

PRESS RELEASE
**ANIMA EXHIBITION
LAURENT GRASSO**

FROM OCTOBER 14, 2022
TO FEBRUARY 18, 2023

**COLLÈGE DES
BERNARDINS**
20 rue de Poissy, 75005 Paris



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ANIMA EXHIBITION LAURENT GRASSO

FROM OCTOBER 14, 2022 TO FEBRUARY 18, 2023

In the fall of 2022, the Collège des Bernardins is inviting contemporary artist Laurent Grasso to take over the entire building with a series of new creations: paintings, videos, and installations.

The continuation of an intense exchange with certain members of the Collège for several years, this artistic collaboration illustrates the way in which the Collège des Bernardins, the creative process, and the works of Laurent Grasso echo and inspire each other.

This total exhibition is part of the research work of the *Laudato si'* chair initiated by the Collège des Bernardins in 2019 in the footsteps of the work of the philosopher Bruno Latour and directed by the environmental historian Grégory Quenet.

The fruit of this fertile exchange between art and scientific research, Laurent Grasso's artistic approach is also deliberately rooted in places where various narratives and mythologies are concentrated. Thus for this new project the artist is particularly interested in the phenomena of a place with a mysterious and telluric force, the Mont Sainte-Odile, dominating the Plain of Alsace. This pilgrimage site dedicated to Saint Odile, where perpetual adoration has been practiced since the end of the 19th century, is very close to a geoscientific survey point related to the study of the "Critical Zones" as described by philosopher Bruno Latour. But it is also a region traversed by powerful cosmo-telluric currents, which have attracted the interest of geobiologists, in particular the stone fortifications better known as the "Pagan Wall," stretching out over nearly 11 kilometers in the forest that encircles the mountain, which present a kind of archaeological enigma.

As is often the case in his oeuvre, the artist strives to capture the signs inscribed in a persistent and unconscious way in our collective imagination and reconstructs them with a sensory language giving them palpable form for spectators. Hence for this project at the Collège des Bernardins, Laurent Grasso will present his latest film, shot in the vicinity of these fortifications, in which strange events will unfold, notably in the form of fires. "I had the idea, while walking near the wall, to make flames flare up without being able to identify their source, a little like magic flames, suspended and disconnected." (Laurent Grasso)

The Cistercian building of the Collège des Bernardins, established since the Middle Ages on a site that was originally marshy and unstable, but nonetheless possessing great architectural finesse, has also inspired the artist who will present a new series of paintings to complement his *Studies into the Past* series. This time, this vast conceptual project, incorporating elements from his films in paintings executed in the manner of the Renaissance masters, will focus on phenomena (clouds, fires, levitating rocks) in historical architectures. Finally, neon light works and bronze sculptures will complete the installation in the Collège's chapel and nave.

This exhibition will be presented as part of the Festival des Bernardins' OPUS 4 entitled *Terra Mysteriosa*, which will propose a multidisciplinary program – cinema, music and literature – around the theme of "place."



Laurent Grasso,
Studies into the Past
Oil on canvas
Photo Claire Dorn
© Laurent Grasso /
ADAGP, Paris, 2022
Courtesy of the artist
and Perrotin

GENESIS OF THE PROJECT

THE FORCE OF THE SITE

It is in a way the main character of the film presented at the Collège des Bernardins: even if it's never named, the Pagan Wall of the forest of Mont Sainte-Odile is the site that crystallized the expectations of the artist Laurent Grasso in this creative process, undertaken for many months with the historian Grégory Quenet.

Sensitive to the force emanating from certain places and postulating that one day this force could be measured, the artist was inspired by the different histories and mythologies that surround this site with its multiple temporalities to build the concept of his project: "Mount Sainte-Odile meets my interest in places traversed by different flows." (Laurent Grasso)

Eager to discuss the context of their exchanges, and what led them to this atypical invitation, Grasso and Quenet reflected on their approach – artistic and scientific respectively – as well as the content of this unusual project, in a long interview to be published in the exhibition catalog by Gallimard.



