

Summary

3 Jessica Stockholder at the Frac Normandie in Sotteville-lès-Rouen

5 Artist biography

9 Available pictures for the press

13 About us

14 Practical information

Opening: Friday October 6 at 18:30 in the presence of the artist

Jessica Stockholder has often traveled to make works on site. The title of this exhibition « Nomadic Musings » recognizes the import of travel both in relation to the works Stockholder travels to make, and in relation to the many kinds of materials and objects she uses to make all of her works – materials which are manufactured in myriad places, and travel to her studio. The exhibition brings together four strands of work that in different ways explore how meaning arises at the edges – where materials meet each other and where the work meets its context.

A new work that takes the space of the Frac Normandie in Sotteville-lès-Rouen into account – *The Thing, the Line*, 2023 – consists of a large monochrome mural extending over the two floors of the Frac. This flat shape is in dialogue with a heavy rope and some metal elements inspired by various objects found in Rouen. The work is part of a series of recent pieces entitled « Specific Shapes plus Object ».

A second group of works consists of sculptures made by the artist in her studio. Made from a wide variety of new and used materials; these assemblages in the end transcend the sum of their parts.

Assist: Rider is part of a series of recent sculptures that can't stand on their own. Each *Assist* is strapped to a prop (artworks, furniture, etc.) selected by the artist or curator. Stockholder describes the relationship between these assembled objects as « symbiotic »: a mutually beneficial relationship between two different entities. For this exhibition, the two perforated steel panels that make up the sculpture are associated with a modernist sculpture and a Norman armoire found on site. These elements work together like prostheses, stakes or grafts.

Finally, also included are a group of collages produced during the artist's stay in Kathmandu. These employ telephone cables, fragments of clothing and packaging woven together with a traditional Nepalese paper made from the Daphne Shrub or Lokta Bush.

Press contact: Annabelle Oliveira bonjour@annabelleoliveira.fr T. +33 6 89 62 84 79

Frac Normandie:
3 place des Martyrs-de-la-Résistance 76300 Sotteville-lès-Rouen
T. 02 35 72 27 51 **www.fracnormandierouen.fr**

Director: Vincent Pécoil v.pecoil@fracnormandie.fr
Exhibition manager: Coralie Gelin c.gelin@fracnormandie.fr T. +33 2 35 72 27 51



Jessica Stockholder, *Assist: Rider*, 2019
Collection Frac Normandie

INDUSTRIES (INDIA)
For
NEW
IS 7466
Anand Raj
100
SATISFACTION
GUARANTEED
Customer Care E-

Born in Seattle in 1959. Lives and works in Chicago.

Jessica Stockholder was born in 1959 and is a dual citizen of the United States and Canada. She has been represented by Galerie Nathalie Obadia Paris/Bruxelles since 1995.

Her work has been shown in New York at the Dia Art Foundation, the Whitney Museum of American Arts, the MoMA, as well as the Venice Biennale, the Centre Pompidou in Paris, the CAPC in Bordeaux, the Consortium in Dijon, the Galerie Art & Essai in Rennes and the Musée Picasso in Antibes.

Trained as a painter, she says that she has never stopped painting, but that her paintings have also become sculptures. She paints with her environment, the architectural context and anything else she can get her hands on. In the Sotteville-lès-Rouen exhibition, she used a hosier, ropes, a ceramic fish found at a flea market, a truck mudguard picked up on the quayside, telephone cables, fragments of clothing, as well as new and used materials and objects from her studio.

« Stuff matters » is the title of one of her recent exhibitions at the Centraal Museum in Utrecht (and of the catalog published to mark the occasion). Things/objects are all around us and punctuate our lives. Stockholder's work focuses intensely on the complexity of the relationships between us, the things we make, and the places we keep them, between subjective interiority and the outside world, between landscape and architecture. She is interested in how the lines between are always a little blurred.



Jessica Stockholder, *Assist #3 A Chord,* 2015

2021

«Cut a rug a round square» (commissariat Jessica Stockholder), OGR – Officine Grandi Riparazioni, Turin, Italy

2019

«Stuff Matters», Centraal Museum, Utrecht, The Netherlands
«Save on select landscape & outdoor lighting: Song to mind uncouples», The Contemporary Austin - Laguna Gloria, Austin, USA
«Slip Slidin' Away», Kunstplatz Garben, Kunst im öffentlichen Raum Wien, Vienna, Austria
«Cloud Storage», McDonalds Headquarters, Chicago, USA

2018

«Relational Aesthetics», The Contemporary Austin, Austin, USA
«Play on Surfaces & Surfing», Regenstein Library, University of Chicago, Chicago, USA
«Three Squared on the River Bank», Parcours, Art Basel, Switzerland

