

In  
Memorial  
of  
Albert  
Hofmann  
1906 - 2008  
Mathieu Briand

29 January – 28 March 2009

FOR IMMEDIATE PRESS RELEASE



## MATHIEU BRIAND

*In Memorial of Albert Hofmann 1906 – 2008*

**Opening : Thursday 29th of January 7-10 p.m.  
29 January – 28 March 2009**

This exhibition in homage to Albert Hofmann, who died earlier in 2008, takes visitors on a hallucinatory journey that challenges all the senses. Claiming artistic activity as the supreme *cosa mentale*, Mathieu Briand develops a number of possible parallels between the famous inventor of LSD and artists such as Marcel Duchamp and Leonardo da Vinci.

What is the common denominator between the technique of *sfumato*, Duchamp's concept of the infra-thin and the physical theory of the super-symmetry that unites matter, energy and space-time? According to Mathieu Briand, all these concepts, in their different ways, presuppose the presence of a force linking the heterogeneous elements. Thus, in this "in-between world" the artist finds a powerful mental space, which is the territory that he explored during his project.

Bearing witness to a state of "altered consciousness," the works of Mathieu Briand confront us with a reality that is constantly in motion and immerse us in the flux of fading illusions. To experience the full potential of this metamorphosing reality, we need to follow the artist's advice: "only the door is important, not the two spaces that it separates."

Nosytanga, 8 November, 2008

Dear Albert,

I am writing now that reality has caught up with you, and you have gone. It did take its time, I must say. But then haven't you simply passed through one of its many doors?

In fact, perhaps you have met my friend Caroline there? She wanted to fly with Superman, but he let go of her hand. She crashed down onto a car bonnet. No getting away. The incredible thing about Superman is not only that he didn't make her fly, but that, in real life, he crashed too. A loop was formed between two times and two spaces, transforming these two destinies into an unending story.

I could never have imagined, not even for a second, that the lips I had kissed the day before were going to open and let through that sad fate. I could never have imagined that kiss would be the last, that the saliva would dissolve the last star.

What is more beautiful than a kiss of friendship, than a tender embrace by frightened teenagers – for that's what we were: frightened. You, you jumped; we stayed where we were. And you changed my life forever. That night, my heroes died with you. The infinity of imagination is, potentially, as much a source of real pleasure as of pointless suffering. For me, that is what sums up your invention.

I started a campaign to find out. Fighting and moving ahead with your substance, that is what is so difficult; that is the contradiction. It's a struggle in which we are our own enemy, in which the solution is found in ourselves, in the bullet wound we inflict on ourselves. I went for it, alone in knowing what was guiding me. I didn't spare myself or my troops. We all paid, and you know how great the cost was. And, as in any kind of armed struggle worthy of the name, the time came to do some thinking and arms were downed, transformed.

We then decided to spread this subversion through society, not by confrontation but by accompanying, stimulating. We couldn't make the earth spin backwards, but perhaps we could do that with our perception of the earth. Luckily enough, guides have left a few tracks behind them on the vertiginous wall of consciousness.

*Sfumato*, the infra-thin, and also super-symmetry, have helped me conceptualise the apparent contradictions of this accident, and to understand that movement and energy hold the whole thing together. What is important is not so much the difference between things as the mental space that opens in this in-between area.

*cosa mentale, cosa mentale, cosa mentale, cosa mentale, cosa mentale, cosa mentale, cosa mentale, cosa mentale*

A blurred line is a line that moves.

And then, like them, your substance became detached from its initial function and embodied in a simple power of evocation. Reality was then able to vibrate, deteriorate, and woe to those that weren't ready.

*cosa mentale, cosa mentale, cosa mentale, cosa mentale, cosa mentale, cosa mentale, cosa mentale, cosa mentale*

The door is the only thing that matters, and not the two spaces that it separates, for when one is open, the other is automatically closed. I stay in the door frame. I stop moving, no longer breathe. For me it's all over. I am there and I'm thinking of you, my dear Caroline, nestling deep in my heart.

Take care of my friend. Goodbye, and thank you.

Mathieu Briand

### **LSD**

LSD25 acts on the connections between neurons (synapses) that regulate information in the nervous system and acts simultaneously on several neuro-transmitters. It fixes on the receptors of serotonin, hence the heightened sensitivity to colours, touch and sound. It disrupts the glutamate by activating it, hence the problems of speed and thought. Finally, it stimulates the circuit of dopamine, hence the feeling of euphoria.

LSD induces an altered state of consciousness. Because it is hallucinogenic, the effects of LSD can vary depending on factors such as past experiences, state of mind, personality, and the environment, when it is taken, and the power of the dose. It can be considered ethnogenic, given the recurring accounts of mystical experiences by those who have used it. LSD is a mind-altering drug in the sense that it disrupts the five senses and does not necessarily engender visual hallucinations, but rather illusions: deformation of moving geometrical motifs, colours that are more luminous, coloured trails behind moving objects, misjudgement of distances, etc. It thus engenders sensorial modifications in general.

### **Sfumato**

*Sfumato* means "evanescent," with an idea of being smoked up. It is a technique of painting that is closely associated with Leonardo da Vinci. He described it as "without lines or contours, like smoke, or beyond the focal point." It is a vaporous effect, obtained by superimposing several extremely delicate layers of paint, which gives the subject imprecise contours. It is used to give an impression of depth in Renaissance paintings. This is also described as "atmospheric perspective."

The effect of depth is due to the fact that details and contrasts become softer at a distance. On one side, the smaller size makes it harder to distinguish the elements (see the article on separation); on the other, the absorption of the light by the atmosphere (dust, fog) attenuates differences.

### **Rotoreliefs**

Paris, 1935.