Laurent Grasso, *Anima*, film HR (*in progress*)
© Laurent Grasso / ADAGP, Paris, 2022
Courtesy of the artist and Perrotin

DISCUSSION BETWEEN LAURENT GRASSO, CONTEMPORARY ARTIST, & GREGORY QUENET, ENVIRONMENTAL HISTORIAN

Extract from the catalog to be published in November 2022 by Gallimard

Laurent Grasso: In the mechanism we have set up, what is quite fundamental to our exchange is that there is no notion of illustrating a point. I am not here to fuel or illustrate scientific theories, research that you may carry out or that of other researchers, nor is this what you expect. In this respect, this collaboration is quite original. I've always been wary of an art that is too literal, too illustrative, and this also enters in the aesthetics of research. There are many artists who work in this way, and it's true that I have an approach that is more intuitive. My work is quite sensory, but also very informed.

Grégory Quenet: I find that the idea that science is too complex, isn't appealing, and that artists can be used to make it educational and understandable, or desirable, results in things that aren't very interesting, either artistically, or visually. What we're doing here is very different. For the Collège des Bernardins, we are working on the exploration of the Earth, and more precisely on the fact that the Earth has become mysterious again, beneath our feet, in front of us, and no longer distant. And then I pass this on to you. I have no idea what you want to do with it, and you start to ponder it and come up with proposals that we hadn't thought of.

Laurent Grasso: For this new project, there was also the encounter with the site, the Collège des Bernardins, and the visit we did together during which all the restoration work was detailed; the colossal works undertaken right down to the very foundations so that the building was consolidated. During this visit, supervised by Bertrand de Feydeau, a whole imaginary world was summoned. We were told about the life of the first monks who studied there, who slept in the attics, and how the foundations were completely reconstructed. Then there was this reflection around the *Laudato si'* research chair. An inaugural evening was organized during which the presentation of my film *ARTIFICIALIS* was followed by a round table discussion with researchers, including Frédérique Aït-Touati and Bruno Latour. I met the geochemist Jérôme Gaillardet in another context. I went to visit his laboratory at the Institut de Physique du Globe de Paris. He gave me more information on the concept of the Critical Zone. At the end of this visit, a scientific survey point related to the Critical Zone Observatory near Mont Sainte-Odile was mentioned.

Grégory Quenet: The idea of going to Mont Sainte-Odile and making a film was totally unplanned.

Laurent Grasso: It was very interesting for me because I knew Mont Sainte-Odile, having grown up in Alsace. I'd visited it a long time ago. I knew it was a place where different beliefs were superimposed. There is the monastery dedicated to Saint Odile who was born blind and miraculously regained her sight. The question of the gaze, of vision, is rather natural for an artist, and it's a subject I've pursued quite thoroughly, especially during my *Panoptes Project* exhibition, in London, in 2017. It focused on the eye and the way artists consider their own eyes. There are a lot of stories related to this... In the shrine at Mont Saint-Odile, you see the saint and open books with eyes on each page. There is a whole depiction and representation of vision and the eye that I discovered recently in my latest research.

What led me there are also the beliefs that this place crystallizes, around the energy that could emanate from the earth. These are practices linked to geobiology, in particular, by which people try to study a site's energy. Wine growers, various people who are going to build constructions, may employ them in order to organize production, to understand the terrain and special points that they locate according to certain networks. They rely on a very abstract grid. It is a parascientific practice that is not recognized as a science for the moment, but which intrigues me personally. At Mont Sainte-Odile, there would be, for example, cosmo-telluric hearths which deform trees.

...

With my studio, we contacted a geobiologist who gave us a tour of Mont Sainte-Odile, which took as its blueprint the one I had made thirty years earlier. It was a very special moment. We arrived in Strasbourg one morning and drove to the forest next to the monastery. I especially wanted to see a place that interested me, that inspired me, which is called the "Pagan Wall." It's interesting because there is a difficult path below the monastery that suddenly extends into a wall that was built, perhaps, thirteen centuries ago, or even much further in the past depending on the reference source. Compared to the *Laudato si'* research chair, where I was facing scientists, there, all of a sudden, we discovered another way of approaching and tackling a site, this Pagan Wall. For me, of course, such sites are driving forces of fiction. What interests me are the beliefs, the stories that people tell themselves to continue to live. I didn't come to the site to tell myself that all this is completely made up. I'm not questioning the truth, but rather I'm interested in the almost fictional side of what this person was telling us. We had your visit and then the one with a theologian from the Bernardins, Frédéric Louzeau. It was very interesting to project you in these places, with your knowledge, your respective research disciplines. We were able to introduce you to the geobiologist who shared his vision of the world, his way of analyzing a place with you, and he even made you do some experiments!

