

OFF-SITE CENTRE POMPIDOU

centrepompidou.fr

> Listening and discussion session

dedicated to the work of Lars Fredrikson as part of the monthly program « Vidéo et après » organized by the service of the Centre Pompidou Nouveaux Médias,

Wednesday, 8th of January, 2020, from 7pm to 9pm in Cinéma 2.

ATELIER EXPÉRIMENTAL - NICE/CLANS

atelier-experimental.org

> EXPÉRIENCE 3

Nice - Espace Rossetti, 21 rue droite
3 openings per week: Wednesday, Friday and Saturday from 2pm to 5pm

Possibility of opening by appointment

+33 (0)6 76 11 43 41

isabelle.sordage@gmail.com

30 novembre - 30 mai 2020

Opening : 30th of November at 2pm

Expérience 3 is a dialogue between the different fields of research that inspire the contemporary trajectories of sound art.

> AERadio <http://aeradio.fr>

From 16 November

The vocation of this radio is to compare and contrast approaches to sound through history and their contemporary continuities; AERadio is an extension from a tangible community (Atelier Expérimental) to a networked community of listeners and artists.

> LARS FREDRIKSON

Clans - Villa les Vallières, av. les Vallières

11th of January – 30th of May 2020

Opening: Saturday, 11th of January at 2pm

The Atelier Expérimental will open the spaces within the Villa les Vallières to the public as part of the listening sessions of the sound installations by Lars Fredrikson.

Saturday from 2pm to 5pm

Le samedi de 14h à 17h

Possibilité d'ouverture sur rendez-vous

+33 (0)6 76 11 43 41

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L'IUT NICE CÔTE D'AZUR

41 boulevard Napoléon III, 06200 Nice

For the duration of the exhibition at the MAMAC, the Institut Universitaire de Technologie de Nice Côte d'Azur will be welcoming visitors to discover the public commissions produced by Lars Fredrikson in the reception hall consisting of two monumental stainless steel sculptures.

Tours on Thursdays, between 2 and 6pm, on presentation of a Museum Pass or entrance ticket, with the exception of Thursdays 26th of December 2019 and 2nd of January 2020

THROUGHOUT THE EXHIBITION, THE WORLD OF LARS WILL BE REENACTED AND EXPLORED IN THE ART SCHOOLS OF THE SOUTH!

> LA VILLA ARSON – NICE

villa-arson.org

Workshops realized by Pascal Broccolichi, professor of sound practices, and Jérôme Mauche, professor of history and idea implementation, with participation of students from the Ecole Nationale Supérieure d'Art.

> LES BEAUX-ARTS DE MARSEILLE - ESADMM

esadmm.fr

Visit and talk by Pierre-Laurent Cassière, teacher of sound practices, for the school's students.

PUBLICATION

Catalogue of the exhibition Lars Fredrikson

Project management : Cristiano Raimondi and

Floriane Spinetta – NMNM

Hélène Guenin and Rébecca François – MAMAC

Introduction: Marie Claude Beaud / Hélène Guenin

Texts: Eleonore Bak, Michaël Doser, Eva Fabbris,

Rébecca François, Jonas Magnusson

Chronology: Léa Dreyer - 27 x 21 cm – 176 p.

Illustrated bilingual edition containing an audio CD of the work 12B1969 produced by ICI éditions.

Mousse publishing / NMNM - Publication : November 2019

Curator of the exhibition

Hélène Guenin, MAMAC director

Rébecca François, MAMAC curator

Cristiano Raimondi, in charge of development and

international projects at NMNM

Scientific committee

Gaël Fredrikson, president of the Lars Fredrikson Estate Association

Léa Dreyer, research associate

Isabelle Sordage, Artist and founder of the Atelier

Expérimental

Ludovic Lignon, Artist and founder of the ICI éditions

For the entire document

Courtesy galerie In situ - fabienne leclerc, Paris / Lars

Fredrikson Estate © Lars Fredrikson Estate



View of the exhibition « Espaces virtuels », Lars Fredrikson, Fondation Maeght, Saint-Paul-de-Vence, 1972

