

# EXPOS 2016

## **AGNÈS THURNAUER ON DISPLAY** **25.06 - 25.10.2016**

*After she had the honor of having a feminised portraits' gallery hang at the Centre Pompidou front wall during two years, in the SAM (Seattle art museum) and in the CCBB of Rio de Janeiro, Agnès Thurnauer, a Franco-Swiss international artist is now on display at the Château de Montsoreau - Loire Valley - from 25<sup>th</sup> June to 25<sup>th</sup> October, her multifaceted work makes her an unclassifiable artist in the contemporary artistic universe and gives meaning to the retrospective exercise*



*Agnès Thurnauer, Life Size Portrait (Francine Bacon), 2007, JNF Productions.*

At Château de Montsoreau, Agnès Thurnauer tells us her history of painting. A History that she distorts by feminizing or masculinizing the biggest heroes' names of occidental painting. She introduces in the biggest castle room a Portraits gallery, which is part of the series already exposed in the Pompidou Center, offering a panorama of the History of painting from Nicole Poussin (produced for the exhibition) to Annie Warhol, and through Roberte Mapplethorpe.

Each one of her “Life-Size” Portraits, as Thurnauer calls them, is for the spectator an opportunity to remember, or to meet an art work, and this, through the artist name by underlining the signification and significance of the surname. This new name/surname couple becomes the form of the painting, and permit to extract the painting from the notion of gender, to relate another history of art: an art history in which the creator of the work is not anymore in a woman or man role, but in a painting role. A role in which he or she represents this painting that could well have no gender. In other words, at any rates, this history doesn’t only belong only to men.



Agnès Thurnauer, *Palindrome Gentileschi / Bochner*, 2015



Agnès Thurnauer, *Palindrome Courbet / Cadere*, 2015

To look at the Courbet walker as a casual passer-by with a Cadere stick in his hand, to imagine that Artemisia Gentileschi could paint the Mel Bochner portrait of Eva Hesse, that the painting has been surprised to paint the painting, that the *flagrant déli* is the “mise en abyme”. One can easily imagine that the painting’s characters are alive, that the traveler is suddenly blushing and let the stick fall down, or simply looking at us and gives it to us, as a transmitter, in order to know what is it to hold the painting in our hands.

## **FICTION**

**29.09.2016 – 03.01.2017**

*The Château de Montsoreau, now brought right up-to-date by its contemporary art collection, was studied over the course of the academic year 2015-2016 by students from the École Camondo, who imagined its future through design and architecture.*

*From 29 September, the **temporary exhibition FICTION** will feature the winning projects chosen by the jury at the end of this collaboration.*

### **Reinventing heritage**

In 2015, the Château de Montsoreau was assigned as a subject to the designers and interior architects of the future at the École Camondo, with the aim of having them reinvent the spaces related to the venue's new vocation. The issue at hand involved finding a balance between the listed historical monument, the demands of exhibiting contemporary art, and the need to meet the expectations of the public. With this in mind, the students also worked on the museum's fittings and display settings, as well as access to the monument.

### **Fifteen ambitious projects**

To learn about its spaces, the 58 fifth-year students visited the château in September 2015 during the restoration work. As the year went on, they explored issues of circulation through the monument and its annexes – the restaurant, ticket office and gift shop – in order to reflect the building's new identity.

The fifteen exhibited projects – by students Christina Chrastilova, Prune de Galard, Laure Gravier, Emmanuelle Lepine, Quiucheng Li, Lise Monchy, Jessica Rubenstein, Lu song, Stéphanie Toulemonde, Elisabeth Frerejouand, Nicolas Muratovic, Elsa Leterrier, Margot Cosyn, Anna Kaisa Liehu and Mariam Bouchamane – echo the château's desire to improve the visitor experience and meet the public's expectations.



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**LES ARTS  
DECORATIFS**