Duchamp thought of his rotoreliefs as toys. They are 12 highly graphic motifs based on spirals, printed on both sides of six strong paper discs. Placed on a turntable, when spun they created the illusion of 3D forms – balls, cones and helixes.

Mathieu Briand (1972) has shown his works in solo exhibitions such as *The Spiral AKA SYS\*11* (Tate Modern, London, 2007), *UBIQ: A Mental Odyssey* (exhibition over one year, in 10 chapters, Galerie Maisonneuve, Paris, 2007 - 2008), *UBIQ: A Mental Odyssey* (DF2 Gallery, Los Angeles, 2007), *Derrière le Monde Flottant* (M.A.C, Lyon, 2004), *Le Monde Flottant* (Palais de Tokyo, Paris, 2003); and in group shows such as *Sensorium: Embodied Experience* (MIT List Visual Arts Center, Boston, 2008), *Dual Realities* (4th Seoul International Media Art Biennale, Seoul, 2006), *Esquiador en el fondo de un pozo* (Jumex Collection, Mexico City, 2006), *La Force de l'Art, Entre les lignes*, (Grand Palais, Paris, 2006), *Singuliers* (Guangdong Museum of Art, China, 2005), *Reactivity* (ICC, Tokyo, 2004), *Our Mutual Friend*, (Bloomberg Space, London, 2003). His latest publication, *UBIQ: A Mental Odyssey* (with Daniel Foucard) was published in September 2008 by Éditions Dis Voir.

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1906 - 2008  
Mathieu Briand

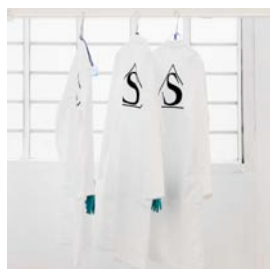
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85 RUE VICTOR HUGO 94200 IVRY-SUR-SEINE

*The deeper we look into living nature, the more we see how wonderful it is. Consciousness is quite simply the Creator's greatest gift to mankind. The fact of having consciousness and therefore the ability to be conscious of our creation – and not merely pass blindly through Paradise. (Albert Hofmann)*



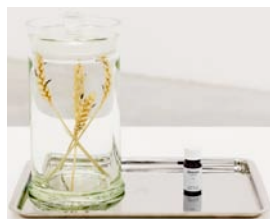
***Cursed Bread on Hand-Truck***, 2009, flour, ergot of rye, vacuum pump, hand-truck ☠  
***My Bakery***, 2009, video, iPod, edition of 1/3 + 1 AP

Protected under a vacuum dome, the *Cursed Bread on Hand-Truck*, contains the ergot of rye that caused epidemics of Saint Anthony's Fire (ergotism) in the Middle Ages. This fungus also caused a spectacular outbreak of poisoning that struck the town of Pont-Saint-Espirit in the department of Gard in 1951. The customers of the Briand bakery (!) include several dead people, inmates of psychiatric hospitals, people suffering from hallucinations and madness, and large numbers of would be suicides. Prepared this time by the artist, this "transgression bread," still as dangerous as it is fascinating, becomes a controlled substance, the production process for which is recorded in the iPod video found just nearby.



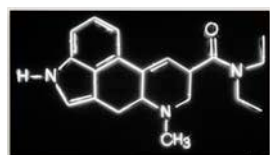
***Special Uniform***, 2009, silkscreened laboratory coat, chemistry gloves in nitrile, UV protection mask

The coats worn in Mathieu Briand's "laboratory of consciousness" are printed with a hybrid sign recalling Superman's famous crystal and the logo of the Sandoz pharmaceuticals company which sold LSD in the 1950s. The Superman symbol, which featured on the first LSD blotters, reactivates a tragic episode from the artist's youth, when a friend's tendency to confuse her dreams with reality led to her tragic end. All experimentation demands self control, tools and appropriate dosage.



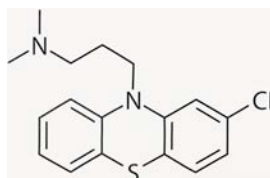
***1938***, 2009, jar, rye, ergot of rye, bottle, liquid, engraved tray ☠

The title of this work, 1938, is the date when Albert Hofmann made his first synthesis of LSD based on a derivative ergot of rye. Locked up in a jar identical to the one used by the famous chemist, the rye contaminated by ergot is placed on a tray engraved with a symbol specially designed by the artist and accompanied by a phial of Delysid, the old name for LSD. The original is restored to its original purpose and nature is reflected in science: we have come full circle...



***Magic Formula***, 2009, neon on metal plate

With disturbing hallucinatory power, the big neon on the central wall reproduces the chemical structure of LSD. It embodies the promise of this "magical substance," this "revealer of the soul," one of the most powerful drugs of all, which offers users extraordinary relaxation, liberation and mystical ecstasy, but also sometimes the agony of a bad trip.



***Antidope***, 2009, sticker, electronic file, edition of 1/3 + 1AP

If the psychedelic trip becomes too risky, one can always count on the antidote to LSD produced by the pharmaceuticals company Sandoz and sagely proposed by Mathieu Briand in the form of a sticker. ViA virtual world or sombre reality: the choice is yours.



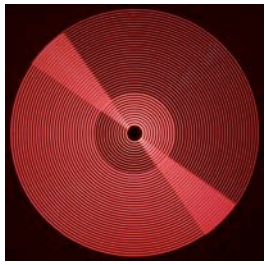
***Magic Notice***, 2009, inkjet print, diasec, edition of 1/3 + 1AP

There is also this *Magic Notice*, which reproduces in XXL format, and with a deliberate blur, the pharmaceutical information that accompanied LSD in the days when the substance was considered a precious medicine and used by psychoanalysts in their work as well for joyous experiments on themselves, before it was banned in 1966.



