

This document contains some useful information about the Jasmine Gregory exhibition, *If I can't have it, no one can*, on show from 17 November 2023 to 5 May 2024 in the ground floor gallery of the museum.

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You will learn more from Claire Hoffmann and Marion Vasseur Raluy, the curators of the exhibition, in the following pages.

The exhibition will be inaugurated on Thursday 16 November at 7.00 pm

Exhibition
17.11.2023 – 05.05.2024

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Press kit

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Also on view

From November 17th, 2023 to May 5th, 2024
Maxime Bichon, *The chase*
Curator: Cédric Fauq

Until January 7th, 2024, in the nave of the Capc
Kapwani Kiwanga, *Retenue*
Curator: Sandra Patron

Until April 28th, 2024
Jean Sabrier, *What can't be seen*
Curator: Alice Cavender

Until January 5th, 2025
Systemic Love
Curator: Cédric Fauq

From November 7th to December 10th, 2023
Vidéodrame: Adam Farah-Saad

From December 12th, 2023 to January 7th, 2024
Vidéodrame: Bahar Noorizadeh
Curator of the programme *Vidéodrame*: Cédric Fauq

Jasmine Gregory
If I can't have it, no one can
17.11.2023 – 05.05.2024

Opening: Thursday 16 November at 7 pm

Jasmine Gregory, a US artist living in Zurich, is presenting her first solo exhibition in France at the Capc Musée d'art contemporain de Bordeaux in collaboration with the Centre culturel suisse On Tour in Bordeaux.

Jasmine Gregory uses paint as a tool and medium that she repeatedly twists. This exhibition is an opportunity for her to produce a new series of canvases and sculptures. The various areas of the exhibition have been designed as environments in which the artist can develop a derivative account of painting based on a series of visual experiences. In more specific terms, the artist presents a series of commercial paintings and sculptures in which she questions the notion of value and what helps to generate it. Another facet of her art explores the erasure of Black experiences and lives. Based on the work of Afro-pessimist philosopher Calvin L. Warren, the artist addresses issues focusing on existence and being.

Some of Jasmine Gregory's paintings are based on images already in circulation, namely artwork used in advertising (such as *Estate Sale No. 1*, 2023), which the artist then reworks with reference to art history and contemporary art (especially Jackson Pollock). Continuing with this "cover" theme, her installations take shape as a set of abandoned, worn-out objects (paper cups, shoe boxes, packaging, frames without photos, metal hangers, pieces from a jigsaw puzzle etc.) blended with traces of studio work (an artist's dried out palette or a plastic jerry can filled with paint). Jasmine Gregory thus offers these objects and images a second life, in which the sentimental value of what we see takes precedence over the financial value of what we own.

Jasmine Gregory takes an interest in commercial pictures in general, and those targeting a customer base preoccupied with the inheritance of their financial assets in particular. Confronting these images and slogans with the long tradition of painting as an art form, the artist taps into a potential correlation in their intrinsically exclusive operating mode. Clones and copies on the one hand, and layers and residue of studio paint on the other, cleave a chasm between the total lack of depth in these highly persuasive images and reality submerged by the overaccumulation of material goods that rot in their obsolescence. Jasmine Gregory's work takes on a critical dimension, questioning the place of bodies, subjects and marginal identities within these

systems. It explores the tension between images of consumer goods and property and how things are made available to our gaze without us being able to actually gain access to them.

When talking of her work, the artist regularly uses the term “abject” which she has borrowed from Julia Kristeva¹. The abject is what we expel from our bodies (pus, sweat, rot) and which disgusts us. In her work, Jasmine Gregory also seeks to reach the edge of painting, in its abjection: she uses leftovers and waste generated by painting and puts it on display. And so painting bleeds out beyond the frame (of both the canvas and the exhibition), it spreads, disgustingly, spilling out, beyond the confines of its proper place, all the better to question its own ultimate destiny, finitude and death. The artist conceives of her painting in the afterworld. Just as figures in pop culture, such as Lana Del Rey, are objects of fantasy, elevated to icon status, Jasmine Gregory examines what is left of the icon once it has been reduced to a mere carcass.

Fully aware of living in times that she feels are the debris of a world that is already dead (the USA is no longer an El Dorado, it is the cemetery for the American Dream), she embraces painting in this critical dimension – this art history medium *par excellence*, celebrated, declared dead and resuscitated countless times. Worn out, manipulated, consigned to patriarchal capitalist history, all that is left, as with the USA, is a deathly memory that she twists to the point of exhaustion.

But instead of resigning herself to an apparently ineluctable destiny, Jasmine Gregory speaks the language of collage, a strange assemblage of references to late capitalism, an end of art, in order to transform it. Here, painting is variously deconstructed, dramatised in some exhibition rooms as if to evoke tragedy, or on the contrary overexposed beneath ultra-white light as if under clinical examination. The paintwork is showcased; an interplay of light makes it appear and disappear: it stretches across walls to become architecture. All inviting movement, for an alternative contemplation of painting. Painting that is initially too empty, then too full, loaded with signs that are immediately deleted.

