

# Dominique Gonzalez-Foerster

## *Nos années 70 (chambre)*

November 25, 2023 — January 27, 2024



Dominique Gonzalez-Foerster, *Nos années 70 (chambre)*, 1992. Photo: Jayun Deng — Galerie Chantal Crousel. © Dominique Gonzalez-Foerster/ADAGP, Paris (2023).

Galerie Chantal Crousel is pleased to present *Nos années 70 (chambre)* (1992) by Dominique Gonzalez-Foerster in its second space at 5 rue de Saintonge.

"In my view, the room is a natural dimension of art, the first place where one hangs personal or collective things. It's a mental space where one composes an ambiance. [...] My rooms are like images, but which one can enter. One is physically surrounded by the image, rather like in the cinema. Besides, I have this obsession with a narrative, a narration, even spatial."<sup>1</sup>—Dominique Gonzalez-Foerster.

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<sup>1</sup> Dominique Gonzalez-Foerster, cited by Jean-Max Colard, *Chambres à part*, Les Inrockuptibles, N°153, May 27 — June 2, 1998, p.67, in *Dominique Gonzalez-Foerster. 1887 - 2058* (2015). Under the direction of Emma Lavigne. Exhibition catalog (Centre Pompidou, Paris, September 23, 2015 — February 1, 2016 and Kunstsammlung Nordrhein-Westfalen, Düsseldorf, April 23, 2015 — August 7, 2016). Edited by Prestel Verlag, Munich/London/New York. p.198.

*Nos années 70 (chambre)* [*Our 1970s (bedroom)*] (1992) is one of the earliest room environments by Dominique Gonzalez-Foerster, who here summons the memory of her mother's bedroom. With its purple wall, pink bedspread covering a mattress placed on the ground, patterned fabric from India, and Boalum lamp, this room refers to a certain generation of the 1970s.

Emblematic of Gonzalez-Foerster's interest in ideas of self-narrative and narration, she has described her rooms as functioning as a kind of detective novel but, as Lynne Cooke points out, the rooms "never gel as 'image'; they never become legible as concrete representations of a specific space." The room thus becomes a dynamic interface shaping subjectivity.

Since the 1990s, the artist has created more than sixty room environments. *Nos années 70 (chambre)* was originally exhibited in her solo exhibitions at Gio Marconi, Milan (1992), at the Centre Pompidou, Paris (2015-16), and at Sammlung Philara, Düsseldorf (2021).

*Nos années 70 (chambre)* can also be seen as the artist's reckoning with the conceptual art of the 1970s. The gallery is presenting *Nos années 70 (chambre)* alongside other works by Gonzalez-Foerster from the nineties.

Born in 1965 in Strasbourg, France.  
Lives and works in Paris, France.

Dominique Gonzalez-Foerster has had solo exhibitions at the Pinacoteca Agnelli, Turin (2023); Serpentine Galleries, London (2022); Secession, Vienna (2021); Museum of Art, Architecture and Technology, Lisbon (2016); Schinkel Pavillon, Berlin (2016); Musée national d'art moderne, Centre Georges Pompidou, Paris (2015); Museu de Arte Moderna, Rio de Janeiro (2015); Palacio De Cristal, Museo Nacional Centro De Arte Reina Sofia, Madrid (2014); Stedelijk Museum, Amsterdam (2013); Kunsthalle Zurich, Zürich (2012); Turbine Hall, Tate Modern, London (2010); Dia Art Foundation, New York (2009); ARC/Musée d'art moderne de Paris (2007); deSingel International Arts Centre, Antwerp (2004); Museum Boijmans Van Beuningen, Rotterdam (2003); CAC Contemporary Arts Center, Cincinnati (2001); Le Consortium, Dijon (2001); among others.

She was also featured in several international group shows: Centre Pompidou Metz, Paris (2023); Bourse de Commerce — Fondation Pinault, Paris (2022); Bergen Assembly 2022, Bergen (2022) ; Sammlung Philara, Düsseldorf (2021); MAXXI, Rome (2021); Museum of Art and Design, Miami (2019); Museum of Contemporary Art, Toronto (2019); La Biennale di Venezia, Venice (2019); Witte de With, Rotterdam (2018); Fondation Louis Vuitton, Paris (2018); Red Brick Art Museum, Beijing (2017); Nouveau Musée National de Monaco — Villa Sauber, Monaco (2017); Whitney Museum of American Art, New York (2016); Villa Empain — Boghossian Foundation, Brussels (2016); Barbican Centre, London (2016); Kyoto International Festival of contemporary Culture, Kyoto (2015); National Museum of Modern and Contemporary Art, Seoul (2014); Solomon R. Guggenheim Museum, New York (2014); Swiss Pavilion, Venice Architectural Biennale (2014); MAM, Museu De Arte Moderna, Sao Paulo (2013); LUMA Foundation, Arles (2012); Performa 09, New York (2009).

Her works have joined the collections of the 21st Museum of Contemporary Art, Kanazawa; Musée d'Art Moderne de Paris, Paris; Musée national d'art moderne, Centre Georges Pompidou, Paris; Dia Art Foundation, New York; Fondation Louis Vuitton, Paris; The Israel Museum, Jerusalem; La Caixa Foundation, Barcelona; Les Abattoirs, Toulouse; M+ Museum, Hong Kong; MAMCO Musée d'art moderne et contemporain, Geneva; Moderna Museet, Stockholm; Museu de Arte Contemporânea, Rio de Janeiro; Museo Nacional Centro de Arte Reina Sofia, Madrid; Sammlung Goetz, Munich; Solomon R. Guggenheim Museum, New York; Tate Modern, London; Van Abbemuseum, Eindhoven.