***Dream Laboratory***, 2009, chemistry laboratory, ergot of rye, ☠

At the centre of the space stands the laboratory of dreams (and nightmares), ready to produce the substance needed to go through the gates of perception (if one wishes to do so). With provocative humour, Mathieu Briand offers a world of possibilities, a look inside creation. Quite simply, he offers us a dream.



**Hypnotic Circles**, 2009, motor, leds, computer monitoring device

Red flashes at the end of a dark corridor announce the *Hypnotic Circles*. Placed in the dark and composed of diodes fixed on rotating propellers, the installation immerses us in a world of spectral sensations, in which dream and reality mix in uncontrolled doses. This "hallucinatory target" not only revisits Marcel Duchamp's famous bicycle wheel readymade and his rotoreliefs in a trippy "acid" version, but also refers to a much older story, that of Plato's cave and its illusory shadows. Truth that eludes the gaze.



**Holy Stability**, 2009, scales, weights, "The Complete Works of Marcel Duchamp," Deland Greenidge Publishers, "The Holy Bible: Old Testament" by David Hammons no. 23

What is the difference between the complete writings of Marcel Duchamp and a readymade by David Hammons, a replica of the same book presented in the form of a bible? That is precisely what Mathieu Briand set out to quantify when he invented this surprising system of measurements. He also reactivates the Duchampian concept of the "infra-thin" which defines the extreme limits of things, a "fragile, ultimate threshold which separates reality from its total disappearance." It is precisely this in-between state that is important, this difference that cannot be perceived, and must instead be imagined.



**400 Apprentices in the Sun**, 2009, print on blotter, liquid

This appropriation of a drawing by Marcel Duchamp reproduces the image of the apprentice cyclist in 400 little icons (each one symbolising a dose of LSD) in which the figure becomes a "psychedelic initiate" in search of knowledge and spiritual maturity. What we have here is an allusion to the famous hallucinatory bicycle trip that Albert Hofmann went on after testing LSD on himself. The image, through which we can see its underside, is in fact printed on a popular blotter representing this legendary story. Between the two sides of the sheet, the artist probes the "infra-thin."



**Fitcaohcysp mures**, 2009, glass, liquid, edition of 3 + 1AP

This appropriation of Marcel Duchamp's famous *readymade*, *Air de Paris*, paradoxically restores the pharmaceutical phial to its initial function as a recipient for medicine. Yet, according to the text on the back, which can be read through the ball of glass, what it contains is not a serum made to cure infections but one that inflames and excites the senses.



**The Bicycle of the Day**, 2009, bicycle, stool, rotoreliefs

This object from the world of dreams is neither a bicycle wheel, Marcel Duchamp's first readymade, nor one of his rotoreliefs (discs with spiral motifs that seem to be 3D forms when they rotate), nor is it the bicycle ridden by Albert Hofmann on his legendary journey (the artist managed to track down an identical model). This hybrid object linking all these stories propels us into the limitless imagination of its creator. "Pass through the doors of perception, transform your senses, open your mind."



**Mountain Road**, 2009, readymade, liquid, edition of 1/2

The 25 frames placed on the ground compose a series of images, each one in the form of a pre-cut square. These surprising psychedelic puzzles virtually reconstitute a well-known blotter, the one representing Albert Hofmann on his bike. Each image, which looks like a colourful abstraction, is in fact a ticket for a journey out of the ordinary.



**Rock'n'Roll Virgins**, 2009, print on paper mounted on plywood, latex

The theory of supersymmetry in particle physics, which fascinates Mathieu Briand, unifies matter, energy and space-time. Each existing thing has a reflection. In keeping with this rule of equivalence, the artist has brought together two representations of the *Virgin of the Rocks* by Leonardo da Vinci. Never exhibited side by side before, these famous works take on a new meaning because of the context imposed on them (this decision made by the artist is part of the principle of the readymade). Thus it is not what unites but what differentiates these two works that marks their importance and conceals their mystery. Invented by Leonardo da Vinci, the revolutionary technique of *sfumato* blurs contours in a mystical fog. Once again, it's all about what happens on the frontier.



**Nosivision**, 2009, video installation, Brion Vega TV, iPod Nano, edition of 1/3 + 1AP

This video, an "imagined document," brings together extracts from various archives. It relates the fascination with psychotropes that lies behind the effervescence of several countercultures, such as the Beat Generation, the hippies, rock and techno. Unifying arbitrarily chosen images, the work offers us a metaphor of its founding principle: the search for mental tools that will make it possible to perceive the links between different things (such as the idea of the infra-thin, of supersymmetry, LSD) and the quest for the mastery of consciousness. Art is a *cosa mentale* (a thing of the mind) *par excellence*, and the concept invented by Leonardo da Vinci and reactivated by Marcel Duchamp is alive and kicking!





**MATHIEU BRIAND, *Dream Laboratory*, 2009,** ☠  
chemistry laboratory, ergot of rye  
140 x 156 x 70 cm (L x H x W)



**MATHIEU BRIAND, *Cursed Bread on Hand-Truck*, 2009, ☠**  
flour, ergot of rye, vacuum pump, hand-truck  
72 x 81,5 x 47 cm (L x H x W)



