Dedicated to Ariane Lopez-Huici
ALAIN KIRILI

Who’s Afraid of Verticality?

12 September 2019 - 19 October 2019

Susan Inglett Gallery, NYC
Simek Shropshire: You came to New York City in the 1960s after seeing David Smith’s *Cubi* series at the Musée Rodin [in Paris]. During that time, Abstract Expressionism and an emphasis on the geometric dominated the art scene in New York, specifically in the medium of sculpture. How did your work differ and draw influence from the aesthetics that were typical of the period?

Alain Kirili: In 1965, when I came to the United States, I was very young and had not begun my sculptural practice. My first sculpture was not created until 1972.

I have a great love for Abstract Expressionism because abstraction is very fleshy and emotional. David Smith intellectually touched me because he insisted on the fact that he was born a Protestant and that his environment was a Puritan landscape. He even gave that title [*Puritan Landscape*] to one of his sculptures. I was surprised when first viewing his art because that Protestant tradition did not exist in my home country of France. However, I understood that you couldn’t be puritanical and do a complex, emotional, and fleshy work of art. Willem de Kooning, who was also Protestant, said that because of flesh, oil painting was invented. It was kind of extraordinary for me to see artists who transgressed their backgrounds to become visual artists, and who introduced voluptuousness and sensuality to their art. That was my impression, that it was a heroic practice.

For the period of 1965, what I mainly discovered about the United States is that it is, first of all, a reformed country. And, how can you be an artist in a reformed country? It’s a challenge. It was a time when I learned a lot because, coming from my background in France, to be an artist is an honor. That is something that panicked me when I started to live here: the idea of work. Art is more of an activity.

SS: Or a gesture, even.

AK: Yes, a gesture. There is a term in French, *en pure perte*, which means an activity that is totally useless. Art is noble when it is useless; it’s the great idea of the Western world, of the south of Europe. It’s a form of sexual activity and that energy is not about being functional.

The beauty of New York is a functional one with its verticalities after verticalities, such as with the skyscraper. From an urban point of view, there is a stimulation that comes from losing space and place. Place is in quantity in Italy and France; it is useless and is for the prestige. What emerges from this uselessness and prestige is a sense of beauty, of emptiness. It was a great discovery for me to harness that step-by-step. In Western art, there are two traditions - the Protestant and Nordic one, and the Italian, Spanish and French one in the South - which are extremely different.

SS: It’s interesting to hear you refer to these traditions as functional versus non-functional.
AK: Yes, functional and non-functional.

I progressively discovered that the leadership of art was taken over by the United States at one point. It began with Abstract Expressionism. Something that concerned me, because I was more mature at that time in the 1970s, was Minimalism and conceptual art.

The secret to conceptual art and Minimalism is that they are extremely puritanical. It’s not about functionality there, but more about a formalism where sex is out of question. I discovered a very famous statement by Carl Andre, which was, “I put Priapus on the floor and I am a Communist.” At that time, I was 22 or 24 years old, and I couldn’t accept that. I felt that, while Andre is a great artist, I would never accept that we put Priapus on the floor because the dignity of sculpture is to be vertical, in the round, and tactile. I really felt, “Wow, that’s something.” I decided that I would devote my life to restoring verticality because I saw a disintegration in the verticality of the monolith. The monolith should be vertical.

I went back to the basic definition of sculpture: “What is sculpture?” I started with this idea that sculpture is statuary. That word comes from the Latin word *stare*, which means “standing up.” I felt that that was a perfect definition. What happens when the statue is erected vertically is that the viewer does something that we can’t explain very well: they walk around it. That is a great mystery of the human being. It happened in India with the yoni and linga, it happened with the *Pieta* of Michelangelo.

Verticality has the ability to stabilize. In many ways, with the show at Susan Inglett Gallery, I wanted to offer feelings of appeasement and presence. The whole idea is that verticality can have a function as something other than anthropomorphic or tectonic. But, what is it? My answer comes out as presence. What we have here in *Who’s Afraid of Verticality?* is presence that is positive and elevates. I am very interested in art that can elevate. There is also the subtle sense of diversity in tactility. There are various tactile signs and a rich diversity of textures within the works. In addition to verticality, the base is important.

