

CONVERSATION  
ANTHONY  
CUDAHY

28 APRIL -  
10 SEPTEMBER 2023  
MUSÉE DES BEAUX-ARTS  
DE DOLE

PRESS KIT



Direction Régionale  
des Affaires Culturelles  
de Bourgogne-Franche-Comté







## *CONVERSATION*

AN EXHIBITION BY ANTHONY CUDAHY

MUSÉE DES BEAUX-ARTS DE DOLE, FRANCE

28 APRIL–10 SEPTEMBER 2023

Press visit on Thursday, 27 April at 10:30 am

Opening on Friday, 28 April at 6:00 pm



With the support of the DRAC Bourgogne Franche-Comté, the Conseil départemental du Jura, and the association of the Friends of the Dole Museum. It benefits from the philanthropy of the companies Hintzy distribution and Lig.



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## CONVERSATION

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**The Musée des Beaux-Arts de Dole is presenting Anthony Cudahy's first exhibition in a European public institution.**

On the occasion of this invitation, the New York artist has chosen to engage a dialogue between his own paintings and those of the museum's collections, thus paying tribute to European painting that has so often inspired him. However, rather than taking the most remarkable and acclaimed works from the Dole collections as a starting point—those signed by Wouters, Vouet, Courbet etc. — the artist has selected anonymous or unattributed canvases. Out of humility in the presence of "great painting" and prestigious signatures, with his taste for forgotten or lesser known artists and out of compassion for works that are rarely or never seen, Anthony Cudahy has chosen to exhume smaller, unsigned paintings from the reserves, whose origins, filiations and *raison d'être* are unknown. Some of them are in a fragile state and strewn with strips of protective tape, the stigmata of a recent preventative conservation program.

The artist's choice was made with no particular preference for either period or style, but rather in terms of specific subject matter, related to his own painting. Building bridges across the ages, Cudahy's approach is an affirmation of how the history of art has been written through the brushstrokes of artists, with each new generation of painters responding to those who came before, in an uninterrupted continuum, through their borrowings, adaptations and extensions. For this longstanding project, Anthony Cudahy engages in a painterly conversation from New York with the Jura collections thus providing the means for a fruitful dialog.

**"The history of an image is what interests me. The transformation and degradation it is subjected to through reproduction, creates a language in itself with codes and signifiers. This can be the pixelation of an image repeated endlessly on line, or the cast shadow of a photographic flash, placed in a painting. When I appropriate an image and translate it into painting, it is both an iteration and an interpretation. The painting is another chain in this lineage, another layer in the image's history. The translation is my brain working through the image; the painting is a record of thoughts."** *Cakeboy Magazine*, "Artist Anthony Cudahy Talks Paint & Pixels" by Sean Santiago, May, 2016.









## CONVERSATION

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In his paintings, Anthony Cudahy incorporates a wide variety of influences: masterpieces of European art, queer archives, gay iconography and personal and family narratives. He incorporates these images into a chain of transformations, infusing them with affects and his own musings with each new iteration. His repertoire of flowers, the expression of love and intimacy or portraits, explores the registers of the romantic, the tender and the intimate. For his exhibition at the Dole museum, he has assembled around twenty of his recent works. His models are often nude, captured in the throes of affection, exposed in their fragility, frequently in the open air. To this ensemble of paintings, he has added works, chosen in resonance with his own, from the Dole collections: a variety of idealized landscapes, often tiered and rocky, many of them punctuated by temples and aediculae, around which figures are sometimes gathered. In these pastoral scenes, the characters often seem to have been surprised in their activities or observed without their knowledge: certain bathing scenes—including a Baptism of Christ from the 17<sup>th</sup> century—seem to be simply pretexts for the depiction of nudity. The human body is also the center of attention in a touching allegorical painting *Le Sommeil et l'Amour* [Sleep and Love] from the late 18<sup>th</sup> century, or in the *Bon Samaritain* [Good Samaritan], who is pictured tending the wounds of a lusty and pink-colored, young man. These works echo Anthony Cudahy's taste for chromatic aberrations and contrasts of acidic colors, which in his own paintings form so many poetic imbalances.

