

Suspension

Press release
London/Paris, August 30th 2018

A History of Abstract Hanging Sculpture. 1918–2018

Curator: Matthieu Poirier

In collaboration with Olivier Malingue, London



3D model of a view of the exhibition at the Palais d'Iéna. © Stéphane Deligne/Palais d'Iéna, architecte Auguste Perret, UFSE, SAIF

Suspension—A History of Abstract Hanging Sculpture 1918–2018 will present more than 50 works related to this little-known sculptural genre, produced by 33 artists, such as Duchamp, Calder, Neto or Antunes, of 15 different nationalities, across two exhibitions. Exceptional loans from institutions and collections around the world will be presented for two months at Olivier Malingue in London, and for two weeks in the 1 500m² space of the Palais d'Iéna in Paris, where an unprecedented dialogue will be created between the works and the modern classicism of the monumental space, designed and built by architect Auguste Perret during the 1930s.

A preview presentation of Matthieu Poirier's book *Suspension*, published by Skira Editions, will be available before its November 2018 publication with support from Olivier Malingue, London.

Olivier Malingue, London, opening during Frieze

1 October–15 December, 2018

With works by Max Bill, Yves Klein, Artur Lescher, Man Ray, François Morellet, Bruno Munari, Alexander Rodchenko, Tomás Saraceno, Joel Shapiro, Jesús Rafael Soto, Takis, Xavier Veilhan.

Palais d'Iéna, Paris, opening during FIAC

16–28 October, 2018

Endorsed by the French Ministry of Culture

With works by Leonor Antunes, Ruth Asawa, Max Bill, Louise Bourgeois, Daniel Buren, Alexander Calder, Lynn Chadwick, Carlos Cruz-Diez, Marcel Duchamp, Olafur Eliasson, Gego, Antony Gormley, Hans Haacke, Yves Klein, Julio Le Parc, Artur Lescher, Sol LeWitt, Man Ray, Christian Megert, François Morellet, Robert Morris, Bruno Munari, Ernesto Neto, Hélio Oiticica, Alexander Rodchenko, Tomás Saraceno, Joel Shapiro, Jesús Rafael Soto, Georges Vantongerloo, Xavier Veilhan, Cerith Wyn Evans, Haegue Yang.

Presentation of the exhibition

This event presents a century of abstract sculpture (1918–2018) through the unprecedented perspective of aerial suspension. It gathers more than 50 key works, produced since 1918, by more than 33 artists, each from diverse generations and nationalities. This artistic category emerged at the end of the 1910s with Marcel Duchamp, Man Ray and Alexander Rodchenko, and continued through the 1930s with Alexander Calder and Bruno Munari, expressing itself in the 1950s through the work of Soto, François Morellet, Gego, Daniel Buren, Julio Le Parc, then Sol LeWitt and Robert Morris. It finds its contemporary continuation through the work of Xavier Veilhan, Ernesto Neto, Tomás Saraceno and Haegue Yang.

If some of these suspended works remain static, then certain works amongst them echo the principle of the “mobile,” to borrow the term formulated by Duchamp himself in 1931, regarding the first sculptures by Calder, fastened to the ceiling and given over to the invisible forces of the air. This new aesthetic typology became linked to the dynamic spatialisation of the modern gaze—as much as to the questioning of traditional modalities of display. It was thus indissociable from a zenithal hanging, that is to say, from a ceiling or from cables, and excluded all conventional systems of showcasing sculpture, such as on the ground, on a base, from brackets, from porticos or even on the wall. At the Palais d'Iéna, a veritable canopy of horizontally stretched cables will enable the vertical suspension required for these works.

Although resolutely non-narrative, this genre is linked to the cosmogonic imagination, to the conquest of the air and, in the post-war period, to space, to a fear of the void, to chandeliers, to hanging, to climbing, to falling as well as to levitation or even swaying. Although it resonates with these images and universes, this sculptural genre breaks from the idea of figuration and representation that would limit its initial meaning and interpretive significance to the anecdotal. It is the corollary, in real time and space, to abstract painting, which sprung up a few years beforehand, around 1912.