Grégory Quenet: Two hours from Paris, there is something strange... What struck me, when you arrive at Mont Sainte-Odile, is that in the chapel there is this statue of the saint who holds a book on which two eyes rest. We are in front of a work created by Laurent Grasso in the 19th century, which is to say even before Laurent Grasso. What I mean by this is rediscovering, not by a kind of projection toward a future that is a form of modernity, but by reactivating things that were in some way already there or that could have existed. In the paintings that you create, we never know if they are paintings that could have existed or that you invented, we never know exactly.

Laurent Grasso: You were talking about time, which is indeed a material that I've worked on a lot. As an artist, I've enjoyed considering time as an artistic material, mixing temporalities, and developing projects around the idea of time travel. Playing with the idea that an artist is interested in the past, present and future. There are these objects that are paintings or sculptures that I can make, that cannot really be dated and that amuse

me a lot. This creates a kind of archaeology of the future that disrupts the understanding of where they came from and when they were made, kind of like this Pagan Wall. I enjoy using ancient techniques but representing rather futuristic things. There is a temporal blurring in my work that intrigues me a lot, alongside this interest in time. There is also the question of fire, which arose in a totally intuitive way during the first location scouting trip on Mont Sainte-Odile, since I have this habit of creating phenomena to accompany a site's vibration and create a representation of the invisible. I'd imagined spheres evolving in aboriginal sites for my film *OttO*; in my previous films, I also created a cloud moving in the streets of Paris, a suspended rock, a cloud of pollen in the city of Berlin. In the Mont Sainte-Odile site, I had the idea of flames, of fire, which would come out of the ground, which would emanate from it.

Grégory Quenet: Which were almost already there in *ARTIFICIALIS* with the methane clathrates, these flames which came out of the ice.

Laurent Grasso: Yes, we'd talked about it together and you'd pointed out that our future was going to be composed by our past because, with the melting of the ice, the atmosphere was ultimately going to be transformed by ancient air bubbles that reappeared.

Grégory Quenet: Gas bubbles that are in the bottom of the oceans and that rise due to climate change and the temperature rising.

Laurent Grasso: It creates a kind of loop. There are also all these methane leaks, and I had exaggerated the visual depiction of this phenomenon. On YouTube you can see people entertaining themselves by showing a methane leak on the ice pack by setting it alight with a lighter. We accentuated this with huge flares and special effects. In this new film about Mont Sainte-Odile, fire will be represented in a much more discreet way. We are playing with this idea of creating suspended flames and by accompanying the enclosure created by the Pagan Wall by these flames. We also found images of eternal fires that are very beautiful and, conceptually, the idea of an eternal fire is very strong. A bit like there is eternal ice, there are fires that endure.

ANIMA AT THE THRESHOLD OF ANOTHER WORLD

A man walks alongside a wall, in a forest. His path crosses that of other presences, a fox, but also people who hold instruments, whose meaning remains open. Some trees are encircled by cases that evoke scientific measurements. The camera films the actor from behind, moves away from him, follows the animal, passes along the stones of the wall, turns toward the treetops. In *Anima*, there is a transfer from the human to the non-human, from the vegetal to the animal, from the visible to the invisible. Everything is put on the same level without us being able to really identify where the point of view is located. Bodies move about in an environment which seems bathed in waves, vibrations, where the organic encounters the machine, where what could look like an open-air laboratory nevertheless borders on the strange, like an extra lucid experience.

