

Press release

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Exhibition: Moving, Norman Foster on Art

3 May – 15 September 2013

Carré d'Art, Nîmes Museum of Contemporary Art, France

To mark twenty years since the completion of the Carré d'Art in Nîmes, Norman Foster has been invited to curate a special exhibition to celebrate this anniversary – his design won an international competition for the project in 1984. The title of the exhibition is 'Moving' and it brings together 138 works by 66 artists from 14 countries, covering almost a 200 year period from Turner's early nineteenth-century watercolours to contemporary video pieces.

The exhibition's title relates to the theme of movement, both physical and spiritual – works of art that express motion, as encapsulated by Umberto Boccioni's 1913 'Forme uniche della continuità nello spazio', alongside Norman Foster's personal selection of works that move him emotionally. New works have been specially commissioned for the show, including a sound installation by American artist Bill Fontana, a kinetic sculpture entitled 'The Lost Compass' by Olafur Eliasson, a monumental installation by Brazilian artist Nuno Ramos and a sequence of paintings by the German artist Daniel Lergon.

Many artists, individuals, institutions and galleries have lent works of art for 'Moving', including Tate London, Musée d'Art Moderne Saint-Étienne, Centre Pompidou, Paris, the Collection of Christopher Rothko and the Robert and Lisa Sainsbury Collection. The Foster family lives surrounded by art and the curatorial strategy echoes the domestic arrangement of these objects, juxtaposing works from different movements to reveal shared influences and invite new readings. There is a particular emphasis on Abstraction. Norman Foster has selected a number of pieces from the Carré d'Art collection, among which are paintings by Gerhard Richter and sculpture by Juan Munoz and an early work by Cristina Iglesias. For every work by an acknowledged master such as Rothko and Serra, there are several by younger and less well known talents. In a dialogue between art and architecture, the exhibition extends beyond the confines of the galleries into the entrance space and glass staircase at the heart of the building.

A major catalogue entitled 'Moving: Norman Foster on Art' has been published by Ivorypress to coincide with the exhibition.

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Norman Foster:

“It has to be a unique experience for an architect, wearing the hat of a collector, to adopt the totally new role of curator acting within the spaces of one's own creation. The challenge is both daunting and truly exhilarating. Because I have no scholarly aspirations or pretensions on the subject of art, I am free to make any kind of choices or visual connections. At home, if we put an abstract by the young Berlin painter Daniel Lergon next to a sculpture by Alberto Giacometti, next to a portrait by Francis Picabia we do not have to offer an explanation to anyone. The same is true of this exhibition and the same rules apply – or perhaps I should say the same absence of rules. I hope the visitor will share the pleasure that so many of these artists give to me and my family.”

Director of the Carré d'Art, Jean-Marc Prevost:

“Whether sculptural or aural, the work will come into dialogue with the architecture but also with the history of the building. Concepts such as movement, speed, mass, fluidity, abstraction, figuration, space, immanence, transcendence, gravity, lightness and materiality form the strands of the Ariadne's thread that runs through this exhibition.”

Notes to editors:

Carré d'Art on Foster + Partners website

Carré d'Art website

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