Curators: Claire Hoffmann and Marion Vasseur Raluy

This exhibition is produced with the Centre culturel suisse On Tour as part of its itinerant programme, whilst its building is being renovated in Paris.

1 Julia Kristeva, *Powers of Horror: An Essay on Abjection*, 1980

Jasmine Gregory (born in 1987 in Washington DC, USA) now lives and works in Zurich. She combines painting, sculpture and ready-made art. She uses painting as a tool to represent a manipulated reality blending the iconography of pop culture (advertising, social networks and reality TV) and that of Western art history. In her works, brush strokes are the visual remnants of the emotions that run through her, leading to images that resist technical replication through their singularity and materiality.

Solo exhibitions of her work have taken place at Martina Simeoni (Milan, Italy), Sophie Tappeiner (Vienna, Austria), King's Leap (New York, USA), Karma International (Zurich, Switzerland), Istituto Svizzero (Milan, Italy), and Paul Soto / La Maison de Rendez-Vous (Brussels, Belgium). She has participated in collective exhibitions at the Centre d'Art Contemporain Genève (Geneva, Switzerland), Fri Art Kunsthalle Fribourg (Fribourg, Switzerland), Museum Haus Konstruktiv (Zurich, Switzerland), Cordova (Barcelona, Spain), and Le Commun (Geneva, Switzerland).

www.jasminegregory.com/#1

Jasmine Gregory is represented by Karma International, Zurich and Sophie Tappeiner, Vienna.



How do we pass on our values?

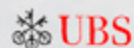
Will our money make our children's lives easier?
Or too easy?

Being wealthy can have its benefits, but its challenges too.

You'd like your children to have the best opportunities. And that's your intention and goal. How do you get the balance right?

We can help you pass on your values more precisely. Your values. (We're here to help. Funds for more than 100 years.)

Because of life's questions, you're not alone. Together we can find an answer.





Am I a good father?

Do I spend too much time at work?
Can I have it all?

We understand that dedicating more time to the ones you love can feel like you're compromising the work you're passionate about.

Striking the right balance isn't easy. But it is possible.

We can offer wealth management guidance to help you plan for the future and provide the life you want for your loved ones.

So you can have the best of both worlds.

For some of life's questions, you're not alone. Together we can find an answer.



Jasmine Gregory, *Expect The Expected N°3*,
2023.
Oil, glitter on linen. 100 x 140 cm.
© CHOREO
Courtesy the artist and Sophie Tappeiner, Vienna



Jasmine Gregory, *Untitled*, 2023.
Hermes box, cement, ribbon, rhinestones, metal
hangar, 30 x 25 cm.
© CHOREO
Courtesy the artist and Sophie Tappeiner, Vienna



Jasmine Gregory, *Expect The Expected N°1*,
2023.
Oil, glitter, rhinestones on linen, 100 x 140 cm.
© Flavio Karrer
Courtesy the artist and Sophie Tappeiner, Vienna



Jasmine Gregory, *I Only Have Eyes For You*, 2023.
Oil, ribbon, plastic on linen, rhinestone,
110 x 120 cm.
© Kunst-Dokumentation.com
Courtesy the artist and Sophie Tappeiner, Vienna



Jasmine Gregory, *False Gods*, 2023
Oil, epoxy, Jackson Pollock puzzle pieces, glitter
on linen, ribbon, lamps, plastic on metal hanger, in
artist's frame, 129 x 169 cm.
© Kunst-Dokumentation.com
Courtesy the artist and Sophie Tappeiner, Vienna



Support

This exhibition is produced with the Centre culturel suisse On Tour as part of its itinerant programme, whilst its building is being renovated in Paris.

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Practical Information

Museum and Shop

Open from Tuesday to Sunday, from 11 am to 6 pm

From 11 am to 8 pm, the 2nd Wednesday of the month

Closed on Monday and Public holidays except July 14th and August 15th

+ 33 (0)5 56 00 81 50

Shop: +33 (0)5 56 00 81 69

Café du Musée

Restaurant, noon to 2.30 pm

Coffee, tea, refreshments, until 5.30 pm and the 2nd Wednesday of the month until 7 pm.

+ 33 (0)5 56 06 35 70

Library

Consultation on site and only by appointment

+33 (0)5 56 00 81 58

Admission fee

8 € full rate; 4.50 € reduced rate

6 € full rate; 3.50 € reduced rate (applicable fee when no exhibition in the nave)

2 € for Students

Free for members of the carte Jeune Bordeaux Métropole and the pass Musées Bordeaux.

Reduced rate and other forms of free access, see on the website, www.capc-bordeaux.fr

Free entrance first Sunday of the month, except in July and August

Getting here

Tramway

Line B, Stop Capc

Line C, Stop Jardin public

Line D, Stop Quinconces

Bus

Lines 4, 5N, 6, 15 et 29, Stop Jardin public

V3 – Bike share service

3, allées de Chartres

20, quai des Chartrons

Église Saint Louis, rue Notre-Dame

60, cours de Verdun

Car Parks

Quinconces (allées de Chartres)

Cité mondiale (20, quai des Chartrons)

Jean Jaurès (place Jean Jaurès)

La Bourse (quai du Maréchal Lyautey)

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