Laurent Grasso's work considers the space of the film as a mental space. The viewer is faced with a territory at the border between reality and dream, on the edges of an unidentified world. "In my film, we are facing a half-imaginary, half-real territory, a bit like *Mount Analogue*,* on the threshold of a parallel world where heterogeneous elements meet: a pyrophone, a fox." (Laurent Grasso)

Are the silhouettes seen in the film trying to harness magnetic fields, identified under the term "Hartmann lines" in radiesthetic practices? The elements brought together interact according to rules whose coherence escapes us. Grasso's oeuvre creates its own ecosystem. He conceives a world in which a series of organisms come to life, with a certain autonomy. Caught up in the hypnotic motion of the mysterious phenomena that take place, viewers are invited to take hold of this moment of floating where their bearings waver. According to the art historian Arnaud Pierre, "all of the artist's artistic approach aims at reinvesting the work of art with an almost animist power of influence on the spectator, calling into question the agreed division between the archaic and the modern."

The presence of mysterious fires emanating from terrestrial energies, the activation of scientific and parascientific measuring instruments, the switch from direct photography to LIDAR scanner imagery – everything converges to pierce the envelope of the visible and to give body to the invisible. Laurent Grasso thus places himself in the footsteps of Philippe Descola by attempting to reposition the interpretation of the continuities and discontinuities that traverse our Western "naturalist" system.

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*A reference to the allegorical adventure novel *Mount Analogue: A Novel of Symbolically Authentic Non-Euclidean Adventures in Mountain Climbing* by René Daumal.

Laurent Grasso, *Anima*, film HR (in progress) © Laurent Grasso / ADAGP, Paris, 2022, Courtesy of the artist and Perrotin



Leaning towards other ways of seeing the world, which Descola describes as “animistic,” *Anima* stages a disruption of the lines of separation. No longer a Nature projected outside Culture by humans who alone have the privilege of interiority, but a weaving of the world in which the non-humans – a rock, tree, fox, flame – can have the same subjective capacity as a human.

The research of Philippe Descola, who had already been invited by the *Laudato si'* research chair to present his latest work, *Les Formes du Visible*, shows an affinity of thought with the issues raised at the Collège des Bernardins. Laurent Grasso is freely involved in these questions about a new exploration of the Earth, already initiated with his film *ARTIFICIALIS*.

However, this is the opposite of a purely referenced art, Grasso constructs a work of creation in an intuitive manner, imbibing these new philosophical and scientific considerations. Although the film renders this research in a subliminal way, it allows above all visitors to have a sensory and mysterious experience. In *Anima* the spectator is plunged into a space-time similar to that of a dream or an out-of-body experience where times, points of view, and phenomena no longer have a hierarchy. A central character emerges however, embodied by the actor Micha Lescot. Engaged in the project due to his very particular way of moving about in space, he picks up the thread started many years ago with the actress Carole Bouquet for the film *Satellite* (2007).

“The actor’s mode of appearance is very particular. His very presence emits something. It is this radiation that I’ve captured with the camera.”

Laurent Grasso

The film, whose music is composed by Warren Ellis, will be shown in the former vestry of the Collège on an LED screen, an object chosen for its sculptural qualities, formally close to a signal-emitting machine. Marble seats representing Plato’s and Archimedes’ polyhedral will also be installed.





THE EXHIBITION AT THE COLLÈGE DES BERNARDINS

For Laurent Grasso, the exhibition is conceived as a whole, like a film, with chapters. It is a mental and physical architecture that unfolds in space with a permanent oscillation between an invisible and a tangible part. A particularity well rendered by the duo M/M who designed the project's graphic identity.

Responding to the force of places by a new visual proposal, the artist applies the same mechanism of research to the exhibition site as to the filming location: he puts into play and reveals the memory of the site as well as the flows which traverse it.

For this invitation to take over the nave of the Collège des Bernardins, Grasso has imagined a new series of *Studies into the Past* paintings. The Mont Sainte-Odile forest is echoed by the forest of columns of the Collège des Bernardins' Cisterian vault, on which a series of oil paintings on wood are attached by a bronze hanging system. The artist was inspired by 17th century Dutch historical interiors. More precisely, the hanging of funerary hatchments placed on the pillars of churches. In addition, strange phenomena characteristic of his work (clouds, levitating rocks, flames) seem to have passed through the screen to fill the huge, vaulted architectures depicted in the paintings.