Silent, as if suspended in time, his painting is guided by a sense of the dramatic. At the center of his compositions, the human form, captured in an ambiguous context or an interrupted narrative, emerges as the focal point. These narrative effects can also be observed in the paintings borrowed from the Dole collections, notably in the group scenes in *La Construction de la Tour de Babel* [The Building of the Tower of Babel] and the *Intérieur d'une Imprimerie* [The Interior of a Printing House], where numerous characters busy themselves with their various tasks. Occasionally the paintings are overtly dramatic, such as the 18<sup>th</sup> century landscape in which a figure in hiding listens in on a conversation. The corpus of historical works also includes a number of violent scenes such as *Le Combat de Centaures* [The Battle of the Centaurs] or the terrifying *Scène de Sabbat* [Sabbath Scene], as well as the still lifes depicting hung fish and hares, distant echoes of Rembrandt's *Slaughtered Ox*, one of Anthony Cudahy's references. These slain or sacrificed bodies, find their counterparts in the artist's own works such as *After Bosch* (2022), showing a naked body hung by its feet, or *Snyder Cloud* (2020) with a dog fallen on its back. Finally, in a nod to the *mise en abyme* of Anthony Cudahy's *Self Portrait After Hockney '83* (2021), we find two paintings of women at their easels, both fulfilled yet in despair at the accompanying allegory of Fortune.









## CONVERSATION

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The artist's selection is completed by several objects that bear witness to his taste for the ornamental and the decorative arts, in particular the lion motif, which is present on the 16<sup>th</sup> century, sculpted wooden door of the Dole Parliament as well as in his painting *Rest (Past)* (2021). A 17<sup>th</sup> century painting framed with an opulent garland of flowers illustrates the artist's penchant for the floral. The paintings chosen from the Dole collections are often quite small, almost the size of a study or sketch. A few of them, such as *Entrée en Forêt* [Entering the Forest] demonstrate clumsiness or awkwardness in terms of technique, yet they remain touching in their simplicity and naivety.

On analyzing the works chosen from the collections of the Musée des Beaux-Arts de Dole, their connection with certain artistic movements is clear, but various feelings or sentiments seem also to have governed the choice: analogy, association, tenderness, curiosity... Yet Anthony Cudahy is by no means taking on the role of an art historian and seeking to extract the secrets of these orphaned paintings, shrouded in mystery. The conversation he engages in with them is highly sensitive in nature and will go on to infuse the up-coming paintings he is creating for the exhibition. By bringing these two bodies of work together, the artist is reintegrating the anonymous works into a historical narrative, and in the process, inventing for his painting an imaginary kinship on this side of the Atlantic. On a final note, how can we not draw parallels between these forgotten paintings and intentionally and unintentionally obstructed groups? Relegated to the margins as outcasts, these canvases, through their rehabilitation at the hands of a contemporary artist, have been offered the opportunity to be exhibited, not simply as curiosities from the reserves of the museum, but in all their detail and individuality. This makes all the more sense, when we remember Anthony Cudahy's interest in the archives of the gay community of the 1980s and 1990s in New York and his desire to lend greater visibility to neglected / abandoned figures and events.









## ANTHONY CUDAHY

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Born in Florida in 1989, Anthony Cudahy lives and works in Brooklyn, New York. He graduated from Hunter College in 2020. He is active in various collectives and is the author of numerous artist's books as well as co-directing an editorial project named "Slow Youth" and regularly organizes group events. He has enjoyed numerous exhibitions in the USA and UK, notably at the 1969 Gallery (New York), the Deli Gallery (New York) and Farewell Books (Austin, Texas). His works have been included in group shows at the Perrotin Gallery (New York), Hales (New York) and at the Athens Institute for Contemporary Art (Georgia, USA), amongst others. From January through March 2023, he is curating an exhibition of ten American artists entitled *The Minotaur's Daydream for Semiose* (Paris, France).