SS: I was going to ask you about the bases, particularly those of *Adam III* and *Forge*. With *Adam III*, the base is made out of Hydrocal plaster, and with *Forge*, it is made out of coal. Often, sculptors will consider the base as being separate from the sculpture. What cultivated your interest in forging bases from materials that are different from those that comprise the verticals? In what ways do you utilize the base, not as an extension of the vertical, but as one with it?

AK: That’s a very good question, thank you. The base should be as important as the vertical. I took a trip to India in 1977 with my wife, the photographer Ariane Lopez-Huici, where I discovered that the base, the yoni, is symbolic of the female sex in Hindu iconography. There is also the conceptual phallic element, which is called the linga. When brought together, the linga and the yoni represent [the deity] Shiva.

SS: Could you expand upon the influences of these sculptural elements in your work?

AK: [Before traveling to India] I created some
some sculptures with “live” bases and a symbolic force. The vertical and the base are equal as symbolic energies. However, I was mesmerized when I took my first trip to India and saw that, in Hindu iconography, the base is never a support. It has a symbolic sexual function.

To make a long story short, I really understood that, in my point of view, India is the Italy of Asia. There is no better country in Europe than Italy, and the same goes for India in Asia. India is extremely rich in terms of art, food, music, and how women dress with their saris. India is not afraid of art. Art is with you everywhere: in the street, and on and in the temple. You may have a temple with thousands of sculptures; it contains a multiplication of art.

I saw in the street and in the temple the yonilinga, so I started to photograph them in quantity. I was amazed. I came back, at the time, to Paris and went to the Musée Guimet. They directed me to the Victoria and Albert Museum in London because of Britain’s [colonialist] ties to India. When I went [to the Victoria and Albert Museum], they welcomed me and said, “We’ll take you to the basement. You know, the yonilinga is not very interesting, they all are the same.” And I said, “Oh, for me, they are all interesting.” Later, I wrote a piece on the yonilinga for Art in America.

You see, there’s a bronze one on [that] table.

SS: Are [yonilingas] usually covered in flowers?

AK: Yes, it’s a liturgical object and yogurt, milk, or honey will be put on it. The liquid will flow down the linga, go into the yoni, and then flow out of the yoni. It has a very rich tradition. It’s like in the Catholic tradition of the Eucharist, where the bread and wine is the incarnation of Jesus Christ. In India, the smell of incense and the singing [that accompanies the ceremony] shows that the yonilinga is worshipped by a billion people. When I came back from India, I felt reinforced that abstraction may mean nothing of presentation, but that it does not exclude gesture, emotion –

SS: And sensuality.

AK: Yes, sensuality.

We have here [in Who’s Afraid of Verticality?] a mini-selection, a small selection of works that span over twenty years. Tellem II is from 2000 and shows diversity of gesture, which is manifested through the process of hammering. The work here is not fabricated, so each individual layer is unique. However, it’s not about fabrication, but more about the texture and use of tools. For instance, with Adam III, the base is done by hand and the vertical is done with tools. You have a dialogue between two crucial elements: tactility and texture.

SS: It’s interesting that there’s an interplay of the mechanical and the human. Central to your work is the evocation of the body, and this facet is what initially drew me to the bases of your sculptures. Do you consider the materials [of the bases] as flesh to the verticals?

AK: Could be, could be. Why not? It has that symbolic function that we spoke about earlier.

SS: Do you consider the base and the vertical as
individual parts of a whole, or do you consider them together as one?

**AK:** Together. I consider the base and the vertical as one. They need each other.

**SS:** *Tellem II* reminds me of your *Kings* sculpture series from the 1980s, particularly because of the way that the aluminum is layered and sectioned in the latter. I wanted to ask you about how verticality has been central to your work and if you intend for continuity to always underline your practice?

**AK:** Yes, I have a really deep conviction that I want to serve verticality. I think that’s probably what I admire about the biographies of David Smith and [Alberto] Giacometti. Both of them came from very austere upbringings and it is touching that it took them almost their whole lives to finally release a *joie de vivre* [“joy of life”] through verticality. These energies became free with the famous *Femme de Venise* for Giacometti and the *Cubi* for Smith. David Smith had a rather torturous iconography for a long period and he overcame it with time. The *Cubi* are a triumph for him and for society. They’re full of endcaps, which reflect light, and have a sense of convincing monumentality. He passed away too young. Giacometti also passed away too young, but, toward the end of his life, he did all those very tall women and they were monumental.