**MATHIEU BRIAND, *My Bakery*, 2009**

video, iPod

12 x 1,5 x 7 cm (L x H x W)


edition 1/3 + 1 AP

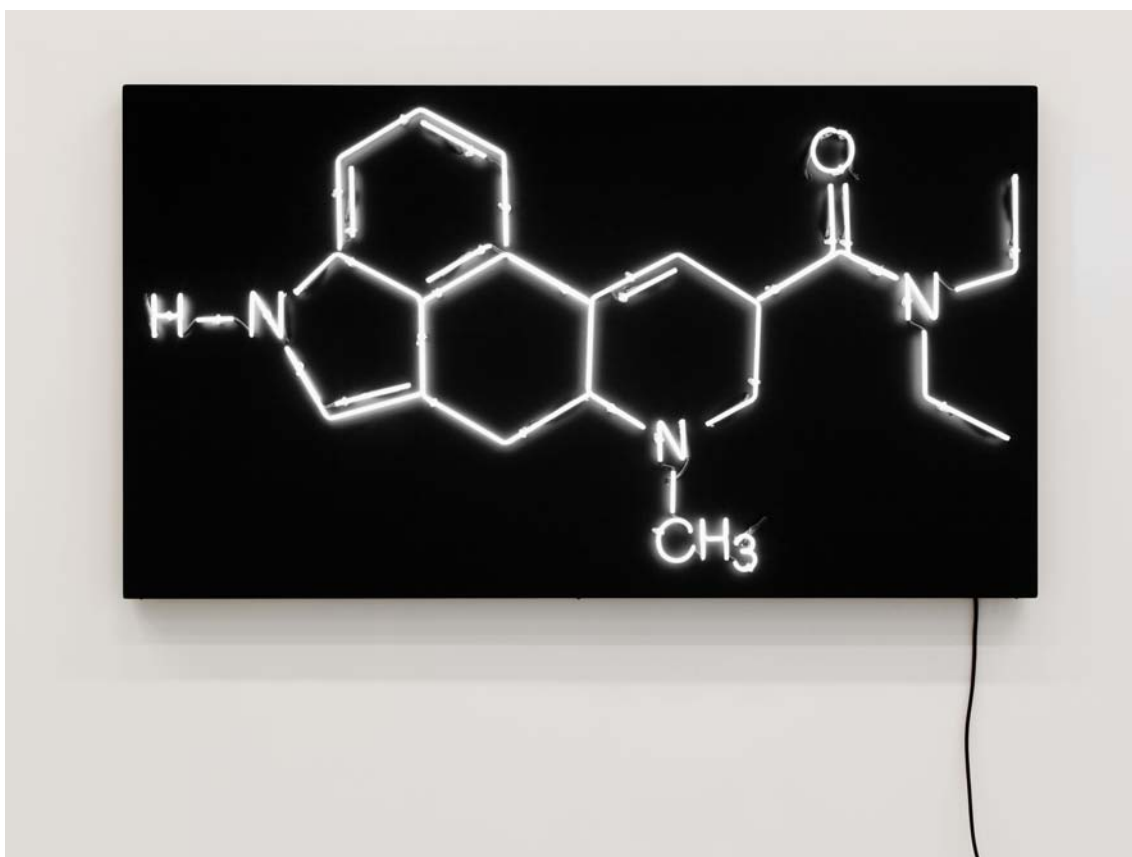




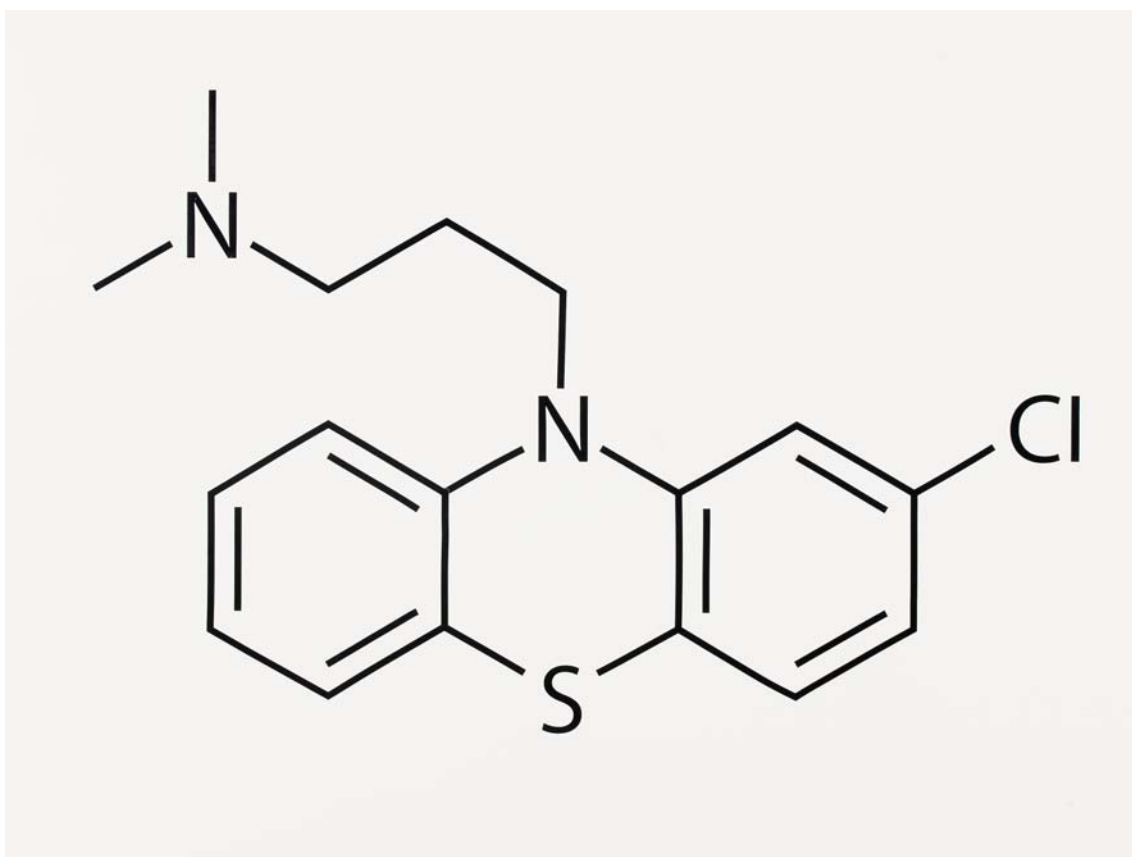
**MATHIEU BRIAND, *Special Uniforme*, 2009**  
silkscreened laboratory coat, chemistry gloves in nitrile, UV protection mask  
size M



**MATHIEU BRIAND, 1938**, 2009,   
jar, rye, ergot of rye, bottle, liquid, engraved tray  
30 x 22 x 21 cm (L x H x W)



**MATHIEU BRIAND** *Magic Formula*, 2009  
neon on metal plate  
186 x 105,5 x 7 cm (L x H x W)



**MATHIEU BRIAND, *Antidope*, 2009**

sticker, electronic file  
173 x 113 cm (L x H x P)  
edition 1/3 + 1AP

## Delysid (LSD 25)

Tartrate de diéthylamide de l'acide lysergique.