MAMAC, 2nd floor Exhibition presented until March 22, 2020

Place Yves Klein - Nice

Every day except Monday, from 10am to 6pm, in winter

(closed 25th of December, 1st of January)

+33 (0)4 97 13 42 01 - www.mamac-nice.org

Instagram : [mamacnice_officiel](https://www.instagram.com/mamacnice_officiel)

CONCEPTION VILLE DE NICE / J.L. / OCTOBRE 2019



Lars Fredrikson is surrounded by « Structures dynamiques » in his house workshop, Antibes

MAMAC

16 NOVEMBER 2019

> 22 MARCH 2020

1, PLACE KLEIN - NICE

WWW.MAMAC-NICE.FR

LARS
FREDRIKSON



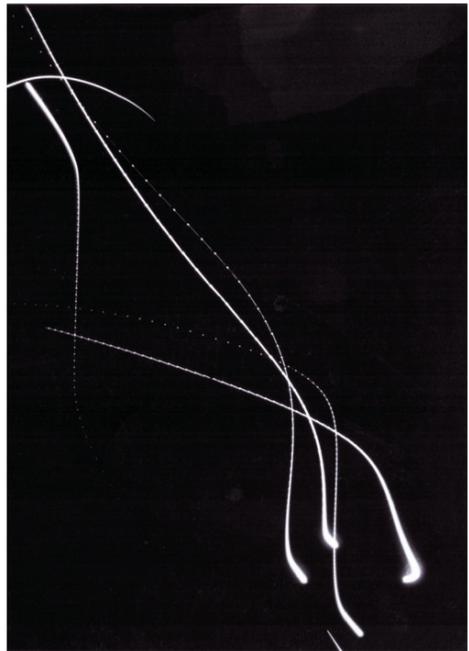
VILLE DE NICE

LARS FREDRIKSON

This retrospective of the artist Lars Fredrikson is the result of a collaboration with the Nouveau Musée National de Monaco. Here, major hitherto unseen works by the artist and pieces borrowed from important public and private collections will be shown together for the first time.

Born in Sweden, Lars Fredrikson settled in the South of France in 1960. Indefatigably curious and skilfully inventive, he created a unique and sensitive universe developed through poetry, plastic experimentation, Far Eastern philosophy and modern technology. His research was rooted in the Zeitgeist: like Nam June Paik, Fredrikson explored very early the plastic potential of television—and electronics generally, while his research into invisible structures and randomness appears strikingly close to the work of John Cage. These practices are connected by a single pursuit: to render flows that are usually invisible—be they energy, telluric, sidereal or interior—perceptible.

The exhibition opens with the cosmic dimension of “kinetic” works and steel 3D sculptures before segueing into collages and drawings by fax through to sound installations, of which Fredrikson was one of the pioneers. The show shines a light on his affinities with the Maeght Foundation, his multiple collaborations with poets and, not least, his involvement with the Villa Arson where he set up the very first sound studio at an art school in France, thereby influencing several generations of sound artists right up until today. In this way, the exhibition unveils the current value of the artist’s research and how it still resonates with contemporary practices.



Télévision (détail), 1969
Silver gelatin print
20,2 x 25,5 cm

ELEMENTARY PARTICLES

In his native Sweden, Lars Fredrikson studied chemistry followed by electronics around the time he became interested in art. He then worked in an army research lab and produced explosive sculptures before finding a job as a radio officer in the merchant navy and later moving to France in 1960.

He acquired a fascination for frequencies, flows and signals just as kinetic art was emerging in the early 1960s. Surrounded by the scientific advances of his time and the dreams of space exploration and drawn to the ideas of movement and space, Lars Fredrikson made his own mechanisms which he used to create unique works based on wave motions. His practice also encompassed magnetic waves in television sets: he designed his own frequency synthesizers to generate visual and sound interferences which surged up from the screen by sonic pulses.