These motifs act as projection surfaces and contribute to the construction of a distanced grammar that structures the artist's oeuvre. This *Studies into the Past* series of paintings extends a long-standing work about time and time travel where systems of echoes and of mise en abyme deepen a feeling of floating in front of the work's imaginary archaeology.

"Laurent Grasso's oeuvre articulates a contemporary form of poetics of the threshold: both of the past and the future, of the moving and still image, of the disturbing strangeness and of the classical ideal. It is fully contemporary, because we live constantly on thresholds of indistinction, sometimes claiming to reside on one side or the other. With Laurent Grasso, disquiet is the source of an unmistakable aesthetic pleasure, melancholic and intense."

Donatien Grau

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Laurent Grasso
Studies into the Past
Oil on wood
39.5 x 48.5 cm
Photo Studio
Laurent Grasso
© Laurent Grasso /
ADAGP, Paris, 2022
Courtesy of the artist
and Perrotin



Simulation sketch of the scenography in the nave of the Collège des Bernardins.
© Studio Laurent Grasso

The multiplicity of points of view adopted by the camera in the film finds a counterpart in the multitude of eyes that appear on bronze and neon *Panoptes* branches. They are reminiscent of the representations of Saint Odile who holds her eyes on an open book, in reference to the sight she miraculously regained, but they are more reminiscent of the figure of Saint Lucy, and in particular the depiction of her by the Quattrocento painter Francesco del Cossa, who portrays the saint with a plant-like stem supporting her own eyes. The sculpture is part of Laurent Grasso's research into vision, surveillance, and the power of the object.

Also reproduced in neon, these sculptures incorporate the motif of the omniscient gaze, explored by the artist in recent years from the mythological figure of Argos Panoptes, the shepherd with a hundred eyes, as well as *The Vision of Zechariah*, an 18th century painting by Ambroise Crozat depicting a rock covered in eyes.

These works relate to the idea of the magical object, which becomes "charged" with the power of vision, upon contact with the viewer. This subject also refers to the artist's long-standing interest in surveillance systems such as the panopticon (*Visibility is a Trap*, neon, 2012), as well as in astrological observation systems (*Specola Vaticana*, photograph, 2014; *Uraniborg*, film, 2012), and entoptic vision (*Vertigo*, film, 2007). Questioning the meaning of vision, the artist puts into perspective ancient beliefs about the eye as a source of light, but also surrealist approaches to vision as spirituality.

"The eye as a device of representation is a deeply artistic and intellectual question. It is the question of representation and not that of the message."

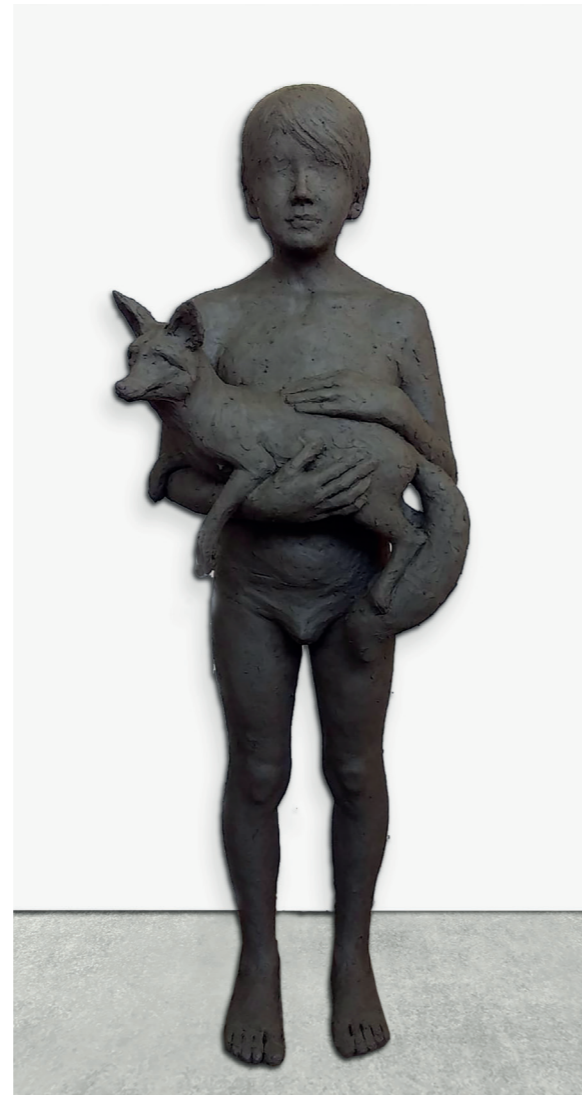
Grégory Quenet

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Finally, two other sculptures echo the concerns raised by the film *Anima*.