Dragées à 25 µg.

Ampoules à 1 cc = 100 µg par voie orale.

Les solutions en ampoules peuvent aussi être administrées par voie S.C. ou I.V. L'effet est le même que par voie orale, avec un temps de latence légèrement diminué.

### Propriétés

A très petites doses (0,5 à 2 µg par kilo de poids), le Delysid trouble passagèrement les affects, produisant des hallucinations, des phénomènes de dépersonnalisation, une prise de conscience d'événements refoulés et des symptômes neuro-végétatifs légers. L'effet commence 30 à 90 minutes après la prise. Cet état dure généralement 5 à 12 heures, mais on peut observer la persistance de certains effets comme le trouble des affects pendant quelques jours.

### Mode d'emploi

Pour la prise par voie orale, diluer le contenu de l'ampoule de Delysid dans de l'eau distillée à 1% d'acide tartrique ou dans de l'eau plate sans chlore.

La solution en ampoule provoque une résorption sensiblement plus rapide et plus sûre que les dragées.

Les ampoules non ouvertes, tenues à l'abri de la lumière et au frais n'ont pas de date limite d'utilisation des ampoules cassées ou des solutions déjà diluées gardent leurs propriétés 1 à 2 jours dans des réfrigérateurs.

### Indication, posologie

a) Pour la détente psychique en thérapie psychanalytique, en particulier dans les névroses d'angoisse ou obsessionnelles: Dose initiale : 25 µg (1/4 ampoule ou 1 dragée; suivant les besoins, augmenter la dose de 25 µg à chaque fois jusqu'à obtention de la dose active qui se situe en moyennes selon les patients, entre 50 et 200 µg. Les traitements au Delysid sont à renouveler toutes les semaines environ.

b) Recherches expérimentales sur nature des psychoses: Le Delysid permet au médecin qui se livre à une auto-expérimentation d'entrevoir le monde des idées de la maladie mentale et donc d'étudier la pathogénèse par des psychoses-types, de courte durée chez le sujet normal.

Pour des gens au psychisme sain, généralement une dose de 25 à 75 µg suffit (en moyennes, 1 µg par kilo de poids) Certains psychotiques ou alcooliques chroniques ne réagissent qu'à des doses supérieures (2 à 4 µg par kilo de poids).

### Précaution d'emploi

Des états psychiques anormaux peuvent être aggravés par le Delysid. Il ne faut donc utiliser ce médicament qu'avec une vigilance particulière chez des sujets prédisposés à la psychose ou à une tendance suicidaire.

La labilité psychique induite par le Delysid et la tendance aux actes impulsifs peuvent perdurer quelques jours dans des cas exceptionnels.

C'est pourquoi à chaque fois que l'on administrera du Delysid, on observera une surveillance médicale stricte et sans relâche pendant toute la durée du traitement.