Lars Fredrikson then went on to transfer this experience of tracing and trajectories between two points, interstices between two worlds, in subtle engraving work which started out on silver paper. Painting, as well as watercolor which he explored through his lifetime, were also practices fleshed out by his research into oriental calligraphy and abstraction.



Inox, 1970
Folded, hammered and engraved stainless steel,
96 x 196 x 3 cm, Natalie Seroussi, Paris -
Photo Aurélien Mole

VIRTUAL SPACES

In the early 1970s, when the artist first had contact with the Maeght Foundation in Saint-Paul-de-Vence, Lars Fredrikson shifted his practice towards engraving, publishing and stainless steel, an industrial material that caught the attention of many artists, from Francisco Sobrino to the Baschet Brothers.

Hitherto unseen archives present the results of this intense collaboration. From 1968, Fredrikson participated in the Foundation’s events and exhibitions. Becoming friends with Aimé Maeght, he produced a large body of work in the site’s engraving studios thereby expanding his experience of tracing. At the same time he fostered collaborations with many of his poet friends. In Fredrikson’s work, engraving and publishing exceeded the boundaries of the purely illustrative reproduction of a work, becoming creative disciplines in their own right, in particular through his alternately infra-thin or incisive pieces. These actions played with the front and back of pages or sheets of paper, the reversible dimension that we find in the reflecting effects of stainless steel relief sculpture. Folded, grooved, incised, perforated, hammered, these large sheets of metal act as bas-reliefs containing writing by the artist, composed of lines and dots in the space.

At the juncture of painting, sculpture and installation, these works form a universe in constant evolution. They interact with the surrounding environment (reflection, air, light, movement of the spectator, sound) to create a space between the real and virtual worlds in which the



Sans titre, (détail) 1965
Collage on paper and wood painting, 75 x 122 cm
Photo Aurélien Mole

spectator, at the centre of the installation, is subsumed by it.

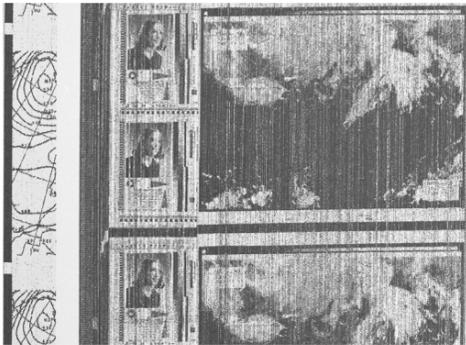
In 1972, Fredrikson presented the fruit of this work at a solo exhibition, Espaces Virtuels, held at the Foundation, which established his work and shone a light on the coherence between the different areas of his research.

INTERFERENCES

Lars Fredrikson’s entire body of work seeks to erase the question of representation and challenge the illusionist power of imagery. When the image persists, which is a rare occurrence, it is undermined, parasitized, developed through a more removed practice and limited color palette. The collages he produced in 1965 convey the multitude of visual information that assaults us to the point of “stopping us from seeing,” he said.

The image returned in the 1970s with the fax and even more intensely in the 1980s. This telecommunication machine which converts document data into electric pulses and then sends them to a recipient would become an automatic draughting machine in the hands of the artist and through his sound studio. The parasitized image loses its illustrative and representative dimension to become abstract in form, translated into wave fields that are imperceptible to the human eye.

His research on interference led him to experimenting with sound, a practice he started in the late 1960s and honed during the 1980s and 1990s. Dismissing any connection with music, Fredrikson attempted to make a large spectrum of frequencies more perceptible by the body as much as the ears. He unveiled sound as a material. As a fan of amateur radio, he went on to develop an impressive sonic arsenal over the years, today housed at the Centre Pompidou, which has its own display at the centre of the show, presenting the experimental, analogical and artisanal nature of the artist’s practice.



Fax, 1975, Drawing recorded on electro sensitive paper laminated on cardboard, 27,5 x 20,5 cm

WORKSHOPS

Experiment with the artistic practices featured in the exhibition and learn new techniques through a series of fascinating individual and collective workshops.

