

23 September 2022 - 22 January 2023

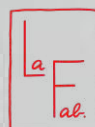
# POETRY

collection agnès b.



press kit

Robert Mapplethorpe, Patti Smith, 1972-1974



# POETRY

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**opening Thursday 22 September, 6pm - 9pm**

agnès b. presents the fifth season of her collection at La Fab, an exhibition dedicated to Poetry.

*"A poem exposes people. But poetry is not only words. It is an emotion, the quest for harmony, a spirit that rises up. Poetry is in the works of Beaudelaire and Shakespeare, of course, in Perec's magnificent love verses, but also in some lyrics written by Patti Smith who imagined, with crude words, a Joan of Arc who doesn't want to die:*

*feel like fucking  
feel so free  
(...)  
need a guard  
to lay me*

agnès b., March 1999, then patron of the Printemps des Poètes

Words, language and the sensitivity they convey are very dear to agnès b., whose b. comes from her first husband Christian Bourgois, publisher of the Beat Generation, whom she married at the age of 17. Together they opened the bookshop in the Galerie du Jour in 1984. This exhibition deals with the poetic image, the emotion, the harmony that a work can provide through a singular and subjective artistic sensitivity. It also shows the actors of poetry, whether they are inventors of a language (Frederic Bruly Boubré, Tribu Hill Korwa, Bernard Quentin) or artist-poets (Robert Filiou, Joel Hubaut, Jonas Mekas) and vice versa (Gregory Corso, Nicolas Dieterlé, Henri Michaux); harmony and image being the characteristics of these two activities.

To create an image, a meaning, a sensation and eventually share it with the reader as a moment of intimacy could be the ultimate goal of writing and more particularly of poetry. For this exhibition, agnès b. reverses the poetic process; from photographic images, paintings, drawings... she subtly suggests possible narratives to the viewer. The writing is invisible but each image is full of a sensorial charge that tells stories.

The viewer then becomes an active reader of the emotions generated by the works.

"Poetry" is also an opportunity to challenge preconceived ideas: poetry is accessible to everyone and at any time, the fleeting moment as well as the lasting emotion that artists seek to capture in a still or moving image. It is a question of finding a script, an alphabet, and sometimes even inventing them to better share what moves us.

Although this exhibition appeals to our reflection, it is not an intellectual exercise but a journey through beauty.

# artistes

ALLEN GINSBERG  
ANDY WARHOL  
ANTOINETTE OHANESSIAN  
AUGUSTE VACQUERIE  
BERNARD QUENTIN  
BRIGITTE CORNAND  
CONSTANT DUBOS  
CYPRIEN GAILLARD  
EDOUARD GLISSANT  
ENZO CERTA  
FABIO VISCOGLIOSI  
FRANCK ANDRÉ JAMME  
FREDERIC BRULY BOUABRÉ  
GÉRARD MALANGA  
GREGORY CORSO  
HARMONY KORINE  
HENRI MICHAUX  
HERVÉ GUIBERT  
HERVÉ PRIOU  
KORWA  
JEAN-BAPTISTE BRUANT  
JEAN-LUC PARANT  
JEAN-MICHEL BASQUIAT  
JOËL HUBAUT  
JOHN GIORNO  
JONAS MEKAS  
KENNETH ANGER  
KOO JEONG-A  
LOUISE BOURGEOIS  
MARCEL MIRACLE  
MATTHIEU MESSAGIER  
MAX COULON  
NICOLAS DIETERLÉ  
ON KAWARA

PATTI SMITH  
PIERRE KLOSSOWSKI  
PIERRE MOLINIER  
PIERRE REIMER  
ROBERT FILLIOU  
ROBERT MAPPLETHORPE  
ROBERTO MARTINEZ  
SIMON HANTAÏ  
TANTRA  
TITI PARANT  
VYAKUL  
WOLFRAM ADALBERT SCHEFFLER  
WOWE



agnès b.

# Circumstances and style

*“It is a search. I cannot do this search alone and I hope that others will participate. Research is not the privilege of people who know - on the contrary, it is the domain of people who do not know.”*

*Robert Filliou*

The exhibition that you see, without having been designed as a whole, brings together a set of affects that burst into stories, as well as the idea of a whole in some particular cases. Could there be in this underlying desire the possibility to reach out to another person, hence helping us to define ourselves as capable of respect?