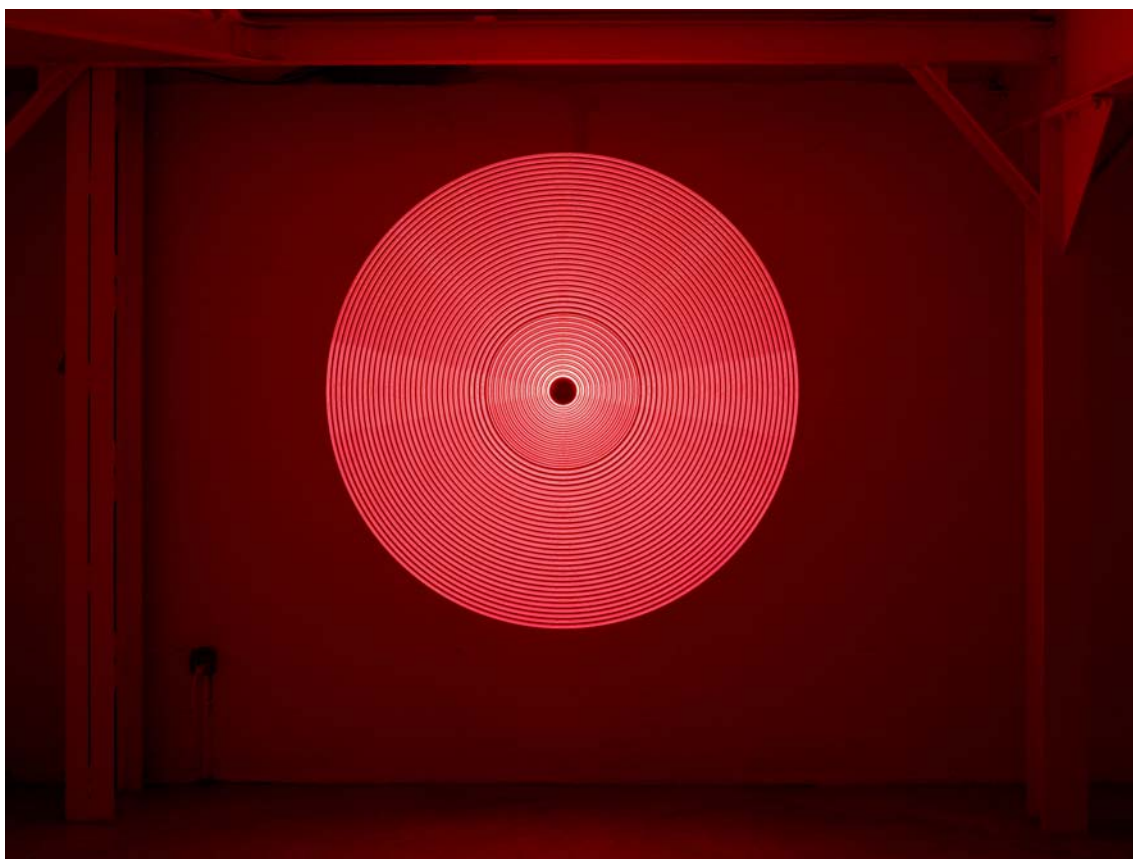
### Antidote

En injectant 50 mg de Chlorpromazine en I.M., on écartera rapidement les états d'ivresse induits par le Delysid.

Littérature à disposition sur demande.

Sandoz A.G. BASEL (Suisse)





**MATHIEU BRIAND** *Hypnotic Circles*, 2009  
motor, leds, computer monitoring device  
150 cm Ø



**MATHIEU BRIAND, *Holy Stability*, 2009**

scales, weights, "The Complete Works of Marcel Duchamp," Deland Greenidge Publishers, "The Holy Bible: Old Testament" by David Hammons no. 23,  
58,5 x 25 x 31 cm (L x H x W)



**MATHIEU BRIAND, *400 Apprentices in the Sun*, 2009**

print on blotter, liquid  
31 x 38,5 cm (L x H)



**MATHIEU BRIAND, *Fitcaohcysp mures*, 2009**

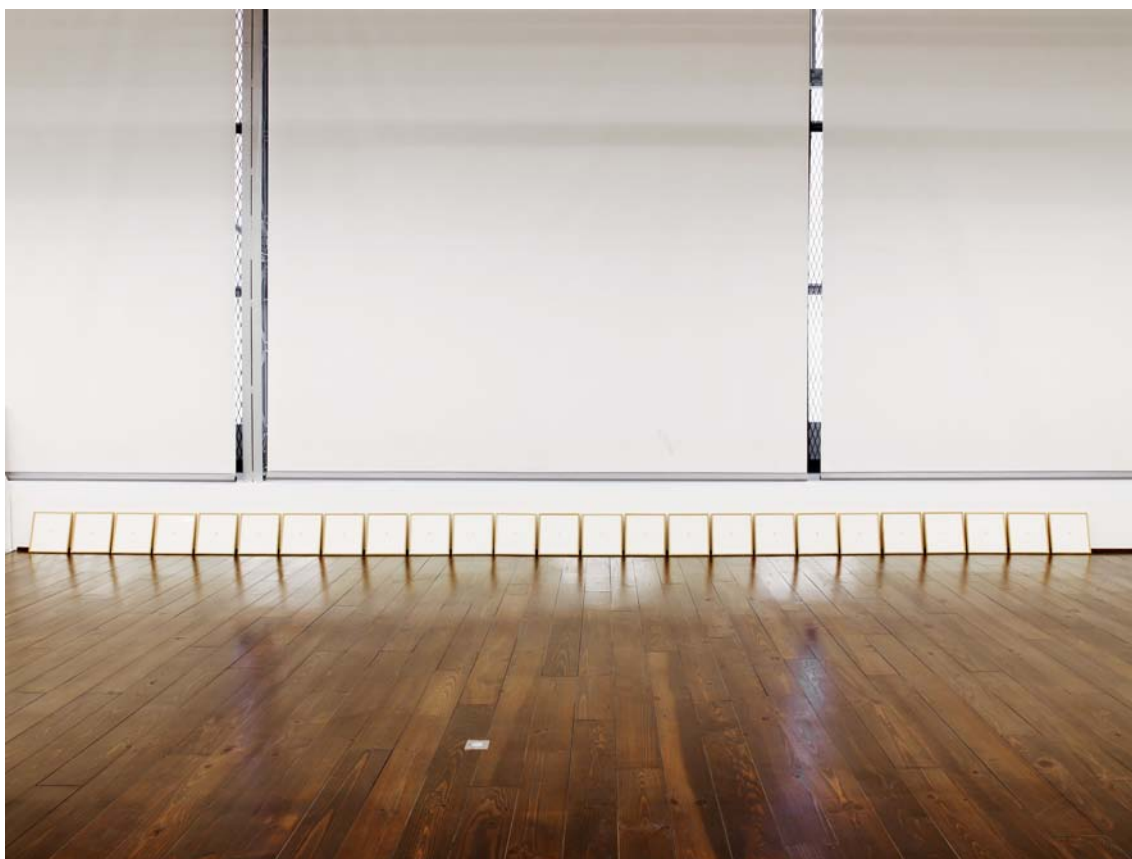
glass, liquid  
9 cm Ø, 20 cm H  
edition 1/3 + 1AP



**MATHIEU BRIAND, *The Bicycle of the Day*, 2009**

bicycle, stool, rotoreliefs  
162 x 137 x 40 cm (L x H x W)





**MATHIEU BRIAND, *Route de montagne*, 2009**  
readymade, liquid  
series of 25 images, each image 28 x 28 cm  
edition 1/2



**MATHIEU BRIAND, *Rock'n'Roll Virgins*, 2009**  
print on paper mounted on plywood, latex  
each panel 81 x 130 cm (L x H)



**MATHIEU BRIAND, *Nosivision*, 2009**  
video installation, TV Brion vega, iPod Nano  
27,5 x 26 x 41,5 cm (L x H x W)  
edition 1/3 +1AP



**MATHIEU BRIAND. *The Little Rock'n'Roll Virgins*, 2009**

ready-made, page 104 and 105

50,8 x 43,3 cm with frame (L x H)

## MATHIEU BRIAND

Born in 1972.