Anthony Cudahy combines a wide variety of references in his painting: masterpieces of art history, archives of queer culture, gay iconography as well as personal and family recollections. Inspired by photographs that he decomposes from one painting to another producing a serial effect, Cudahy incorporates these images in a chain of transformations, infusing each new iteration with different affects and his own musings. His repertoire, with its flowers, expressions of love and portraits of youthful men, explores romantic, tender and intimate registers.

Subdued, as if suspended, Cudahy's painting is derived from a sense of the dramatic. At the center of his more complicated compositions, captured in ambiguous situations or broken narratives, the human figure emerges as a focal point. The exploration of individuality is rendered by the delicate manner in which faces and expressions are portrayed, compared with the bodies and settings, which are composed of broad, energetic brush strokes and abstract flat tints. Chromatic aberrations and vivid contrasts of acidic colors create an imbalance and unite contradictions that would otherwise appear irreconcilable.



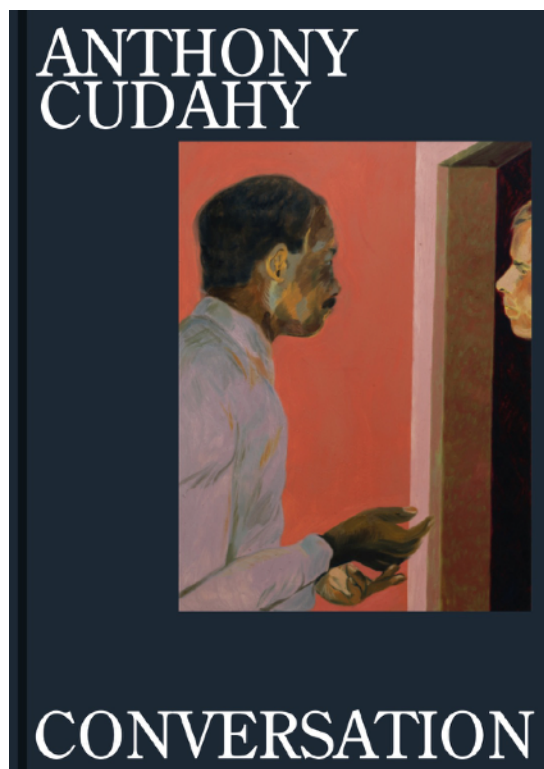






## EXHIBITION CATALOGUE

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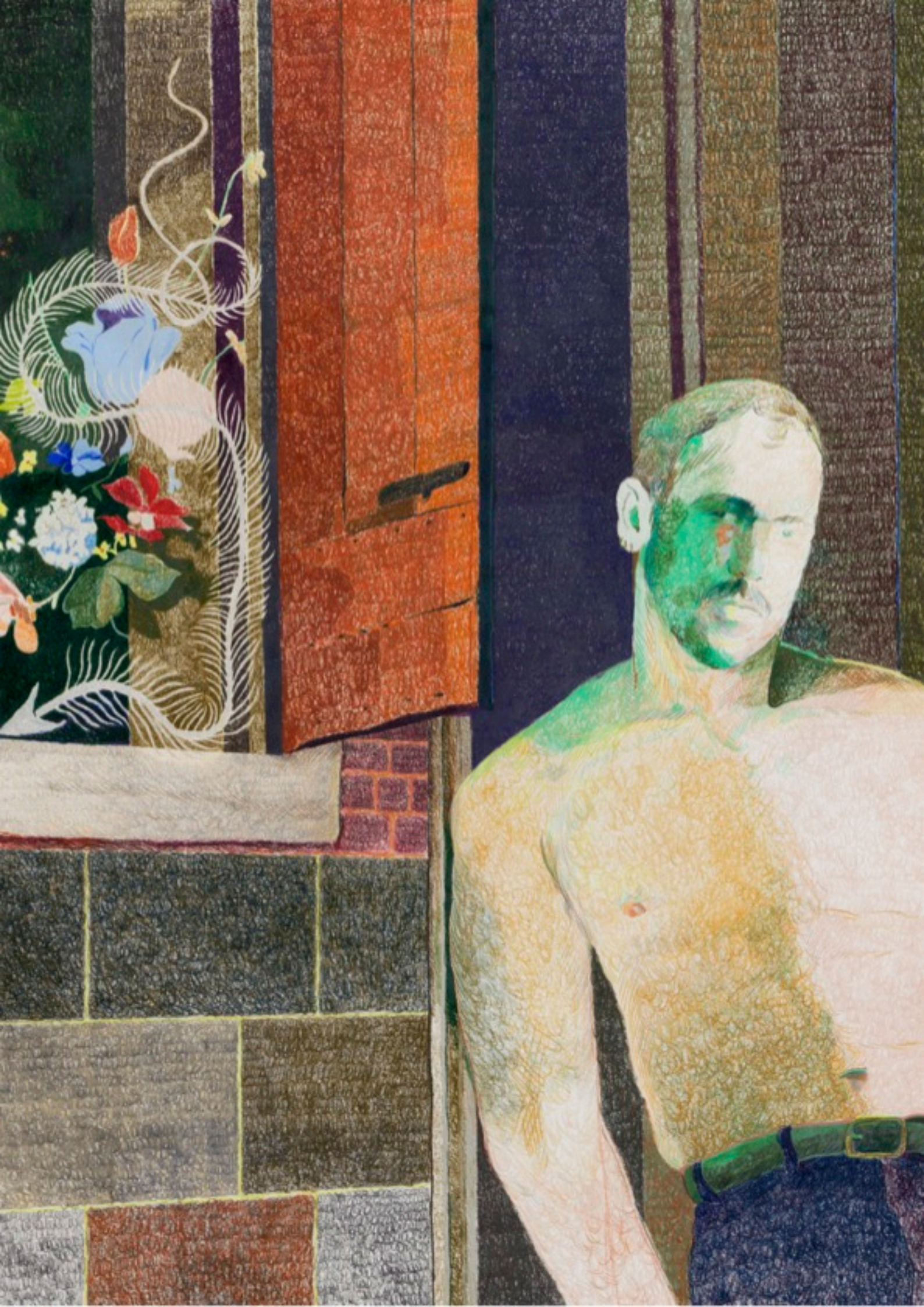


**Anthony Cudahy, *Conversation***, a 208-page bilingual French/English catalogue, with essays by Marc Donnadieu, an independent exhibition curator and art critic based in Paris and Samuel Monier, Head of Collections and Temporary Exhibitions at the Musée des beaux-arts, Dole (France) as well as interviews with Martin Bethenod, publisher, journalist, and exhibition curator, and Jenna Gribbon, artist, accompanies the exhibition.

Publication date: June 2023.