In order to notably limit the exerted traction, the sculptural materiality eases up, becomes lighter. The contours of the forms, launched into orbit, indicate a desire to escape gravity or fight it. What these sculptures lose in inert mass, they gain in transparency,

structure and sometimes even in physical mobility, with regard to the “mobiles.” This aesthetic stems from a renewed relationship to the spectator, to the circulation of the gaze via structures no longer opaque but opened up and, consequently, sensitive to their immediate environment: that is to say, to the spatial parameters of the setting hosting them.

This type of sculpture is thus no longer classically constructed, like an edifice, but built upon an aerial—even astral—model. Due to its maintained distance from the ground, as though in levitation, it is partially extracted from the meandering surface. This means of negotiating with space and gravity proves itself to be a necessarily abstract, aesthetic operation. That is to say: these elements draw away from narration and representation, which arrest the meaning and presence of these celestial objects, resulting instead in a constant tension between the elevation of the work and the surrounding forces.

Matthieu Poirier

About the Economic, Social and Environmental Council (ESEC)

For the ESEC and all the organisations that serve it, opening its doors to art allows to recall how culture must occupy a privileged place in public debate. In previous editions of the FIAC, the British Antony Gormley, the Italian Francesco Vezzoli, the Franco-Venezuelan Carlos Cruz-Diez and the Brazilian Artur Lescher had exhibited their sculptures at the ESEC. The third constitutional assembly is keen to promote these cultural and artistic projects which contribute to enrich the dialogue between citizens with the organised civil society.

About the curator, Matthieu Poirier

Art historian Matthieu Poirier holds a PhD in art history from Paris-Sorbonne University, where he has worked as a lecturer. He was Professor of Art History at the École National Supérieure des Arts Décoratifs, at the School of Fine Arts (Rouen) and at École Européenne Supérieure de l'Image (Angoulême). He was the curator of the following group shows: *The Brutal Play* (Fondation CAB, Bruxelles, 2018), *Post-Op. Perceptual gone painterly* (Perrotin, Paris, 2014), *Spectres* (Roesler Hotel, Sao Paulo, 2014), *DYNAMO. Un siècle de lumière et de mouvement dans l'art. 1913-2013* (Galleries Nationales du Grand Palais, 2013) and was the Scientific advisor of *Lumière et Mouvement* (Musée d'Art Moderne de la Ville de Paris), *Eye Attack* (Louisiana Museum, Humlebæk) and *Julio Le Parc* (Palais de Tokyo, Paris).

He also curated the following retrospectives: *Hans Hartung. A constant Storm. 1922-1989* (Perrotin, New-York, 2018), *Artur Lescher. Porticus* (Palais d'Iéna, Paris 2017), *Cruz-Diez. A Floating Being* (Palais d'Iéna, and Galerie Mitterrand, Paris, 2016), *Mack. Spectrum. 1950-2016* (Perrotin, Paris, 2016), *Soto. A Retrospective* (Musée Soulages, Rodez), *Kazuko Miyamoto* (Circuit Centre d'Art, Lausanne), *Soto. Chronochrome* (Perrotin, Paris and New York).

About the gallery, Olivier Malingue

Olivier Malingue was founded on London's New Bond Street in September 2016 to bring key historical works into contemporary curatorial frameworks. With access to a wide range of Impressionist, Modern, Surrealist, Post-war and Contemporary works, the gallery presents a considered exhibition programme which intelligently combines works from different historical contexts.

Through his programme, Olivier Malingue builds on international expertise gained through working for two decades at Galerie Malingue, his father's gallery in Paris, dealing with key pieces by internationally acclaimed masters from the 19th and 20th centuries.

The gallery was inaugurated with a solo show by established Korean Dansaekhwa artist Cho Yong-Ik, with further exhibitions in 2017 including the first UK solo show of Japanese contemporary artist Makoto Ofune and *From Picabia to Picasso: A selection of works by modern masters*, which featured works by Alexander Calder, Jean Dubuffet, Wassily Kandinsky, Fernand Léger, Francis Picabia and Pablo Picasso.

In 2018, the exhibition, *Surrealism: A Conversation*, displayed works by some of the most significant figures within the Surrealist movement, including Jean Arp, Salvador Dalí, Max Ernst, René Magritte and Yves Tanguy. In June, the gallery held a solo exhibition of prominent German artist Heinz Mack, with works from the mid 1950s to the late 1960s. This year also marks the gallery's second participation at Frieze Masters, London.