2016

«Jessica Stockholder: Works on Paper from the 1980's», Cleopatra's, Brooklyn, USA
«Color Jam Houston», Kavi Gupta Gallery, Houston, USA

2015

«Rose's Inclination», Smart Museum, Chicago, USA
«Palpable Glyphic Rapture», Galerie Nathalie Obadia, Paris, France

2014

«Erstwhile & Notwithstanding», C.Ar.D Contemporary Art & Design, Pianello Val Tidone, Italy
«Like Water If Pond As Lily», UCSF Medical Center, Mission Bay, San Francisco, USA

2013

«Wide Eyes Smeared Here Dear», Art 44 Basel, Switzerland
«Butterfly Legs», commissioned by L'association Calandreta Costa Pravada, Les Abattoirs, Toulouse, France

2012

Fundacion Barrie de la Maza, Vigo, Spain
«Hollow Places Court in Ash-Tree Wood», an exhibition organized by the Frac des Pays de la Loire on the invitation of Estuaire Nantes <> Saint-Nazaire as part of the Voyage à Nantes, France
«Wide Eyes Smeared Here Dear», Musée d'art moderne, Saint-Etienne Métropole, France
«Color Jam», Chicago Loop Alliance, Chicago, USA

2011

«Hollow Places Court in Ash-Tree Wood», Aldrich Contemporary Art Museum, Ridgefield, USA
«Grab grassy this moment your I's», Laumeier Sculpture Park, St. Louis, USA

2010

«Peer Out to See», Palacio de Cristal, Reina Sofia, Madrid, Spain
Barbara Edwards Contemporary, Toronto, Canada
«Prints and Sculpture», Usdan Gallery, Bennington College, Spain
«Air Padded Table Haunches and...», Carreras Mugica, Bilbao, Spain

2009

«Swiss Cheese Field», Senior and Shopmaker Gallery, New York, USA
«Coating», Galerie Nathalie Obadia, Paris, France
«Flooded Chambers Maid», Madison Square Park, New York, USA

2008

«Jessica Stockholder - Lumps Bumps & Windy Figures Too», Galerie Art & Essai, Rennes, France
Statements: «Martin Barre & Jessica Stockholder», Art 39 Basel, Switzerland

2006

«Jessica Stockholder», Hafnarborg, Iceland
«Of Standing Float Roots in Thin Air», PS1 Contemporary Art Center, Long Island City, USA
«Space Between», Galerie Nathalie Obadia, Paris

2005

«Four Gummed-Up Bits of a Crepe Sole Balled Up Together with the Grimy Dirt on the Sidewalk and Stuck Dangling, but Firm, to the Bottom of the Shoe that Hangs on the Toe of the Foot under the Diving Board», Mario Diacono Gallery, Boston, USA
Kunsthallen Brandts Klaedefabrik, Odense, Denmark, career survey exhibition
Blaffer Art Museum, University of Houston, USA, career survey exhibition, curated by Terrie Sultan and Nancy Doll (cat.)

Weatherspoon Art Gallery, USA
«Air Padded Table Haunches», Art Unlimited, Basel, Switzerland
Galleria Civica D'Arte Moderna e Contemporanea di Torino, Turin, Italy
«Rawhide Harangue of Aching Indices As Told By Light», School of the Museum of Fine Arts at Tufts University, Boston, USA
Palazzo Massari Ferrara Gallerie d'arte moderna e contemporanea, Turin, Italy
«Skolem, Choc de blocs & chiffres au vent», Institut des Hautes Etudes Scientifiques, Bures- sur-Yvette, France

2004

«Jessica Stockholder, Kissing the Wall: Works, 1988-2003», Blaffer Gallery, the Art Museum of the University of Houston, traveled to Weatherspoon Art Museum, The University of North Carolina at Greensboro, USA
«Sam Ran Over Sand or Sand Ran Over Sam», Rice University Art Gallery, Houston, USA, in situ installation

2003

«TV Tipped Toe Nail & the Green Salami», CAPC, Musée d'art contemporain de Bordeaux, France
«Jessica Stockholder Prints», Chelsea Art Museum, New York, USA
«On The Spending Money Tenderly», Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany
Palm Springs Desert Museum, Palm Springs, USA
Blaffer Gallery, Houston, USA
University of South Florida Contemporary Art Museum, Tampa, USA
MAK Center for Art and Art History, Los Angeles, USA
«Trespassing: Houses x Artists»; Bellevue Art Museum, Bellevue, USA
Stiftung Wilhelm Lehmbruck Museum, Duisburg, Germany