> From 6 years : The MômArt KIDS

Wednesdays from 3 pm to 4.30 pm: 27 November, 18 December, 15 January, 22 January, 29 January, 12 February, 19 February, 11 March, 18 March.

Saturdays from 11 am to 12.30 pm: 16 November, 30 November; 7 December, 14 December, 11 January, 18 January, 25 January, 1 February, 8 February, 22 February, 7 March, 14 March, 21 March.
during the holidays: on 24, 26, 27 December and 25, 26, 27 and 28 February from 3pm to 4.30pm.

> From 12 years : The MômArt TEENS

On 28 December and 29 February from 11 am to 12.30 pm.

Single rate of 8€ per child per session.

EVENTS



Lars Fredrikson in his studio sound, Antibes

> Workshops with Isabelle Sordage, a visual artist who since 1987 has explore the plastic possibilities of sound in her work.

*20 November and 11 December from 2 to 3 pm, 21 December and 15 February from 3.30 to 4.30 pm.
*Individual rate: 6€ (free for children under 13 years old).
On reservation: mediationmamac@ville-nice.fr*

*And on 3 December, as part of the International Day of Persons with Disabilities.

Event carried out in partnership with the Mission Handicap de la Ville de Nice and BMVR.

Reservation with the disability mission of the City of Nice: handicaps@ville-nice.fr

> Sound sessions with Ludovic Lignon, plastic artist and former pupil of Lars Fredrikson. Expand your hearing and remove the filters listening to unusual sounds, the aim of these sessions is to rouse your aural curiosity. From a library of sounds compiled especially for the occasion, composed of historic audio experiments by musicians and poets (from the same period when Lars Fredrikson was developing sound as a plastic art), these sessions deliver moments of pure experimental sound.
Saturday 14 December, Wednesday 15 January and Wednesday 12 February, 3-4.30 pm.

*Individual rate: 6 € (free for children under 13 years old).
No booking required.*

> 13 December, #RemixTaCulture7 pm-midnight. One-off event.

MAMAC and Université Côte d’Azur have invited students to imagine original cultural mediation practices inspired by works at the museum during a night-time event that reveals the singular and sensitive regard of a generation. The evening will close with a Crossover concert.

Free entry (subject to availability of seats). No booking required.

> During the month of March, March at the Museums: events organised by students for students in Nice’s museums.

infos on: www.marsauxmusees.fr

WITH OUR PARTNERS

NEW NATIONAL MUSEUM OF MONACO

nmm.mc

> Creation of a briefcase for public with disabilities. A presentation will be held at MAMAC on 3 December, 2019, as part of the International Day of Persons with Disabilities.

> Workshops on contemporary writing and new technologies in March: 4 high school classes are invited to participate in visits to the MAMAC exhibition, then to playful initiations during visits / workshops in Villa Paloma Studio, MNM.

LE PRINTEMPS DES ARTS DE MONTE-CARLO

printempsdesarts.mc

Presided over by HRH Princess of Hanover, Printemps des Arts de Monte-Carlo is a classical and contemporary music festival held every year in March and April featuring international artists (orchestras, musicians, dancers, performers).

> Meeting and sound journey / MAMAC

Friday 6th of March at 7^{pm}, Meeting «Space-sound-vision”. Re-discover the work of Lars Fredrikson, talk with Marc Bembekoff, Director of La Galerie, Noisy-le-Sec’s contemporary arts centre, in the MAMAC auditorium, followed by an unique and unexpected “Sonic journey” in the exhibition.

> Sound Show rooms dedicated to the sound installations of Lars Fredrikson during the festival / **Monaco**

Saturday 14 March - Opéra Garnier after the concert around 10.15pm

Thursday 19 March - Musée Océanographique after the concert around 10pm

Thursday 2 April - Opéra Garnier after the concert around 10pm

Saturday 5 April - Opéra Garnier after the concert around 8pm