There is a triumph of monumentality and it shows us that you need to be perseverant to really express the conviction of *stare.* What stands up is crucial for the world in which we live.

**SS:** During the Minimalist movement of the 1960s and 1970s, art was looked at as something that did not necessarily involve art historical tradition. How did you, coming from France and aligning with tradition, grapple with fellow artists who viewed sculpture in that way?

**AK:** I should say that I did like and respect artists, like Carl Andre. And, Dan Flavin because he had a sense of light in monumentality and verticality -

**SS:** Linearity, as well.

**AK:** Yes. I felt that there was a radicalism of Carl Andre that was extremely courageous. He always said that he put the *Endless Column* on the floor. But, of course, for me, I love when the column is standing up. I have lived very close to Brancusi’s studio [in Paris]; I really feel the spiritual quality of the *Endless Column* because it goes into the Earth and into the sky. That’s something I felt was of great beauty.

The artist that was very close [to me] in terms of sculpture was Louise Bourgeois because she spoke French and so did I. Louise did a show at Peridot Gallery around 1947 with verticals that were all phallic. So, she was very much -

**SS:** Ahead of her time.

**AK:** But, we were very different and it was really extraordinary. She respected my work. I was one of the rare artists that did vertical sculptures in that period, so she had an affinity for it. However, she said, “Alain, I am confrontational with the work. You are competing with the work, so we are very different.” I should confess that during that
period of conceptual art, Louise was courageously alone in questioning sexuality in art. I am especially struck by a beautiful conversation that we published in Arts Magazine thanks to Barry Schwabsky.

**SS:** Could you speak about each work that will feature in *Who's Afraid of Verticality*? and how they function together?

**AK:** What tied the wall piece to the group of floor sculptures, the “forest,” is a sense of elevation and a drive for diversity, a subtle diversity. That’s the goal of the show: to create a “forest,” to create a dialogue with a higher relief. The higher relief is also a celebration of life and that’s the commonality between the “forest” and the wall sculpture, which is titled *Ascension II*. It’s all about *joie de vivre*, a love for life.

**SS:** What prompted you to refer to the grouping as a “forest”? Because, it’s also been referred to as a “vertical garden.”

**AK:** It’s almost an homage to Giacometti, who often constructed groups of verticals together and created a sculpture titled *Forest*. The idea of a forest is rooted in a happiness found in the multiplication of signs within a three-dimensional space.

**SS:** Throughout your career, your practice has been concerned with the symbolic values of basic forms, particularly with signs and glyphs that inform the shapes of your sculptures. I’m thinking, specifically, of your *Commandment* series. Does language function in your practice at all, or is it predominantly rooted in symbols and signs?

**AK:** It’s a secret language, for sure. I respect secrets in art. I am not a linguist and I am, first of all, an artist. As an artist, I think we always have a secret and it’s very important to realize that. There is also a secret of the studio. There is a famous series of lithographs titled *La Suite Vollard* by Picasso that shows him in his studio. That was something that Picasso appreciated: the artist’s life in the studio should not be the knowledge of anybody else.
Ascension II, 2018
Forged iron on painted yellow, gray and pink wall
141 3/8 x 143 1/2 x 4 in. overall
122 1/2 x 17 1/8 in. (each stripe)
124 x 10 1/2 x 3 3/4 in. (L)
122 1/2 x 16 x 3 1/4 in. (C)
111 1/4 x 17 3/4 x 4 in. (R)
Untitled, 1983
Forged iron
13 1/2 x 5 x 5 in.
Untitled, 2009
Forged iron and clay
17 1/4 x 5 1/2 x 5 1/2 in.
Tefila, 1984
Forged iron
8 x 8 x 6 in.
Belur, 1984
Painted forged iron
6 7/8 x 4 1/2 x 4 in.
Totem, 2004
Iron
36 1/2 x 8 x 8 in.
Totem, 2004
Copper
31 1/2 x 7 1/8 x 5 in.
In the Round II, 2015
Forged iron
78 1/4 x 42 1/4 x 24 in.
Adam III, 2010
Painted forged iron and Hydrocal plaster
82 1/4 x 20 x 16 in.
Forge, 2010/2019
Forged iron and coal
100 x 30 in. dia.
Segou, 2004
Forged iron
98 1/4 x 11 1/4 x 11 7/8 in.
Tellem II, 2000
Forged iron, sand blasted
64 1/4 x 18 x 18 in.
The Hindu god Shiva is worshipped in many forms, the most common of which is the linga. Though found throughout India and Nepal, the linga is rarely present in the Indian art collection of our Western museums and rarely included in studies of Indian art. While not altogether unknown, the linga is frequently ignored by Western scholars both because of its status as a religious object and because of its largely abstract shape – often it is simply a very plain shaft of stone.