2002

«Quiet Stops Rattling Thin Air», Baltic Art Center, Visby, Sweden, curated by Lynne Cooke

2000

«Vortex in the Play of Theatre with the Real Passion (for Kay Stockholder)» and installation:
«Pictures at an Exhibition», Kunstmuseum St. Gallen, St. Gallen, Switzerland
«Jessica Stockholder: Photography», Bucknell Art Gallery, Bucknell University, Lewisburg, USA

1999

«First Cousin Once Removed or Cinema of Brushing Skin», The Power Plant, Toronto, Canada
Galerie Rolf Ricke, Cologne, Germany
«With Wanton Heed and Giddy Cunning, Hedging Red and That's Not Funny», Center for Visual Arts, Cardiff, Wales
Openluchtmuseum voor beeldhouwkunst Middelheim, Antwerpen, Belgium

1998

«Turning Paper», Galerie Nathalie Obadia, Paris, France
«Fabian Marcaccio & Jessica Stockholder», Sammlung Goetz, Munich, Germany
«Torque, Jelly Role, and Goose Bump», Musée Picasso d'Antibes, Antibes, France
«Nit Picking Trumpets of Iced Blue Vagueries», Musée des Beaux-Arts de Nantes, France

1997

«Slab of Skinned Water, Cubed Chicken & White Sauce», Kunstnernes Hus, Oslo, Norway
«Jessica Stockholder: 200 Drawings», Otis Gallery of Otis College of Art & Design, Los Angeles, USA
«The Point of Departure», Gallery of Art, Johnson County, USA
«Studio works», Contemporary Fine Arts, Berlin, Germany

1996

«Jessica Stockholder: 200 Drawings», Baxter Gallery, Maine College of Art, Portland, USA

1995

«Your Skin in this Weather Bourne Eye-Threads & Swollen Perfume», Dia Center for the Arts, New York, USA
«Studio Works», Galerie Nathalie Obadia, Paris, France

1994

«studio works & installation: PinkLady», Weatherspoon Art Gallery, The University of North Carolina, Greensboro, USA
«Joan Snyder and Jessica Stockholder», Jay Gorney Modern Art, New York, USA

1993

«Edge of Hothouse Glass», Galerie des Arènes, Carré d'Art, Musée d'Art Contemporain de Nîmes, France

1992

«Sea Floor Movement to Rise of Fire Place Stripping», Kunsthalle Zürich, Switzerland

1991

« Near Weather Wall and Making a Clean Edge II », Witte de With, Rotterdam, The Netherland

1990

« Where it Happened & Studio Works », American Fine Arts, New York, USA

1988

« Indoor lighting for my father », Mercer Union, Toronto, Ontario, Canada
« It's not over til the fat lady sings », Contemporary Art Gallery, Vancouver, Canada

1984

« In-side out », Art Culture Resource Center, Toronto, Canada



Jessica Stockholder, *Assist #3 A Chord,* 2015
Painted metal, ratchet clamp with yellow webbing, variable materials
Variable dimensions
© Jessica Stockholder
Photo credit: John Lusis
Courtesy of the artist; Kavi Gupta Gallery, Chicago; Mitchell-Innes & Nash, New York



Jessica Stockholder, *Kathmandu Residency Paper Wall Work 011*, 2019
Hand-made Nepali lokta paper, found materials
59,7 × 41,4 cm
© Jessica Stockholder
Photo credit: Bertrand Huet/Tutti image
Courtesy of the artist and Galerie Nathalie Obadia Paris/Bruxelles



Jessica Stockholder, *Kathmandu Residency Paper Wall Work 027,* 2019
Hand-made Nepali lokta paper, found materials
52,4 x 33,2 cm
Collection Frac Normandie
© Jessica Stockholder
Photo credit: Bertrand Huet/Tutti image
Courtesy of the artist and Galerie Nathalie Obadia Paris/Bruxelles