Lives and works in Paris.

### SOLO SHOWS

- 2007 *The Spiral AKA SYS\*11*, 14 hours concert, Mai 26, 2007, *UBS Openings: the Long Week-End*, a four-day festival of Live Events, Turbine Hall, Tate Modern, United Kingdom of Great Britain
- 2007-8 *UBIQ : A Mental Odyssey*, exhibition in 10 chapters, Maisonneuve gallery, Paris, France  
*UBIQ : A Mental Odyssey-Landing on the valley of the Alps another interpretation*, Martos gallery, New York, USA  
*UBIQ : un Monde Flottant*, Fondation Claude Verdan, Lausanne, Sweden  
*UBIQ : A Mental Odyssey*, DF2 Gallery, Los Angeles, USA  
*UBIQ : A Mental Odyssey, CHAPTER VI*, Art Unlimited, Art 38 Basel, Galerie Maisonneuve, Sweden
- 2006 *UBIQ : A Mental Odyssey - Red Cat Theater*, Los Angeles, USA
- 2004 *Derrière le Monde Flottant*, M.A.C, Lyon, France
- 2003 *Le Monde Flottant*, Palais de Tokyo, Paris, France
- 2001 *SYS\*017.ReE.06/PiG-EqN\5\*8*, Ateliers d'artistes de la ville de Marseille, France
- 1999 *SYS\*07.ReE\*02/DeN ThE\*01*, Musée Fesch, Ajaccio, France  
*SYS\*06.RefN\*02/Gre\*02\Ros-3*, ARCO-project room-gal. Roger Pailhas, Madrid, Spain
- 1998 *CYC.01/M-02/SYS.E/R-23*, Roger Pailhas gallery, Paris, France
- 1997 *L.E.P.3, Brèves rencontres*, Caisse des Dépôts et Consignations, Paris, France

### GROUP SHOWS

- 2008 *Les mondes disparus*, Centre d'art Bastille, Grenoble, France  
*Maternités cosmiques*, TEA, Santa Cruz de Tenerife, Spain  
*In Memoriam Albert Hofman*, Museo Laberinto de Artes y Ciencias, San Luis Potosi, Mexico
- 2007 FIAC, Cour carrée du Louvre, Paris, France  
*Three Degrees, with Bill Albertini and Curtis Mitchell*, Martos Gallery, New York, USA  
*La Tentation de l'espace*, Espace Louis Vuitton, Paris, France  
*Sensorium: Embodied Experience*, MIT List Visual Arts Center, Boston, Boston, USA
- 2006 Roger Pailhas, *l'art d'une vie*, MAC, Marseille, France  
*Dual Realities*, 4th Seoul International Media Art Biennale, Seoul, South Korea  
*Esquiador en el fondo de un pozo*, Jumex collection, Mexico City, Mexico  
*La Force de l'Art, Entre les lignes*, Grand Palais, Paris, France
- 2005 *Singuliers*, Guangdong Museum of Art, China  
*Emergency Biennale*, Chechnya, Palais Tokyo, Paris, France
- 2004 *Reactivity*, ICC, Tokyo, Japan  
*Digiscape*, Seoul, South Korea  
*Digital Sublime*, Moca Tapei, Taiwan
- 2003 *Microwavee*, Exhibition Hall, Hong Kong City, China  
*Artists in Town*, Maktab Anbar, Damas, Syria  
*Darat Al Funun*, Amman, Jordan  
*Our mutual friend*, Bloomberg Space, London, United Kingdom of Great Britain  
*10 New York Digital Saloon*, New York, USA  
*Uneasyspace*, SiteSantafe, Santafe, USA
- 2002 *Sonic-Process*, Macba, Barcelona, Spain  
Centre Georges Pompidou, Paris, France
- 2001 *Egofugal*, 7 Istanbul Biennial, Istanbul, Turkey



*Connivence*, 6 Biennale, Lyon, France

- 2000 *Vision machine*, Musée des Beaux Arts, Nantes, France  
*Less Aesthetics More Ethics*, 7th International Architecture Exhibition, Venice, Italy  
*Au-delà du spectacle*, Centre Pompidou, Paris, France  
*Let's Entertain*, Walker Art Center-Minneapolis, M.A.C Miami, USA, Kunstmuseum Wolfsburg, Germany  
*SAB 2000*, Collège de France, Paris, France  
*Version 2000*, Centre pour l'image contemporaine, Genève, Sweden  
Big, 1 Biennale, Turin, Italy  
1998 *Les jambes de Grand-mère*, Arca, Marseille, France  
1996 *Collections, Dons et Dépôts*, MAC, Marseille, France

## PERFORMANCES

- 2007 *Did you ever want to be someone else?* en collaboration avec Prue Lang, Turbine Hall - Tate Modern, London, GB  
2006 *La Fleur de peau*, Prue Lang et Mathieu Briand, Transart06, Franzensfeste Fortezza, Italy  
Performance en collaboration avec Prue Lang, Red Cat Theater, Los Angeles, USA  
2005 *La Fleur de peau*, Prue Lang et Mathieu Briand, Temps d'Images, La Ferme du Buisson, Paris, France  
2000 *Accés(s)*, Musée des Beaux-Arts de Pau, France  
1998 FREE, October 23, MAC, Marseille, France  
1997 *L.E.P 3*, gallery Caisse des dépôts et Consignations /Péniche 6-6, Paris, France, Art Dealer 2, Friche Belle de Mai, Marseille, France  
1995 *APP\*01.MiE ReU/CyEHoS LiS, Mise en réseau*, CyberC.A.F.E Hors Limites, Marseille, France