And yet the linga appears in many different ways. Its shaft may be entirely cylindrical or partly polygonal and its top may be rounded, flat or shaped like a half-moon (each type has a name). It may stand alone or on a basin called a “yoni” (frequently, the linga is only represented in bas-relief on the yoni). So too, many lingas of different heights may be set on rows of yonis.

There are other types of linga besides the yonilinga – for instance, the mukhalinga and the adhyalinga. The mukhalinga presents a carved head of Shiva with one of many images lower on the shaft (a lotus flower, for example, or a snake), and the adhyalinga represents the linga form itself etched into the shaft.

But it is the yonilinga that interests me the most. A religious object, it comes in two forms: the chalalinga, small enough to be moved, and the achalalinga, heavy enough to be regarded as a sited object. Both forms are made from a great variety of materials – rice, bread and unbaked clay as well as gems and metals of all sorts. Wood is also used as, of course, are stone and marble, the materials of the lingas reproduced here.

Yonilingas may be located along streets and sidewalks, embedded in walls just out of reach of the bustle of crowds, or set well apart in places of meditation. Even by the sacred rivers they induce a contemplative silence disturbed – as in Pashupatinath and Bagmati, Nepal – only by the faithful who come to cleanse themselves and to cremate the dead.
Often, yonilingas are moved or dislodged slightly by natural causes (floods, fires, even elephants) or by rival sects. These lingas (called suayabhuvalingas) are not righted again - broken pieces are either reattached by metal bands or simply discarded. The nonchalance here is only apparent: it really reflects a belief that lingas are live objects in perpetual evolution - a belief also displayed in the offerings made to the lingas, of brightly colored powders, flowers, milk and honey.

Of particular interest to the Westerner is the abstract nature of the yonilingas - free, as many are, of all figurative decoration. From the beginnings of Shiva worship, this abstraction allowed for the lingas’ great symbolic force. And yet, perhaps because of our old prejudice against abstract art, these lingas are not as familiar to us as the erotic figures and contorted human and animal forms of other Indian art - even though sculpture in the West has moved to an abstraction of its own.

This similarity of the yonilingas to modern sculpture must be qualified, however. Though both tend to the abstract, the typical modern sculpture is physically independent, often even siteless, whereas the linga usually bears a close relationship to its setting, often a temple. (I felt the importance of site most strongly at a small, 12th-century sanctuary above Lake Dal in Kashmir. Within the narrow sanctum, open to the four points of the horizon, stood a black marble linga. In the semi-darkness, it seemed ready to burst its confines.)

This sitedness points to another difference between the linga and modern sculpture: the linga is primarily an instrument of active worship (indeed, it is frequently omitted from sculpture studies and shows precisely on this ground), whereas modern sculpture announces its freedom from any such function. And contextually, of course, the two forms could not be more different - the linga with its origins in Sanskrit texts, modern sculpture with its own supposed logic of abstraction.
So why am I, a modern Western sculptor, drawn to the linga? Certainly my interest is not that of an historian or a mere lover of the exotic. No, it is the symbolic power of the form that stimulates me. To me, the yonilinga is a “sign” (the word “linga” actually means “sign,” in particular the male “sign,” the phallus), one that communicates directly on the level of sexuality – Shiva as source of life – and so resists the Western bias that abstract art be seen in strictly formalist terms.

It was not by chance then that I focused on the linga on my two trips to India. I hoped that contact with this “source of life” – so Freudian for me, so religious for the Hindus – might lead me to the sculpture of my own that would be more sensitive to the sexual impulse at the origin of form.

One aspect of the linga might bear directly on my work. The relationship in the linga between the yoni and the shaft is extremely precise (the proportions are derived from Indian mathematics and Sanskrit texts) and, given the simplicity of the elements, unexpectedly varied. Such subtle passages from “base” to “column” are not always found in formally analogous sculpture in the West. The yoni, it is clear, is no simple support. It is also symbolically important: in Shiva worship it represents the female principle just as the shaft represents the male. Together, they comprise both the structure of the sculpture and the symbol of Shiva. The interaction of these two elements is thus no mere “matter of form.”