Daily traces of an incessant effort to translate the exception into habit (and of course to translate the habit into exception) remain in the form of some images, pages, notebooks. But this - is it worth noting? - would never take the form of ease or effect, of deception or cheating.

The trick in poetry, i.e. the interaction between things, is not without its serene gravity, without joy, without memory, without thought.

And he who does not forget is able to imagine, alone or in company, the contemporary to its full extent, where the organic and the aesthetic come together, suspended in the transitory balances of the imagination, where dreams are a counterpoint to life, where perhaps we face the test of incomprehension but for the benefit of the infigurable as a speculative fable sheltering our conception of the universe...

And there something akin to a production (to an extension, i.e. to life) is set in motion with its hazards and desires.

One could always – deluding oneself, deceiving readers and visitors – attribute to poetry some wild and salutary property and overexaggerates its importance, extol its benefits, sing the praises of its extravagances and fantasies, but that would be against the opinion of those exhibited here: it can never be denied that all poetry emerges from respect for the ordinary and from the simplicity of everyday life. What links it to life is profound because it is simple in its beginnings and ends, luminous and impenetrable.

This pulverisation of meaning, this vibrancy specific to the rhythm of poetry is explored through syntax, challenging the place that the human being will come to occupy, and everything that places him in a situation of control.

And this is all the more striking because the operation does indeed require a technique, whether rudimentary or sophisticated. But this knowledge is no longer the monster that annihilates our thoughts, but in the fragmentary exposure of reality, in its innocent and precious zigzags, it is the tool that allows us to know the insignificant, to understand it as essential to survival and to any research that honours the connections between our lives.

There is no link between learning and action that is not an experience of becoming and of the constant metamorphosis of the elements that make up - distanced from us - day and night. There are writings capable of not proceeding to a reduction of the relations between things, willing to recover the game in which life maintains experience.

Any self-taught method of seeking (or passing on) any knowledge thus implies its deconstruction.

By word of mouth from generation to generation, skilled stewards and inventors of alphabets together escape the categories of art and literature; in their love for the mixture of genres, in the fertile chaos of their essays, following a lexicon sometimes of abundance and sympathy, sometimes of restraint and withdrawal, without ever failing to make explicit the importance of the banal, they work on circumstance and motive. Everything happens as if between the human being, the immutable, the inert and the rest of the living there were imperceptible and inexhaustible comings and goings.

It is oblivion (of being an artist, poet, actor, writer, acrobat, musician...) that alone can delimit spheres of freedom, variable, changing, ephemeral or in formation. What this exhibition reveals will be situated on the side of handcraft and fabrication, imagining compositions, drawings, words or creations as touches of irony and marks of friendship addressed to reality.

## **Federico Nicolao**

*Federico Nicolao was programme director at the Musée d'art moderne de la ville de Paris in 2004 and at the Musée Picasso in Antibes in 2005.*

*Selected for the residency programme at the Villa Medici (French Academy in Rome), he was a resident in 2005-2006.*

*In 2007 he was resident at the Centre International d'accueil et d'échanges des Récollets (Couvent des Récollets de Paris).*

*He founded with Cécile Debray in 2016 and directed in 2017 and 2018 the festival of French artist residencies abroad Viva Villa.*

*He teaches image theory at the École nationale supérieure d'arts de Paris-Cergy, and theory and practice of contemporary art at the ECAL in Lausanne*

*He founded and directs the magazine Chorus una costellazione; the editions and the residency centre Piccole baie.*

## AMONG THE WORKS



Kenneth Anger  
Anaïs Nin, from Inauguration of the  
Pleasure Dome, 1954  
Colour photograph



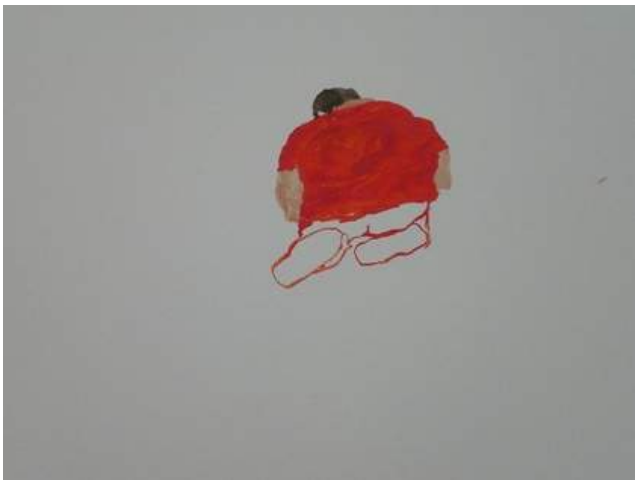
Allen Ginsberg  
William Burroughs, 1953  
black and white silver print with  
handwritten text



