Jean-Luc Moulène
Roger Ballen	Nat Finkelstein	Wang Ningde
Martine Barrat	Jacques Floret	Claude Nori
Robert Barry	Robert Frank	Abe Odédina
Jean-Michel Basquiat	Bruno Gadenne	Antoinette Ohannessian
Olivia Bee	Ferran Garcia-Sevilla	Martin Parr
Madeleine Berkhemer	Piero Gilardi	Anders Petersen
Jean-Pierre Bertrand	Paul Graham	Bernard Plossu
Richard Billingham	Charles Hugo	Hervé Priou
Jean-Charles Blais	Peter Hujar	Man Ray
Samuel Bollendorff	Izis	Clare Richardson
Primitif Bono	Alain Jacquet	Albert Rudomine
Léonard Bourgois-Beaulieu	Cameron Jamie	Wolfram Adalbert Scheffler
Dalila Dalléas Bouzar	Ségolène Haehnsen Kan	Kura Shomali
Brassaï	Seydou Keïta	Jock Sturges
Jared Buckhiester	Harmony Korine	Claire Tabouret
Marie-Antoine Carême	Germaine Krull	Auguste Vacquerie
Enzo Certà	Helmar Lerski	Marcel Vertès
Claire Chesnier	Danielle Levitt	Jacques Vilet
Claude Closky	David Lynch	Massimo Vitali
Mark Cohen	Alen MacWeeney	
Denise Colomb	Bertien van Manen	
Sylvain Couzinet-Jacques	Didier Marcel	
Robert Crumb	Ari Marcopoulos	
Nicolas Dhervillers	Armando Mariño	
Omar Victor Diop	Simon Martin	
Bela Doka	Ryan McGinley	
Claudine Doury	Hans Van der Meer	



View of the exhibition *Out of Frame and Landscapes* in the agnès b. collection
© Rebecca Fanuele. La Fab. / agnès b. collection

About La Fab.

Stylist, philanthropist and art collector agnès b. has promoted artistic creation under all its forms, the environment and solidarity for many years.

“La Fab.” aims at bringing all these activities together under one single roof.

As a galerist since 1983, agnès b. presents a first exhibition entitled “La hardiesse dans la collection agnès b.” (Boldness in the agnès b. collection) including works from her own collection, with the help of the historical team of galerie du jour. La Fab. also includes “la galerie du jour”, which will become a kind of house where everything is for sale: paintings, sculptures, photographs, some furniture ... agnès finds herself “ensemble” as she likes to say

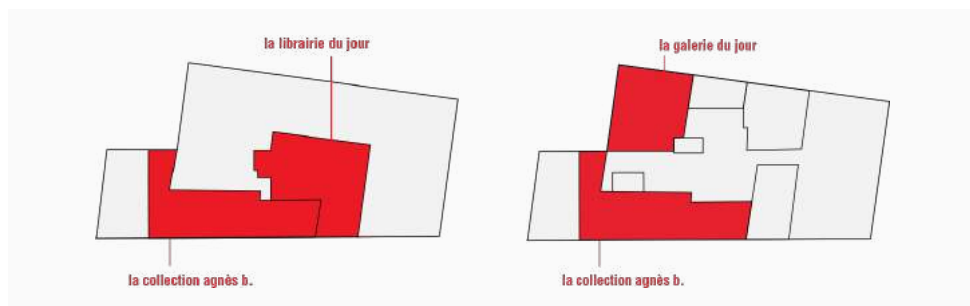
La Fab. also houses la librairie du jour, a bookstore where publishers are invited to contribute to the selection and presentation of works on display.

Le point d’ironie is distributed here.

Finally, La Fab. spotlights the social and humanitarian actions supported by fonds de dotation agnès b., as well as agnès’s environmental activism, spearheaded by Fondation Tara Océan.



© Rebecca Fanuele



Ground Floor

Level 1

La galerie du jour

Alongside the agnès b. collection, La Fab. houses the gallery first opened by agnès b. on rue du Jour in 1984: la galerie du jour.

Designed by agnès b., la galerie du jour operates in a fluid, flexible and eclectic manner, with the works on display changing over time as a result of new encounters, and evolutions on the cultural scene and in La Fab.'s philanthropy projects.

Inspired by the way that agnès b., collector and gallery owner, lives and interacts every day with the works in her own home, la galerie du jour showcases contemporary and historical works, original creations, multiples and editions, as well as pieces by young contemporary designers and vintage furniture picked up here

and there, all without distinction in style or academic hierarchy. A painting by Harmony Korine may hang alongside an antique bust, and a drawing from the neoclassical school alongside a Nan Goldin photograph.

La galerie du jour also offers a range of prices to suit every budget. Each piece that is sold is almost immediately replaced, perpetually revitalizing the hanging and scenography of the exhibition.

Hybrid and adaptable, la galerie du jour is also a vehicle for supporting young creators, opening up different disciplines for new audiences, and fighting diktats and norms imposed by the art market, and the financial speculation that ensues.



View of la galerie du jour agnès b.

© Rebecca Fanuele. La Fab. / collection agnès b.

La librairie du jour

Created in 1984 by agnès b., la librairie du jour is an art bookshop.

It features all publications produced by la galerie du jour's publishing arm, including works by Raymond Hains, Harmony Korine, Martin Parr, Hugues Reip, Malick Sidibé and many more, as well as literary works and merchandising related to our new space, La Fab.

In close collaboration with la galerie du jour and la collection agnès b., la librairie's regular program will be enriched by a series of book signings, conferences and artists' conferences.



View of la librairie du jour agnès b.
© Rebecca Fanuele. La Fab. / agnès b. collection

Practical information

Open Tuesday to Saturday, 11 a.m. - 7 p.m.
Exceptional opening hours on Sundays
October 25, November 15 and December 13
2020, 2 p.m. - 7 p.m.

Last entrance at 6 p.m.

Phone number: +33 (0)1 87 44 35 73
More informations on: la-fab.com

Admission

Full fare: 4 €
Free¹

Reservations strongly recommended !!

<https://boutique.la-fab.com/>

Public Access – Covid19

Following the guidelines issued by the national government, Paris police department and mayor of the 13th arrondissement, La Fab. is taking every possible step to ensure the safety of its visitors and teams:

- Face masks are mandatory;
- Visitors are encouraged to maintain a distance of at least 1 meter from each other in exhibition spaces;
- Before your visit, online booking is strongly recommended in order to avoid unnecessary contact with box-office staff;
- Numbers in exhibition spaces are limited to 70 visitors;
- Sanitizing stations will be widely available;
- For everyone's safety, the building is regularly disinfected.

Getting to La Fab.

Place Jean-Michel Basquiat
75013 Paris, France

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Bibliothèque François Mitterrand

BUS

25, 61, 62, 71, 89, 325

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Chevaleret

Vélib

rue Paul Casale, rue du Chevaleret

RER C

Bibliothèque François Mitterrand

¹ Visitors aged 13 and under, visitors with disabilities and their companions, job seekers and benefits claimants, basic pension recipients, employees of the CMC brand, Friends of agnès b., ICOM card holders, press, upon presentation of a receipt.

Cover photograph
Man Ray, *Portrait de Marcel Duchamp*, vers 1930
© Courtesy of the artist and agnès b. collection.

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Florian Tripoteau

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