

Exhibition Events

**Saturdays 23 October and
20 November**

2pm, Gallery 1

Join a member of DCA staff for an informal tour and chat about the exhibition

Thursday 28 October

7pm Activity Room/Galleries
Moiria Scott Payne, artist and lecturer will lead an informal discussion of 'Somewhere Everywhere Nowhere'.

These events are **free** – just turn up.

Saturday 30 October

Somewhere Seminar

2pm – 4pm

L'Institut Français d'Ecosse, Edinburgh

Tickets £10 (£7 Conc)

Booking Essential Tel: 0131 225 2383

Exploring aspects of collecting contemporary art with contributions from: Ami Barak, François Quintin, Susan May, Gill Hedley, Richard Ingleby, Katrina Brown and Fiona

The Fruitmarket Gallery

45 Market Street · Edinburgh EH1 1DF

Telephone 0131 225 2383

www.fruitmarket.co.uk

Dundee Contemporary Arts

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Supported by Scottish Arts Council and Dundee City Council

Somewhere Everywhere Nowhere

Contemporary art from the collections of the FRAC du Grand Est

Bernard Bazille
Tobias Bernstrup
Martin Boyce
B.P.
Elina Brotherus
Jonas Dahlberg
Luc Deleu
Willie Doherty
Peter Garfield
Dominique Gonzalez-Foerster
Angela Grauerholz
Lisa Milroy
Jurgen Nefzger
Lalie Nicolas
Paul Pouvreau
Hughes Reip
Thomas Struth
Hiroshi Sugimoto
Pascale Wiedemann

Somewhere Everywhere Nowhere

draws together art works which explore notions of place, space and context. The works, all selected from five French Regional Art Collections (FRAC), illustrate the diversity of approaches to our environments. Using varied materials, including architectural models, film and video installations, painting, photography and sculpture, the works look in diverse ways at a broad range of surroundings from landscapes to interiors.

There are a number of themes running through the exhibition, which highlight universal questions not tied to a specific area or location. This relates closely to the principles of the FRAC, which are regionally-based institutions with an international remit. Their collections are tied to a locale but are often without a permanent 'home', or museum in which the works of art are on permanent display.

'It was envisaged at the time that these structures should be 'nomadic' in nature, with no fixed location, since the very principle of this type of collection is to move around and be seen off site.'
(Katia Baudin, Trésors Public, 2003)

16 October –
4 December 2004

Drawing these ideas together *Somewhere Everywhere Nowhere* presents a collection of works which examine emotional, social and political aspects of place and space. They reflect the richness of the FRAC collections, including works by major French and international figures.

Shot from high above at night time, **Plages**, (2001) is a film work by Dominique Gonzalez-Foerster. This portrait of the famous Copacabana beach in Rio de Janeiro, teeming with people from all walks of the city's population, evokes a sense of utopia, a vision of what could be. A voice-over accompanies the slow pan across the beach, and seven different voices tell us stories about their personal relationship with Copacabana. Using these separate view points, Gonzalez-Foerster creates a picture of this place, an idea: *'Copacabana is wonderful. It's a wonderful city. Copacabana doesn't exist.'*

There is a poignant nostalgia in the voices of this work, which connects to other pieces in the exhibition: the romantic isolation of Angela Grauerholz's sepia images **Mozart Room** and **Office**, (both 1993) and the quirky wit of Peter Garfield's flying house (**Mobile Home**, 1999). They are dreamlike images which resemble familiar scenes from classic movies like 'The Wizard of Oz'.

Perhaps similar films were showing when Hiroshi Sugimoto was taking his beautiful black and white images of old-fashioned picture houses across America. **Marion Place, Ohio** and **Akron Civic Theatre, Ohio**, (both 1980) illustrate the delicacy of detail in these interior spaces. The images were created by holding down the shutter for the duration of a feature film. When processed, the projection screen becomes a white oblong which casts the rest of the building in an eerie light.

Within the exhibition, these more poetic notions of place and space are counterbalanced by works which analyse our surroundings. Rather than incorporating narratives they document 'real places'.

The architecture of generic city housing is the subject of Thomas Struth's black and white photographs. German born, Struth was taught by Bernd and Hilda Becher, famous for their direct documentary images of the industrial landscape. **Hubertusstraße, Duisburg** and **Leipzigerstraße, Essen**, (both 1989) are examples of his methodical approach to photography which illustrates the character of a place, like a portrait.

Jurgen Nefgzer's large colour photographs, **Sélestat 2000**, taken of suburban France, seem to echo Struth's

imagery. Void of people they capture the regularity of domestic architecture, which has begun to punctuate the rural landscape and seem to render them surreal.

Willie Doherty's emotionally charged images are taken in Derry in Northern Ireland, a place divided by religion, and bitter conflict. An emblematic early work, **Closed Circuit**, (1989) uses image and text to suggest the physical and political boundaries which symbolise this deep divide.

The division and control of public space is a feature of many of the works in the exhibition. Tall, sharp metal fencing, CCTV and barbed wire are now common elements in our city landscape. Martin Boyce uses elements from this vernacular to construct other spaces which allude to familiar places. The two **Untitled** pieces, (2003) are from a group of works that together resemble an urban park. The white, illuminated 'tree' and painted steel fence are abstract sculptures which seem almost 'real'. Walking through and around these pieces is like: *'the possibility of being able to enter a frozen image and move around inside it, in real time'*.

This idea is reiterated in **One Way Street**, (2002) a video installation by Jonas Dahlberg. Fascinated by

surveillance culture Dahlberg explores the boundaries between public and private space. In this work Dahlberg places the viewer in a model, a fictional space which he has created. Our view in this constructed place is a street lined with large houses with glass facades and our only option is to follow the camera as it leads us down a one way street.

The French Regional Art Collections (FRAC) were set up in 1983 to collect, commission and present the art of our times. Since their inception they have mapped out a territory for contemporary art in France as resolutely international as it local. With more than 15,000 works made by more than 3,000 artists held in the 23 FRAC, they now provide an invaluable record of the recent history of contemporary art.

Somewhere Everywhere Nowhere presents this model for a contemporary art collection in Britain for the first time. It not only offers an inspiring vision of the breadth and quality of contemporary art being collected it also offers an example of how our artists are represented in an international context.

For more information about the FRAC collections and selected artists in the exhibition, please visit the Information Room just outside the gallery entrance where you will find books, articles and