Notes to Editors

Olivier Malingue

1st October–15 December 2018
Mon–Fri, 12pm–7pm
and Sat. by appointment
Private view:
Thursday October 4, 6pm–8pm
143 New Bond Street, First floor,
London W1S 2TP

Palais d'Iéna, headquarters of the Economic, Social and Environmental Council

16–28 October 2018
Opening hours: 12pm–7pm
Private view:
Monday October 15, 4pm–6pm
Opening: 6–9 pm
9 Place d'Iéna, 75016 Paris

Media contacts

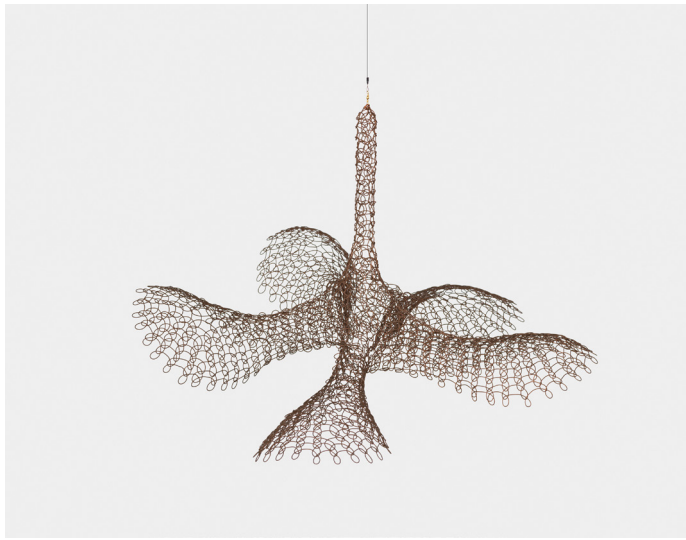
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Asawa, Ruth, *Untitled* (S.2005, Hanging Open Five Petaled Form) c. 1966
Hanging sculpture—copper wire. 11 1/2 x 18 x 18 inches, 29.2 x 45.7 x 45.7 cm
© The Estate of Ruth Asawa. Courtesy The Estate of Ruth Asawa and David Zwirner



Bourgeois, Louise, *Untitled*, 2004.
Aluminum, hanging piece 166.4 x 106.7 x 63.5 cm.
© The Easton Foundation/VAGA at ARS, NY. Photo: Christopher Burke



Calder, Alexander, *Large black mobile*, 1954. Painted metal, 65 x 280 cm. Musée Zervos, Vézelay
Photo: Steve Russell Studios



Cruz-Diez, Carlos, *Laberinto de Transcromías* (*Labyrinthe de Transchromies*), 1981
Exhibition "Cruz-Diez. Didáctica y dialéctica del color."
© Atelier Cruz-Diez Paris/ADAGP Paris, 2018



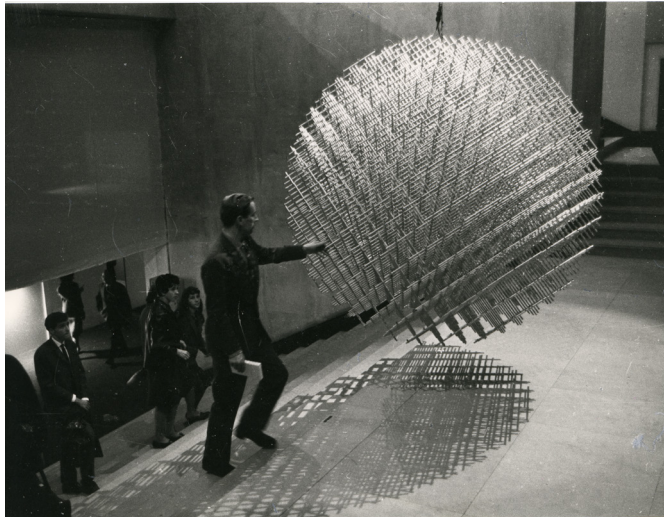
Duchamp, Marcel, *Sculpture de voyage* (*Sculpture for Travelling*), 1918/2018 (reconstruction).
© Association Marcel Duchamp/ADAGP Paris and DACS London 2018. Photo: Yoann Groslambert