The linga is instructive not only for the subtle relationship between support and shaft, but also for its emphasis on verticality and circumambulation. For me the essence of sculpture resides in its vertical regard. For Freud too the definition of sculpture was primarily “per via di levare,” which can mean both “what is raised” and “what is taken away.” To sculpt is to take away, (symbolically) to “castrate”; it is also to raise, to “erect.” Sculpture, I think, enfolds this contradiction between potency and castration. Certainly it is felt strongly in front of the lingas in India.
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<td>“Who’s Afraid of Verticality?,” Susan Inglett Gallery, NYC</td>
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<td>2014</td>
<td>Akira Ikeda Gallery, Tokyo, Japan</td>
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<td>“Suite Musique,” Musée de la Cohue, Vannes, France</td>
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<td>“Alain Kirili/Ariane Lopez-Huici,” Musée des Beaux Arts de Caen, Caen, France</td>
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<td>2013</td>
<td>“Transfiguration,” Galerie Pièce Unique, Paris, France</td>
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<td>2012</td>
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<td>“The Drawing Show: Lines in Charcoal, Ink, Watercolor, Galvanized Iron and Black Rubber,” Akira Ikeda Gallery, NYC</td>
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<td>“Rythmes d’Automne,” Parvis l’Hôtel de Ville, Paris, France</td>
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<td>2011</td>
<td>“Geste de résistance,” Musée des Beaux Arts de Caen, Caen, France</td>
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<td>Abbaye de Montmajour, Arles, France</td>
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<td>Abbaye de St. Jean d’Orbetsler, Château d’Olonne, France</td>
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<td>2007</td>
<td>“Kirili et les Nymphéas,” Musée de l’Orangerie, Paris, France</td>
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<td>Sainsbury Center for Visual Arts, University of East Anglia, Norwich, UK</td>
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<td>“Commandement,” Thread Waxing Space, NYC</td>
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<td>Musée Saint-Pierre Art Contemporain, Lyon, France</td>
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ALAIN KIRILI

Contemporain, Châteauroux, France
Galerie Adrien Maeght, Paris, France

1983

Bonnier Gallery, NYC
French Embassy, NYC
Kunstmuseum, Düsseldorf, Germany
Frankfurter Kunstverein, Frankfurt, Germany
Storm King Art Center, Mountainville, NY
Sonnabend Gallery, NYC

“Concentrations IV: Alain Kirili, Recent Sculpture,” Dallas Museum of Fine Arts, Dallas, TX
Diane Brown Gallery, Washington, DC
Sonnabend Gallery, NYC

1980

Galerie Beyeler, Basel, Switzerland

1979

“3 Clay Pieces,” Sonnabend Gallery, NYC
Rotterdam Arts Foundation, Rotterdam, Netherlands
Galerie Venster, Rotterdam, Netherlands
“Alain Kirili: die Yoni,” Galerie Schellmann und Klüser, Munich, Germany

1978

Taxispalais Kunsthalle Tirol, Innsbruck, Austria
Sonnabend Gallery, NYC
“Forged Iron Sculptures,” Haus Lange Museum, Krefeld, Germany
“Alain Kirili: Sculpture in Iron and Terracotta,” Hopkins Center Art Galleries, Dartmouth College, Hanover, NH

1976

MTL Gallery, Brussels, Belgium

“Alain Kirili: Open Studio Project,” MoMA PSI, Long Island City, NY
The Clocktower, Institute for Art and Urban Resources, NYC
Galerie Forma, Gênes, France
Maison de la Culture, Rennes, France
Galerie Sonnabend, Paris, France

1974

“Peintures/Dessins/Sculptures/

GROUP EXHIBITIONS

Gravures,” Galerie Sonnabend, Paris, France
“Questions de ligne,” Galerie Sonnabend, Geneva, Switzerland
“A Partir d’une Ligne,” Galerie Sonnabend, Paris, France

Sonnabend Gallery, NYC

2009

“Célébration de la main: l’art de Ron Gorchov et Alain Kirili,” Galerie Jean-Luc & Takako Richard, Paris, France