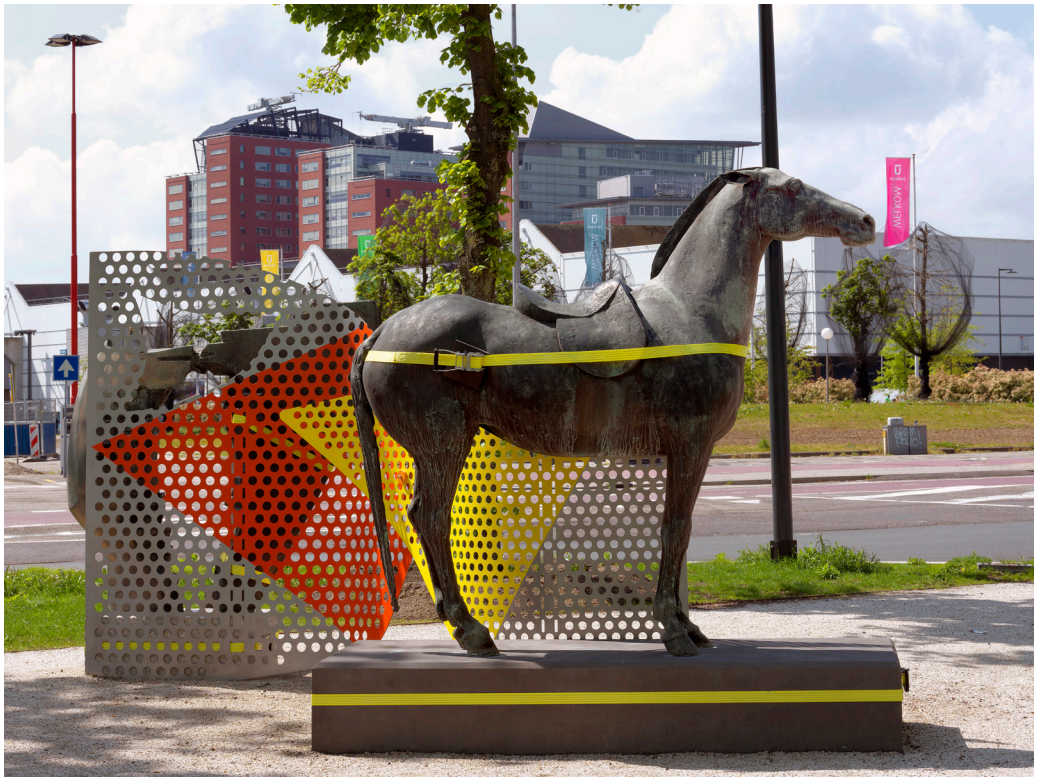
Jessica Stockholder, *Kathmandu Residency Paper Wall Work 03*, 2019
Hand-made Nepali lokta paper, found materials
90 x 51 cm
Collection Frac Normandie
© Jessica Stockholder
Photo credit: Bertrand Huet/Tutti image
Courtesy of the artist and Galerie Nathalie Obadia Paris/Bruxelles