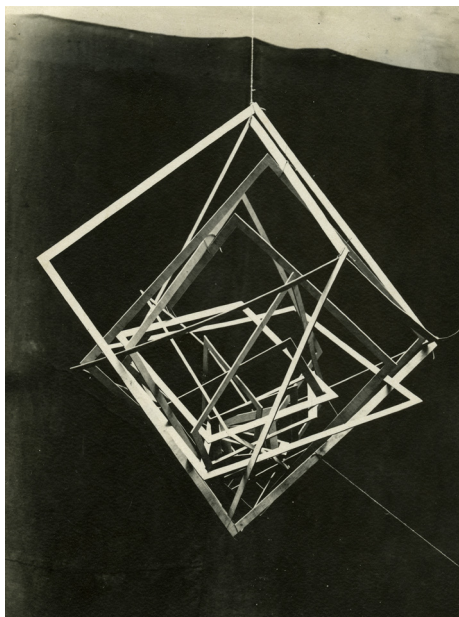
Klein, Yves, *Untitled Blue Planetary Relief (RP23)*, 1961
Dry pigment and synthetic resin on a hollow metal ball,
9 13/16 x 8 11/16 x 8 11/16 in. © Succession Yves Klein, ADAGP, Paris, 2018



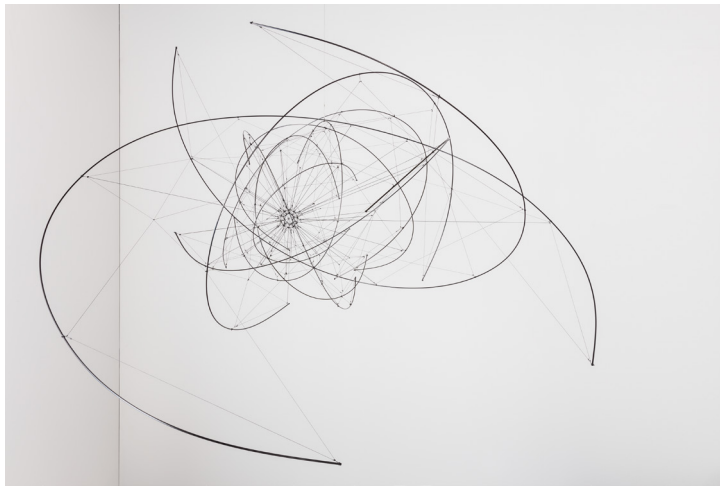
Megert, Christian, *Mobile*, 1965/2013
Mirror and wire, dimensions variable (each mirror: diam. 35 7/16 in.)
Exhibition view "*Christian Megert-Zeroraum und container*", Museum Kunstpalast,
Düsseldorf 2013/2014 © Franziska Megert, VG Bild-Kunst Bonn



Morellet, François, *Sphère-Trame (Sphere-Weft)*, 1962. Installation view, Ile Biennale de Paris,
Musée d'Art Moderne de la Ville de Paris, 1963 © Studio Morellet



Rodchenko, Alexander, *Hanging Spatial Construction No. 11*,
Square in Square from the series *Surfaces Reflecting Light*, 1920-21
Plywood, dimensions variable © Archives A. Rodchenko & V. Stepanova



Saraceno, Tomás, *Zonal Harmonic 1N 150/9*, 2017. Metal, polyester rope, fishing line, steel thread
90 x 160 cm x 150. 35 3/8 x 63 x 59 1/8 in. © Andrea Rossetti



Shapiro, Joel, *Untitled*, 2014. Wood and casein
48 x 42 x 22 inches. Photo: Josh Nefsky
© 2018, Joel Shapiro, Artists Rights Society (ARS), New York



Soto, Jesús Rafael, *Torre vibrante blanco y negro*
(*Black and White Vibrant Tower*), 1968 Metal, paint, nylon,
63 x 21 1/4 x 21 1/4 in. (160 x 54 x 54 cm). Photo: Archives Soto/Atelier Soto DR