2007

“Alain Kirili & Gaston Lachaise: Sculptures,” Salander-O’Reilly Galleries, NYC

2006

“Correspondences,” Musée d’Orsay, Paris, France

2005

Jardin du Palais-Royal, Paris, France

2003

“Alain Kirili Homenaje a Julio Gonzalez,” Institut Valencià d’Art Modern (IVAM), Valencia, Spain

1999

“Carl Andre, Alain Kirili, Melissa Kretschmer, Ariane Lopez-Huici,” Galerie Frank, Paris, France

1993

“Pierrette Bloch, Helmut Dornner, Peter Halley, Alain Kirili, Julie Knifer, Ariane Lopez-Huici, Thomas Nozkowski, Dominique Thiolat,” Galerie Frank, Paris, France

1992

“Angie Anakis, Daniel Devine, Alain Kirili, Jeanne Silverthorne, Jessica Stockholder, Franz West, Stephane Stener,” Nathalie Obadia Gallery, Paris, France
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<td>&quot;Alain Kirili et Roy Haynes,&quot;</td>
<td>École Régionale des Beaux-Arts, Nantes, France</td>
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<td>&quot;Directions,&quot; Hirshhorn Museum, Smithsonian Institute, Washington, DC; traveled to Sarah Campbell Blaffer Gallery, University of Houston, Houston, TX</td>
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<td>&quot;Zeitgenössische Plastik,&quot; Kulturhistorisches Museum Bielefeld, Bielefeld, Germany</td>
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      “Soho Downtown Manhattan,” Akademie der Kunst, Berlin, Germany
      “Rooms,” Institute for Art and Urban Resources, P.S.1, Long Island City, NY

1975  “Sculptor’s Drawings,” Fine Arts Building, NYC
      “Invitational Show,” John Weber Gallery, NYC

1970  “Concept Théorique,” Galerie Daniel Templon, Paris, France

PUBLIC SCULPTURE

2011  “Réistance,” Grenoble, France

2007  “Hommage à Charlie Parker,” Place Robert-Antelme, Paris, France

2000  “Ascension,” Abbaye de Montmajour, Arles, France
      “Improvisation Tellem,” Université de Dijon, Dijon, France

1986  “Grand Commandement Blanc,” Jardin des Tuileries, Paris, France

SELECTED PERIODICALS


Kristeva, Julia. “The Imaginary Sense of Forms,”
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Huser, France. “Balzac à Manhattan,” Le Nouvel Observateur, 30 March-5 April 1984, number 1012.


Sollers, Philippe. “Via de levare,” Tel Quel, January 1979, number 79.


Marmer, Nancy. “Waiting,” Artforum, February
ALAIN KIRILI

1977, volume 15, number 6, p. 55.

SELECTED BOOKS AND CATALOGUES

“SoHo-Downtown Manhattan,” Akademie der Kunst, Berlin, Germany, 1976.
Pleynet, Marcelin. “Aspects de l’Art Actuel,”
BIography

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PUBLIC COLLECTIONS

Akron Art Museum, Akron, OH
Albright-Knox Art Gallery, Buffalo, NY
Aldrich Contemporary Art Museum, Ridgefield, CT
American Academy of Arts and Letters, NYC
Blanton Museum of Art, University of Texas at Austin, Austin, TX
Centre d’Art Contemporain, Vassivière-en-Limousin, Beaumont-du-Lac, France
Columbia Museum of Art, Columbia, SC
Dallas Museum of Art, Dallas, TX
Dartmouth College, Hanover, NH
Huntington Museum of Art, Huntington, WV
Institut Valencià d’Art Modern, Valencia, Spain
Le Fonds National d’Art Contemporain, Paris, France
Le Fonds Régional d’Art Contemporain (FRAC) de Bretagne, Rennes, France
Le Fonds Régional d’Art Contemporain (FRAC) de Franche-Comté, Besançon, France
Le Fonds Régional d’Art Contemporain (FRAC) de Normandie, Caen, France
Lehmbruck Museum, Duisburg, Germany
Montclair Art Museum, Montclair, NJ
Musée d’Art Contemporain de Lyon, Lyon, France
Musée d’Art Moderne et Contemporain de Saint-Étienne Métropole, Saint-Étienne Métropole, France
Musée de Grenoble, Grenoble, France
Musée des Beaux-Arts d’Angers, Angers, France
Musée des Beaux-Arts de Calais, Calais, France
Musée des Beaux-Arts de Dole, Dole, France
Musée des Beaux-Arts de Valenciennes, Valenciennes, France
Musée National d’Arte Moderne, Centre Pompidou, Paris, France
Museum Ludwig, Cologne, Germany
Museum of Modern Art, NYC
Nasher Sculpture Center, Dallas, TX
New Mexico Museum of Art, Santa Fe, NM
Oklahoma City Museum of Art, Oklahoma City, OK
Pennsylvania Academy of the Fine Arts, Philadelphia, PA
Plains Art Museum, Fargo, ND
Portland Art Museum, Portland, OR
Vogel Collection, Rhode Island School of Design
Museum of Art, Providence, RI
South Dakota Art Museum, Brookings, SD
The Jewish Museum, NYC
The Morgan Library and Museum, NYC
The Fields Sculpture Park, Art Omi, Ghent, NY
Virginia Museum of Fine Arts, Richmond, VA