ISBN 978-2-37739-068-7. Price : 29€









## MUSÉE DES BEAUX ARTS DE DOLE

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**Founded in 1821**, the museum was for a long time housed in the Collège de l'Arc and the adjoining former Jesuit chapel, before the need arose for a dedicated location better suited to the wealth of collections built up throughout the 19th century. In 1980, the museum moved to an old building, the Pavillon des officiers, an 18th-century building of Comtoise architecture, renovated and rehabilitated by the architect Louis Miquel.

A student of Le Corbusier for two years, Louis Miquel defended a brutalist style of architecture, marked in particular by his taste for raw concrete. For the opening of the "new" museum in Dole, he delivered a building which, while respecting the old building, its L-shaped plan, its structure and its volumes, was modern in its sobriety and in the use, as a strong signature, of raw concrete to create interior balconies. The inauguration in 1980 was followed three years later by the development of a policy of exhibiting and acquiring contemporary art, which opened up the Fine Arts Museum to the present and initiated a dialogue between the eras that has never ceased.



**Today**, the museum continues this fruitful dialogue by constantly reinventing it, striving to base its identity on this openness, on this idea of the museum as a place that bridges the gap between the past and the present, but also between the arts, between the fields of creation and between people. The tour of the museum's permanent collections is spread over three floors of the building, allowing the visitor to cross the ages in a chronological and thematic way.