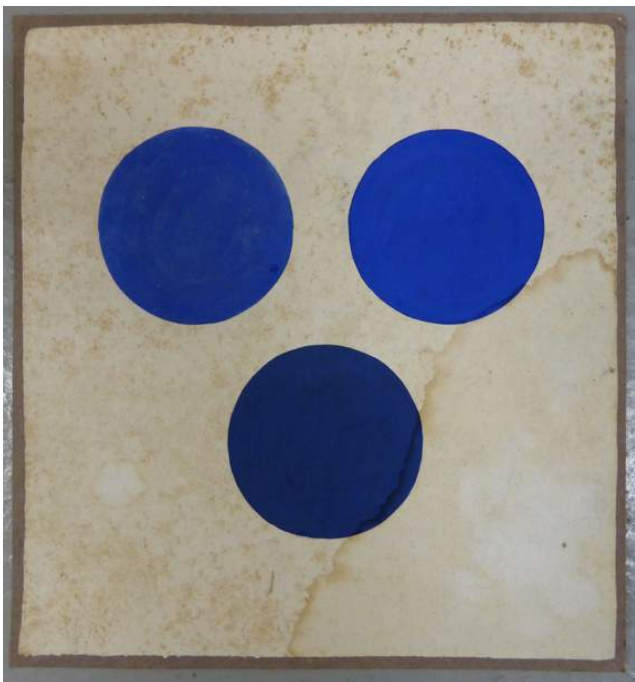
John Giorno  
Poem print, 1991  
silk-screen printing on paper



Cyprien Gaillard  
The New Picturesque (Koenigsburg),  
2007  
Oil, acrylic and varnish on canvas



Koo Jeong-A  
Sans titre, 2008  
watercolor on paper



Anonyme  
Tantra  
Painting on paper



# INFORMATION





# About La Fab.

La Fab., the place of the agnès b. endowment fund, opened in January 2020 in the heart of a new Paris, place Jean-Michel Basquiat in the 13th arrondissement.

The Fab. houses the Librairie du Jour and two exhibition spaces: a space dedicated to the agnès b. contemporary art collection and the Galerie du Jour.

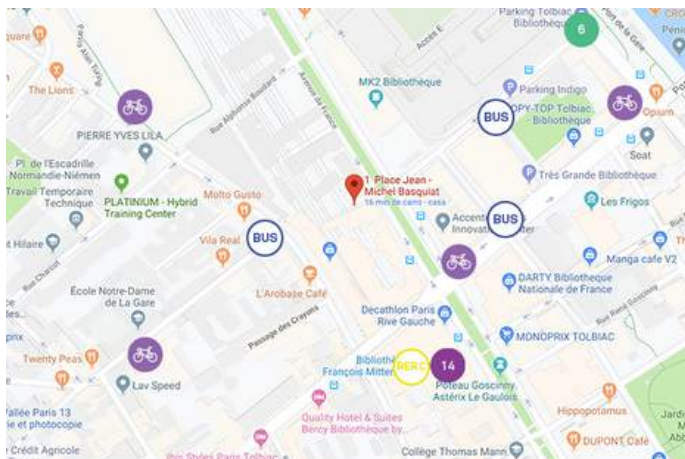
The layout was designed by agnès b. in collaboration with architect Augustin Rosensthiel.

## Access

La Fab. - Place Jean-Michel Basquiat - Paris 13e

Wednesday - Saturday 11am - 7pm / Sunday 2pm - 7pm

-  Ligne 14  
Bibliothèque François Mitterrand
-  Ligne 6  
Chevaleret
-  RER C  
Bibliothèque François Mitterrand
-  Lignes 25, 61, 62, 71, 89, 325
-  Vélib  
rue Paul Casals, rue du Chevaleret



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*Let's be friends !!*



*agnès b.*