## AWARDS

- 2000 7th Istanbul Biennial, Istanbul, Turkey

## PERMANENT INSTALLATIONS

- 2005 *Eternal Garden*, Back to Zhong Guo - Fools Move Mountains, Nanling-China,  
2004 *SYS\*017.ReR\*06/PiG-EqN\15\*25*, 21st Century Contemporary Art Museum, Kanasawa, Japan

## PUBLICATIONS

- 2008 *Ubiqu: A Mental Odyssey*, ed. Dis Voir, texts: Mathieu Briand, Daniel Foucard  
2004 *Mathieu Briand, D'ère Le Monde Flottant* Ed. Paris Musée, texts: Thierry Raspail, Marc Sanchez, Isabelle Bertolotti, Isabelle Caparros & Fabienne Vernet, Michel Blancsubet, Marc-Alain Ouaknin, Anaïd Demir, Philippe Vergne, Yuko Hasegawa, Frédéric Bonnet, Meruro Washida, interview of Kunio Okawara by Masakatsu Ogata  
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## A NEW SPACE FOR CONTEMPORARY ART IN PARIS

### ANNE+: DISTINGUISHING FEATURES

ANNE+ was willed into being by two collectors of contemporary art with a long-standing passion for artistic creativity. ANNE+ has made them actors of their own desire for art. The desire to closely witness the questions in which the artwork is gestated, and not simply content themselves with watching its completion, led them to create a structure for developing and producing projects.

From the outset, this structure, known by a first name, has established an engaged rather than a distanced relation to art. And the added plus sign indicates that the approach is resolutely collective. ANNE+ is a structure set up to host creative energies, determined to place sharing and exchange with artists at the heart of its creative dynamic.

Anne Lahiani, the director of this space functioning as a gallery, explains: "What I wanted to do was open a place where both artists and visitors feel free, an open, ample, generous space whose priorities are not commercial. I see my engagement as being about mediation and helping production and dissemination.

### THE ART "WORLD": CENTRE AND PERIPHERY

ANNE+ has taken up residence on the edge of Paris, slightly to one side, with the conscious intention of experiencing the adventure of art without being overexposed. On one side, Paris and its galleries, on the other, a vast field of operations, an urban zone that is in a state of constant renewal, from which ANNE+ derives its model and its singularity.

Anne Lahiani comes from the world of scientific laboratories, and her experience in this field has had an impact on her artistic engagement. Her approach to art is based on the principles of research, interdisciplinary dialogue and experimentation.

### A MULTIFACETED SPACE

Housed in a rehabilitated factory building, ANNE+ comprises an exhibition space set over two levels, a residence and a workshop. In all, 1,000 square metres allow it to play its chosen role not only of displaying art but also of serving as an artistic forum, a creative hub.

Making this space a living entity means bringing together different worlds, organising meetings, discussions and performances, hosting other disciplines, inviting creators and collectors but also those who do not collect – in other words, it means reversing the order: starting with art rather than culminating with art. Experiencing art as a point of encounter, and not as a conclusion.



## OCTOBER 2007 - OCTOBER 2008: A MULTIFARIOUS YEAR

### THE INAUGURAL EXHIBITION

DIRECT FROM THE PIPE  
ANDREI MOLODKIN  
21 October 2007 - 8 March 2008

It was with artist Andrei Molodkin, and thanks to his conviction and determination, that the decision was taken to open the space at FIAC 2007. It was a symbolically resonant baptism, given the two sculptures representing Christ on the cross, one irrigated with blood, the other with oil. The masterly presentation of a tight selection of pieces opened an uncompromising season. This initial exhibition made the connection between the vision of one artist and the answers supplied by ANNE+ on the theme of blood, which is surely *the* great arena of biology.

### GUEST CURATORS

Appropriating a space, feeling its existence, giving it a living force, implies letting it develop in differing ways. This year of existence made it possible to test the capacities of the space from several different viewpoints. Again, this evokes the idea of research. This year has been marked by collaborations with two independent curators, Manuel Cirauqui and Ami Barak, who were given a free hand to conceive group shows in the space.

A LISTENING ROOM  
curator : Manuel Cirauqui  
21 May-13 July 2008

IÑIGO CABO, MATTHIEU CLAINCHARD, TAL HADAD, FRANCK LEBOVICI, BETTINA SAMSON, VITTORIO SANTORO, ERIC STEPHANY

Here it was the sculptural quality of sound that was explored, as raw material and object of mediation. Seven artists responded to these qualities, giving them material form and distorting them at the request of a young curator. Among the projects was a piece by poet and philosopher Franck Lebovici. The desire to open up the artistic field to other disciplines was acted out in this second exhibition.

FOREVER YOUNG  
Curator : Ami Barak  
16 October -13 December 2008

KEREN BENBENISTY, NICOLAS BOULARD, BETH CAMPBELL, LIU CHUANG, AURELIE DUBOIS, CHOUROUK HRIECH, CIPRIAN MURESAN, VLADIMIR NIKOLIC, ANA PRVACKI, CLEMENT RODZIELSKI, SYLVAIN ROUSSEAU, STEPHANE VIGNY

"We may conceive of humanity as engaged in internecine conflict between youth and age. Youth is not defined by years, but by a creative impulse to make something. The aged are those who, before all things, desire not to make a mistake." (Alfred N. Whitehead)

For this exhibition, Ami Barak, formerly director of the FRAC Languedoc-Roussillon and director for art for the city of Paris, artistic director of Nuit Blanche in 2003 and 2004 and co-curator of ArtFocus 2008, in Jerusalem, has chosen to present a new generation of artists, using their approaches as the active principle of the exhibition. This show clearly affirms the role of supporting and presenting emerging visions which is one of the priorities of ANNE+.