The Owl of Minerva is a luminous sculpture in onyx that evokes the simplified silhouette of the owl of Minerva. It is part of a series initiated for a commission at the Institut de France in Paris in which historical symbols are reinvested. Like Constantine's colossus, the monumental size of the sculpture brings about a displacement of scale amplifying the authority of the owl as an animist figure.

The sculpture *Untitled* depicts a young boy holding a fox in his arms. Directly inspired by the appearance of the same animal in *Anima*, this work is part of a series that explores the child's connection to the sacred. Like a messenger or an oracle, the young boy seems to have access to something unique or to hold the key to knowledge. Referring, among other things, like other works in this series, to the motif of the *Salvator Mundi*, often represented in the guise of the Christ child holding a globe in his hands, this idealized figure of the child seems to address the visitor and to raise questions. *Anima*: what is this breath that the artist seeks to speak to us about?



Laurent Grasso
Untitled, 2022 (in progress)
Bronze (modelled in clay)
Photo Studio Laurent Grasso
© Laurent Grasso /
ADAGP, Paris, 2022
Courtesy of the artist
and Perrotin

The Owl of Minerva, 2018
Onyx, LED, transformer
120 x 106 x 24.6 cm
Photo Claire Dorn
© Laurent Grasso /
ADAGP, Paris, 2022
Courtesy of the artist
and Perrotin



Laurent Grasso, *Panoptes*, 2021
Bronze, 65 x 50 x 11cm
Photo Studio Laurent Grasso
© Laurent Grasso / ADAGP, Paris, 2022
Courtesy of the artist and Perrotin



LAURENT GRASSO BIOGRAPHY

Laurent Grasso is a French artist who lives and works between Paris and New York. His work is inspired by scientific discoveries, the humanities, and also rumors and beliefs, to capture forms and symbols that have traversed history and make them visible in a modern and palpable vocabulary. His films, sculptures, paintings, and photographs are staged in immersive exhibitions that plunge the viewer into a mysterious atmosphere and invite reflection.

His films address the question of scientific paradigms and environmental issues (*ARTIFICIALIS*, 2021, about the Anthropocene and the mutations of the biosphere), subjects related to the sacred (*OttO*, 2018, shot in aboriginal sacred sites in Australia), and look at the institution and the aesthetics of power (*Elysée*, 2016, shot in the office of the President of the French Republic, or *The Construction of History* focusing on the Pope's funeral in the Vatican). Renowned composers such as Nicolas Godin and Warren Ellis have created the music for his films.

Several of his installations can be seen in public spaces, such as *Solar Wind* (2016), a work that retranscribes the activity of the sun in real time in the form of colored ripples on the walls of the Calcia silos, on the outskirts of the 13th arrondissement of Paris; the luminous onyx sculptures installed in the inner courtyard of the Institut de France; and *Memories of the Future*, a neon work permanently installed since 2010 on the façade of the Leeum, the Samsung Museum of Art in Seoul. He also created the concept of *Nomiya*, a restaurant for twelve guests set up for two years in a micro-architecture on the Palais de Tokyo roof (2009–11).