In the basement, **the archaeology collection** is devoted to the archaeological discoveries of the Jura, from the Neolithic to the Merovingian period. On the first floor, a thematic tour invites visitors to a resolutely non-chronological presentation mixing ancient and contemporary art from the 16th to the 21st century. This enables the museum to free itself, for the collection to live from a positivist vision of the history of art and to think of works not only in terms of advancement in time and progress but rather of moments and encounters.









## MUSÉE DES BEAUX ARTS DE DOLE

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**The contemporary collection** runs throughout the building and regularly occupies the entire 3rd floor. Since 1983, it has been built up around the *Nouveau Réalisme* (César, Arman, etc.) and the *Figuration critique* of the 1960s (Monory, Télémaque, Erró, Fromanger, etc.). It continues to develop today, between historical contemporary art and young creation, around two major axes: image and narrative(s) and art and society.

The deposit of works from **Lab'bel**, the Bel group's contemporary art collection, has enriched this collection in a very complementary way, opening up the range of works, which has been largely pictorial to date, to other forms and other artistic families.



**The museum's programming** keeps the dialogue or alternates between heritage and contemporary art as a common thread: the projects promoted in ancient art are part of a relationship with the history of the museum, its territory, and the artists who constitute the historical basis of the collection. The contemporary art exhibitions and trans-historical thematic projects, on the other hand, can constitute responses to the major scientific axes defined for the contemporary

collection, while allowing cross-cutting paths, liberties, interpretations (as is the case in music), and displacements....









## EXHIBITION'S PROGRAM

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### \* **Les jeudis du Musée (Museum's Thursdays)**

Lecture by an art historian to contextualize Anthony Cudahy's work in American art history.

On 15 June at 6:30 pm: Meeting with Frédérique Buttin Valentin, Director of Semiose

On 7 September - 6:30 pm: Meeting with Samuel Monier, Head of Collections and Temporary Exhibitions at the Musée des beaux-arts, Dole (France)

### \* **A special late-night opening around the exhibition with animations and artistic events**

On Saturday 1 July from 6:00 pm to 10:00 pm:

Writing workshop, linocut workshop, exhibition visits and artistic performances in partnership with Isba Besançon

### \* **Guided tours**

On Sundays 7 & 21 May, 7, 4 & 18 June, 2 July, 17 August, 3 & 10 September at 3:00 pm