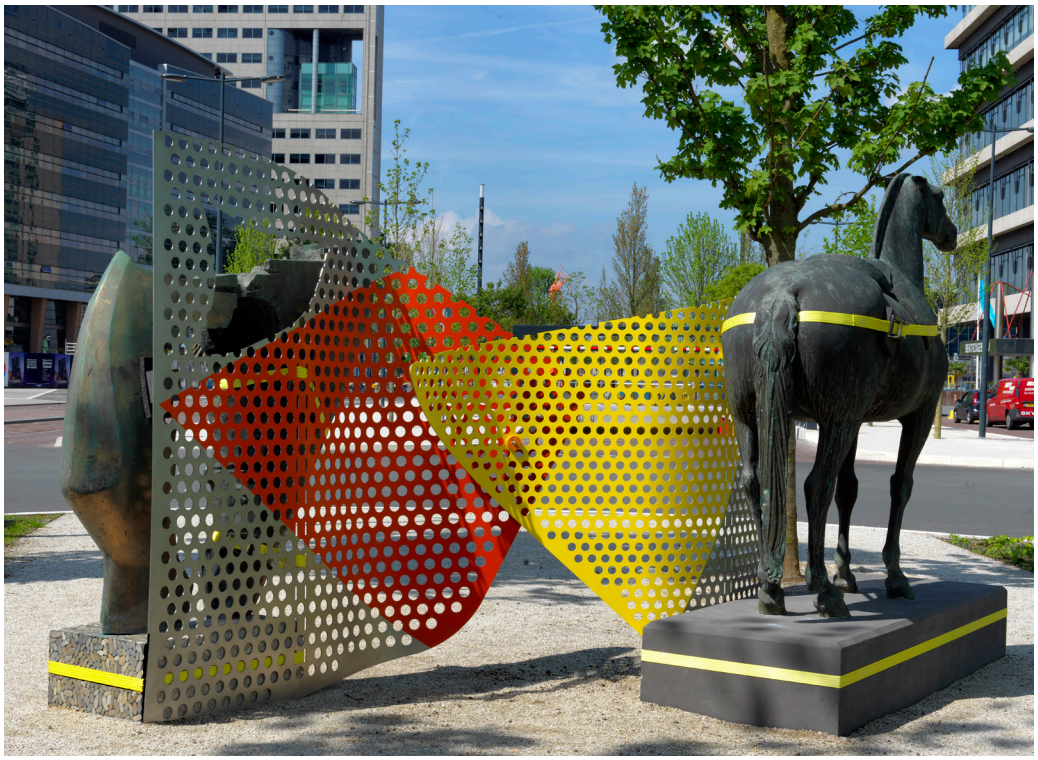


In the background: Jessica Stockholder, *Not the first rodeo: Specific Shape plus Object*, 2021, tree branch, hardware, plasticized cable, copper pliers, variable dimensions
In the foreground: *C2B - see to be: Jessica Stockholder, Specific Shape plus Object*, 2021, casing from a hard drive, hardware, resin, oil paint, bungee cords and wall paint, variable dimensions
© Jessica Stockholder
Photo credit: John Lusis
Courtesy of the artist; Kavi Gupta Gallery, Chicago; Mitchell-Innes & Nash, New York.



Jessica Stockholder, *Assist: Rider*, 2019
Painted steel and aluminum, ratchet straps, variable materials
Variable dimensions
Collection Frac Normandie
© Jessica Stockholder
Photo credit: Gert-Jan Van Rooij
Courtesy of the artist and Galerie Nathalie Obadia Paris/Bruxelles





Jessica Stockholder, *Assist: Rider*, 2019
Painted steel and aluminum, ratchet straps, variable materials
Variable dimensions
Collection Frac Normandie
© Jessica Stockholder
Photo credit: Gert-Jan Van Rooij
Courtesy of the artist and Galerie Nathalie Obadia Paris/Bruxelles

One Frac Normandie, two exhibition spaces

There is now one Frac Normandie, but still two exhibition spaces: one in Sotteville-lès-Rouen, facing the Jardin des Plantes in Rouen, and the other in Caen, in the heart of the city, in the Lorge area.

Since 1998, the Frac in Sotteville has been housed in a 1930s industrial building. Built by architect Pierre Chirol, this building was used to store tramway repair equipment and belonged to Transports Rouennais. The city of Sotteville-lès-Rouen, owner of the building, chose French architect Claude Tautel to convert it into an exhibition space.

The Frac in Caen has been housed in the former Visitation convent since 2018. This exceptional heritage building was built in the 17th century at the request of the sisters of the Visitation Order. Requisitioned by the army in 1792, the convent was transformed into barracks and then became France's first remount depot, where cavalry horses were prepared. Occupied by the military until 1997, the building was completely renovated by French architect Rudy Ricciotti to house the Frac.





Frac missions

Building a collection

The Frac Normandie's main mission is to build up a collection of contemporary art. To this end, each year a technical acquisition committee meets and proposes the purchase of works, which are then validated by the Board. Today, there are over 4,000 works in the collection, created by 1,251 artists. This public collection comprises paintings, drawings, photographs, videos, sculptures, artists' books and installations.
It brings together major, significant and emerging contemporary artists from the international, national and regional art scenes. New acquisitions have been added to the collection every year since 1983.

Disseminating

The works in the collection are disseminated through a dynamic and inventive policy of exhibitions, actions, events, partnerships, loans and deposits throughout the Normandy and beyond.

Raising awareness

Thanks to an original and sustained program of visits, mediation, documentation, workshops, meetings, conferences and symposiums designed by the Frac team for all publics.

The Frac Normandie in figures

1 administrative structure: EPCC
2 sites
1 public collection of more than 4,000 artworks
1 team of 23 people and 1 director

Frac Normandie:
3 place des Martyrs-de-la-résistance
76300 Sotteville-lès-Rouen
in front of the Jardin des Plantes in Rouen
T. +33 2 35 72 27 51 **www.fracnormandie.fr**
Fb Insta Twtr : @fracnormandie

Opening times

Wednesday → Sunday, 14:00 – 18:00

Free admission
The Frac is accessible to all. Documents for all publics are available at the reception desk.

Access

By bike
Cy'clic station n°19: 113 av. des Martyrs-de-la-Résistance at the corner of rue de la Mare-au-Parc

By public transport
F1 line to Jardin des Plantes stop
T4 line to Stade Diochon or Chartreux stops
Metro to Europe stop
More info on reseau-astuce.fr

By car
Follow the «Jardin des plantes de Rouen» sign
Free parking

People with reduced mobility
By bus: prefer the Dufay stop (line F1)
By car: parking spaces are reserved for people with reduced mobility at the Frac entrance.

To book:
j.debeer@fracnormandierouen.fr

Frac Normandie is supported by the Ministère de la Culture / Drac Normandie and the Région Normandie.