Grasso's works have been exhibited in France's leading art museums (Musée d'Orsay, Grand Palais, Centre Pompidou, Palais de Tokyo, Musée de Jeu de Paume), as well as in international contemporary art museums (Mori Art Museum, Tokyo ; National Museum of Contemporary Art, Seoul; Red Brick Art Museum, Beijing; Hayward Gallery, London; MAXXI, Rome; Centro Nacional de las Artes, Mexico; Musée des Beaux Arts de Montréal; Hirshhorn



Portrait of Laurent Grasso © Claire Dorn,
Courtesy of the artist and Perrotin

Museum and Sculpture Garden, Washington; Bass Museum of Art, Miami; Swiss Institute, New York, etc.). The artist has also participated in numerous contemporary art biennials in Sydney, Moscow, Lyon, Gwangju and Busan in South Korea, Sharjah in the United Arab Emirates, Kochi in India, and Cuenca in Ecuador. Among the distinctions received, he was named Chevalier de l'Ordre des Arts et des Lettres (2015), laureate of the Marcel Duchamp Prize (2008), and resident of the Villa Medici in Rome (2004). He is represented by the Perrotin and Sean Kelly galleries, New York.

GRÉGORY QUENET BIOGRAPHY

A modernist by training and a former student of Daniel Roche, professor at the Collège de France, history specialist, and honorary member of the Institut Universitaire de France, Grégory Quenet has directed several research programs and published numerous, deeply original reference works.

Holder of the *Laudato si'. For a New Exploration of the Earth* research chair at the Collège des Bernardins, Quenet is also one of the pioneers of environmental history and humanities in France. Since 2012, he has been the first and still the only professor in environmental history in France, at the Université Versailles Saint-Quentin-en-Yvelines (Paris-Saclay). He created the first courses in the field at Sciences Po Paris in 2009 at the request of Bruno Latour, then at the Université Versailles Saint-Quentin-en-Yvelines (Paris-Saclay), University of Lausanne, and Sorbonne Abu Dhabi. Founder of the French environmental humanities portal, he organized the 8th Congress of the European Society for Environmental History in Versailles in 2015.

His approach has led him to multiple collaborations, between past, present, and future, between social sciences and natural sciences. During his thesis, he worked closely with seismologists specializing in the design of nuclear power plants. He was a member of the French World Heritage Committee and an expert for the Marae Taputapuataea, classified as a Unesco World Heritage site upon its first application. At the Université Paris Saclay, he has been involved in the work of climatologists and ecologists. He was an auditor for the 13th class of the Institut des Hautes Etudes de l'Entreprise (IHEE). In recent years, he has developed close collaborations with artists, notably with Laurent Grasso, serving as scientific advisor for several projects.

© Laurent Arduin



AROUND THE EXHIBITION

THE COLLÈGE DES BERNARDINS

A space of freedom, a project with a universal vocation where everyone is invited to become stronger in order to build a future respectful of humankind, the Collège des Bernardins combines a grounding in Scripture and openness to the world.

Interdisciplinarity, dialogue between experts and theologians, and encounters between researchers, practitioners, and artists, forge its singularity.

A CATALOGUE

Laurent Grasso, *Anima*

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TERRA MYSTERIOSA

Festival des Bernardins - Opus 4

From October 14, 2022 to February 18, 2023

The fourth edition of the Festival des Bernardins is inspired by the research work of the second part of the *Laudato si'*. For a new exploration of the Earth research chair which questions the place where we live. Do we really know this earth that seems so familiar to us? Through a multidisciplinary artistic program from October 14, 2022 to February 18, 2023, Opus 4 will attempt to shed light on this question by accompanying Laurent Grasso's *Anima* exhibition.

The festival opens with the exhibition but also with cinema, central to Laurent Grasso's artistic project. A look at his work as a director will allow us to discover a selection of his films in his presence and in dialogue with personalities from the contemporary art world. Our vision of the Earth and the ways of inhabiting it will be the subject and title of a second cycle of films, accompanied by conferences, whose program, orchestrated by Jean-Michel Frodon, journalist, critic, teacher, and film historian, extends this reflection. In January, the festival continues with the musical part of Opus 4.

In addition to a concert imagined by Bruno Latour, entitled "Zone critique," an intervention by the violinist Marina Chiche and a symphonic concert conducted by Mathieu Herzog will place the enigmatic and trailblazing *The Unanswered Question* by the composer Charles Ives at the center of the musical program.

PRACTICAL INFORMATION

Anima exhibition
from October 14, 2022
to February 18, 2023

Every day from 10am to 6pm,
except Sundays and holidays.

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Laurent Grasso,
Studies into the Past
Oil on wood
Photo Claire Dorn
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Courtesy of the artist
and Perrotin