CURATORIAL PROJECTS


1998 “La Sculpture Moderne Au Jardin des Tuileries,” Jardin des Tuileries, Paris, France

1984 “Alberto Giacometti: Plâtres peints,” Galerie Adrien Maeght, Paris, France

WRITING


Kirili, Alain. “Ma rencontre avec Hans Hartung, si
ALAIN KIRILI

vivant,” *Art Absolument*, October 2012.
Kirili, Alain and Josyanne Savigneau. “La
creation, un acte de résistance,” *Le
October 2006, volume 10, p. 104.
Kirili, Alain. “Les artistes sont oubliés,”
Kirili, Alain. “L’art contre les deux intégrismes,”
Nude,” *Sculpture Magazine*, May/June
1994.
Kirili, Alain and Philippe Sollers. “Sexual
Atheism: A Conversation,” *Arts
Magazine*, October 1990, pp. 78-82.
1990.
Kirili, Alain. “Two Views of Medardo Rosso: 1) The
Archive as Studio: Rosso and
Photography by David Lieber. 2)
Ancestor of Arte Povera: Sculpture and
Surface,” *Arts Magazine*, April 1989,
volume 63, number 8, pp. 40-43.
conversation with Louise Bourgeois by
Alain Kirili,” *Arts Magazine*, March
1989, volume 63, number 7, pp. 68-75.
Kirili, Alain. “The Phallus Stripped Bare By Its
Non-Bachelors, Even: A conversation
between Alain Kirili and Philippe
Sollers,” *Art Criticism*, volume 1, Spring
1989, pp. 11-18.
Kirili, Alain. “Adrian & Robert Mnuchin: Un Art de
Vivre,” *Galerie Magazine*, number 25,
June-July 1988, pp. 118-129.
April 1988, p. 184.
Kirili, Alain. “Louise Bourgeois, Alain Kirili, la
France,” *Noir sur Blanc*, Summer 1988,
number 6, pp. 23-36.
Kirili, Alain. “Orsay: Haine de Soi et Castration,”
79-81.
érotiques*, Paris: N.R.F., editions
Gallimard, 1987, pp. 7-12.
Kirili, Alain. “Sculpture and Paradise,” *New
Observations*, September 1987, number
50, pp. 6-7.
1986 (“Barnett Newman, Here One,
sculpture blanche,” pp. 144-145;
“Matisse Statuaire,” pp. 91-101,
conversation with Pierre Schneider;
“Notes d’atelier; la forge, les ivresses,
les concerts, les plâtres peints, les
grandes et petites nudités, pierre et
verre,” pp. 149-153; “Picasso, le désir de
monumentalité,” pp. 103-108,
conversation with Werner Spies)
Kirili, Alain. “La sculpture ‘Grand
Commandement Blanc’ aux Tuileries,”
Paris: éditions Deneoël, Summer 1986,
pp. 82-83.
Kirili, Alain. “L’extase d’Iris, messagère des
Dieux,” *le Nouvel Observateur*, 5 July
1985, p. 64.
Kirili, Alain. “Pour une nouvelle statuaire,” *Revue
Peinture/Sculpture*, 1985, number
18/19.
Kirili, Alain. “Sculpture et spiritualité,”
*Chroniques d’Art Sacré*, 1985, number
6, pp. 2-6.
Kirili, Alain. “La statuaire contre l’idolâtrie,”
75-78.
Kirili, Alain. “Virgins and Totems,” *Art in
America*, October 1983, pp. 156-161.
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