On Thursdays 13 & 27 July, 3 & 31 August 2023 at 3:00 pm

### \* **Workshop tours**

On Tuesdays 11 & 25 July, 8 & 22 August at 3:00 pm









## PRESS IMAGES

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**Anthony Cudahy**

*Conversation I, 2021*

Oil on canvas  
122×91 cm/48×36 inches

© Image A. Mole. Courtesy Semiose,  
Paris

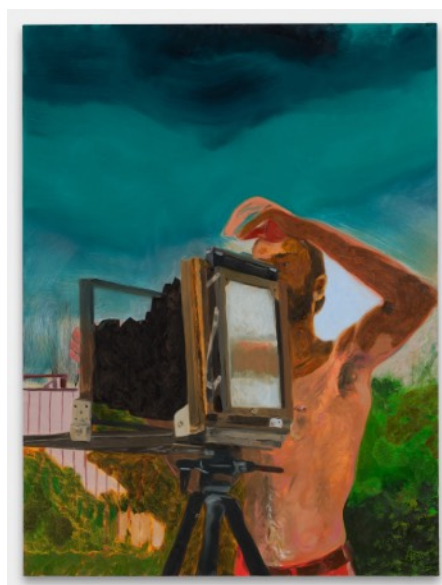


**Anthony Cudahy**

*The photographer III, 2022*

Oil on linen  
122×91 cm/48×36 inches

© Image A. Mole. Courtesy Semiose,  
Paris







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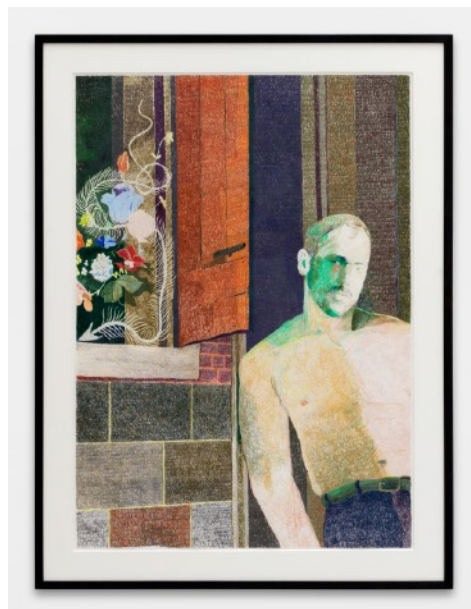
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### **Anthony Cudahy**

*Daydream of Frank Vickers (Steen & Colt),*  
2022

Colored pencil on paper  
109×76 cm/43×30 inches

© Image A. Mole. Courtesy Semiose,  
Paris



### **Anthony Cudahy**

*Drawing at the table, 2022*

Acrylic on linen  
183×122 cm/72×48 inches

© Image A. Mole. Courtesy Semiose,  
Paris







## PRESS IMAGES

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**Anthony Cudahy**

*Candlefence, 2021*

Oil on linen  
36×28 cm/14×11 inches

© Image A. Mole. Courtesy Semiose,  
Paris



**Anthony Cudahy**

*Self-portrait after Hockney '83, 2021*

Oil on canvas  
122×91 cm/48×36 inches

© Image A. Mole. Courtesy Semiose,  
Paris





## PRESS IMAGES

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### **Anthony Cudahy**

*Twinned, 2021*

Oil on canvas  
122×91 cm/48×36 inches

© Image A. Mole. Courtesy Semiose,  
Paris

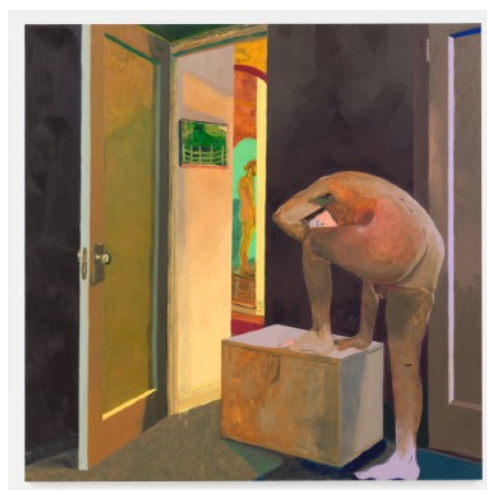


### **Anthony Cudahy**

*Entrance/receiver, 2022*

Oil on linen  
183×183 cm/72×72 inches

© Image A. Mole. Courtesy Semiose,  
Paris







## PRESS IMAGES

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### **Anthony Cudahy**

*Rest (past)*, 2021

Oil on canvas  
122×122 cm/48x48 inches

© Image A. Mole. Courtesy Semiose,  
Paris



### **Anthony Cudahy**

*Snyder Cloud*, 2020

Acrylic on canvas  
36×28 cm/14x11 inches

© Image A. Mole. Courtesy Semiose,  
Paris





## PRESS IMAGES

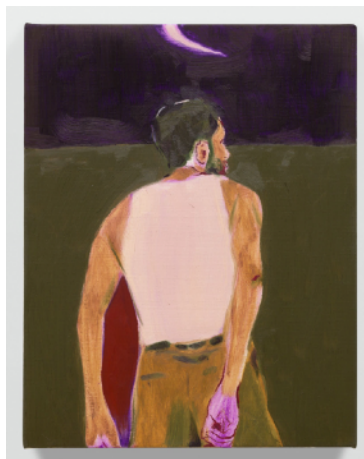
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### **Anthony Cudahy**

