



SOPHIE CALLE & HER GUEST SERENA CARONE BEAU DOUBLÉ, MONSIEUR LE MARQUIS!



© Sophie Calle / ADAGP

Sophie Calle has been invited to exhibit at the Musée de la Chasse et de la Nature. Curated by Sonia Voss, the exhibition will be the first presentation in a French museum that covers several decades of the artist's work, since her retrospective held in the Pompidou Centre in 2003.

Sophie Calle's work is built along the porous interface between autobiography and fictional narrative. The existential questions of perception, otherness, friendship and death lie in juxtaposition at the heart of her work, transcended by rituals and by play.

The exhibition is not only an opportunity to rediscover certain of the artist's works in the unusual context of the museum's collections but also to unveil new works created specially for the occasion.

Throughout her creative career, Sophie Calle has often borrowed certain of the emblematic facets of hunting. Her early works were the result of "stalking" strangers she came across in the street. She has also reversed the roles, becoming the prey when she hired a private detective to follow her and record her every move. Love, the reason for a different type of manhunt, provides a common thread running through her work, extended here by drawing on "lonely hearts" columns to provide the inspiration for two new works.

Sophie Calle's creations also offer the animal kingdom a major role, from close intimate companions to fantastical creatures. A menagerie of stuffed animals occupies an essential space in her life. Each is a representative, establishing an emotional link to someone close. The menagerie that fills her world now occupies the rooms of the musée de la Chasse et de la Nature for the duration of the exhibition. She has taken over the museum, making it her "territory", marked out with clues to her presence. She incites a new feeling of apprehension in the visitor, inviting them to join the hunt. Through the decorative profusion that fills the rooms, they are drawn to seek that which reveals her own personal experience.

The artist Serena Carone was invited by Sophie Calle to create a dialogue within the exhibition and presents several works from her own artistic bestiary. Her work constitutes a cabinet of curiosities born of experimentation and using widely varied materials. The very opposite of Sophie Calle's conceptual work, Serena Carone offers a world filled with wonder yet one that disquiets; a unique view of the living world and its relationship with death.

**EXHIBITION CURATOR**

Sonia Voss

INFORMATIONS PRATIQUES62, rue des Archives
75003 ParisThe museum is open daily except
Mondays and bank holidays,
11:00 am to 6:00 pm and 11:00 am
to 9:30 pm on Wednesdays.

Full price: 8 euros

Reduced price: 6 euros

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The ground floor mainly presents her new works, specially created for the exhibition. On their arrival the visitor is greeted by the museum's mascot, a polar bear, that is here used as the inspiration for a very large diptych, a continuation of her work on absent museum pieces, entitled "Fantômes". After concealing the bear under a sheet, the artist questioned the museum staff, exploring its continued existence in the memory and imagination of those used to seeing it everyday.

The exhibition then continues with two works on the theme of perception and looking: a light box, homage to Bob Calle, the artist's father, followed by an existing work "Infarctus silencieux", that shows a ram blinded by its own horns. The visit then presents two works dedicated to Sophie Calle's cat, Souris, recounting the very special relationship she had with her pet that died not long ago. These recent works, together with "Infarctus silencieux", are "Histoires vraies", real stories that pursue Sophie Calle's long-term autobiographical work. A film entitled "Pêchez des idées chez votre poissonnier" provides a humorous view of the problem of artist's block suffered by Sophie Calle on the death of her father. Several works create a dialogue with those of Serena Carone: a pair of eyes embedded in a moulding stare back at those of Bob Calle, a wall of wax salmon confront Sophie Calle's fishmonger film. The ceiling of the room at the end is composed of china bats. The grand finale for the ground floor exhibition is an impressive ceramic work, created by Serena Carone and representing Sophie Calle's tomb. Sophie Calle had sat for the work to which she then added the stuffed animals that make up her decoration and her own personal bestiary, each one representing a close friend or relation.

Finally, as a counterpoint to a last work entitled "C Ki?" Sophie Calle invites museum visitors to enter their answers to the question "What do you do with your dead?" in a book of photographs specifically designed for the exhibition. The suggestion is accompanied by a series of photographs of graves, an extension of the series "Fathers".

On the first floor, the exhibition offers an opportunity to rediscover certain of Sophie Calle's past works set in the unique context of the museum collections. The antique rifles in the Salle des Trophées are joined by the series "Cœurs de cible" (1991/2003) inspired by the photographs of young delinquents used for target practice by the police of an American town. Hiding in the drawers of the Salle des Fusils, the nocturnal animals from "Liberté surveillée" (2014), part of the work "Où pourriez-vous m'emmener?", represent an appropriation of images taken from population surveys of animals living near motorways.

Throughout the first floor rooms the visitor is able to discover objects and texts from "Histoires vraies". Placed amongst the items of the permanent collections, like clues for a treasure hunt they reveal the intimate presence of the artist. As yet unpublished photographs, slipped in amongst the permanent exhibition, complete the installation. Serena Carone also presents some thirty pieces, mostly borrowed from her artistic bestiary: foam dogs, a life-size ceramic polar bear skin, octopuses and a wide variety of other creatures.

On the second floor the visitor is greeted by the earlier work "Suite vénitienne" (1980) presented in the porcelain display cases of the Salle du Singe, followed by two new series by Sophie Calle: "Le Chasseur français" and "À l'espère". Created for the exhibition, they play with the language of the magazine's personal columns and of lovers' messages. One provides a humorous version of the principle qualities sought in a woman, decade by decade, as seen through the prism of the magazine "Le Chasseur français". The other offers a juxtaposition of advertisements that borrow the vocabulary of the animal world, with photographs of waiting rooms, emphasising the solitude at work in the search for love.

The exhibition enjoys the support of the Fondation
du Patrimoine through the patronage of the CGPAThe exhibition will be presented
as part of the FIAC 2017

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