*Ian dancing under moon, 2023*

Huile sur toile / Oil on linen  
36 × 28 cm / 14 × 11 inches

© Photo : Lance Brewer Courtesy Semiose,  
Paris



### **Anthony Cudahy**

*Seneca in the studio, 2023*

Huile sur toile / Oil on linen  
46 × 36 cm / 18 × 14 inches

© Photo : Lance Brewer Courtesy Semiose,  
Paris



### **Anthony Cudahy**

*The photographer IV, 2023*

Huile sur bois / Oil on board  
91 × 122 cm / 36 × 48 inches

© Photo : Lance Brewer Courtesy Semiose,  
Paris







## PRESS IMAGES

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### **Anthony Cudahy**

*The sculptor (Jenna Beasley), 2023*

Huile sur toile / Oil on linen  
122 × 122 cm / 48 × 48 inches

© Photo : Lance Brewer Courtesy Semiose,  
Paris



### **Anthony Cudahy**

*Ian with St. Lucy Eyes, 2022*

Huile sur toile / Oil on linen  
36 × 30 cm / 14 × 12 inches

© Photo : Lance Brewer Courtesy Semiose,  
Paris



### **Anthony Cudahy**

*Our Earth, 2022-2023*

Huile sur toile / Oil on linen  
183 × 183 cm / 72 × 72 inches

© Photo : Lance Brewer Courtesy Semiose,  
Paris





## PRESS IMAGES

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**Anthony Cudahy**

*Profile (green), 2022*

Huile sur toile / Oil on linen  
25 × 20 cm / 10 × 8 inches

© Photo : Lance Brewer Courtesy Semiose, Paris







## PRESS IMAGES

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### ***Intérieur de Palais, 18th century***

Oil painting, canvas  
38.5×49 cm/15 1/8×19 2/8 inches  
Inv. 23

© Musée des Beaux-Arts de Dole, cl. Henri  
Bertrand



### ***Nature morte au homard, 17th century***

Oil painting, canvas, mounted on cardboard  
34.7×43.4 cm/13 5/8×17 1/8 inches  
Inv.20

© Musée des Beaux-Arts de Dole, cl. Henri  
Bertrand



### ***Scène de Sabbat, 17th century***

Oil painting, canvas  
64.2×46.5 × 2 cm/25 2/8×18 2/8x6/8 inches  
Inv.10

© Musée des Beaux-Arts de Dole, cl. Henri  
Bertrand





## PRESS IMAGES

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### ***Baigneuses et paysage, 18th-19th century***

Oil painting, canvas  
40.2×32.3×2 cm/158 2/8×12 6/8 ×6/8 inches  
Inv.29

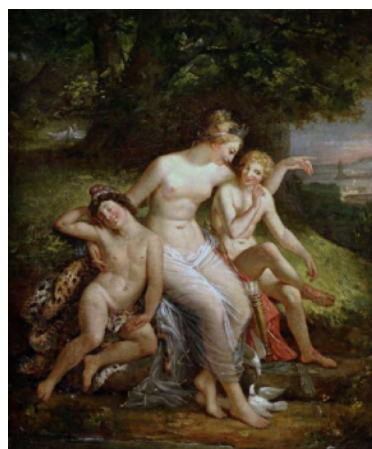
© Musée des Beaux-Arts de Dole, cl. Henri  
Bertrand



### ***Le sommeil et l'amour,* 3rd quarter of the 18th century**

Oil painting, canvas  
38.2x32 cm/15×12 5/8 inches  
Inv.15

© Musée des Beaux-Arts de Dole, cl. Henri  
Bertrand



### ***Scène allégorique, 18th century***

Oil painting, canvas  
40.5x70.8 cm/16x27 6/8 inches  
Inv.30

© Musée des Beaux-Arts de Dole, cl. Henri  
Bertrand









## PRACTICAL INFORMATION

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### ANTHONY CUDAHY - CONVERSATION

28 April 10 September 2023

#### Musée des Beaux-Arts de Dole

85, rue des Arènes - 39100 Dole, France

+33 3 84 79 25 85

Open every day from 10:00 am to 12:00 pm & from 2:00 pm to 6:00 pm

Closed on Sunday morning and Monday

Late openings on during « Les jeudis du musée » (Museum's Thursdays)

Free entrance

Information at 00 33 3 84 79 25 85

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instagram : @mba\_dole

#### With the support of :



*Semiose*









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