

- All works courtesy of the artist and Tanya Leighton Gallery, Berlin unless otherwise stated.
- 1. *Untitled (fog)* 2019 Archival inkjet print, newspaper, paper, graphite, artist frame
 - 2&3. *Silk* 2015 Print on silk
 - 4. *Untitled (Ompdrailles)* 2013 Archival inkjet print, turned oak Collection of Frac Grand Large – Hauts-de-France
 - 5. *Untitled (Agon)* 2015 Archival inkjet print
 - 6. *Untitled* 2005/2020 Leather, perfume
 - 7. *Untitled (Sebastien)* 2006 Archival inkjet print, beech
 - 8. *Embers* 2003 Super-8 film transferred to video, silent, 6 min 30 sec
 - 9. *L'education sentimentale* 2005 Super-8 film transferred to video, silent, 5 min 35 sec
 - 10. *Untitled (skin) / Untitled (visage)* 2013 Archival inkjet prints, oak frame

- 11. *Untitled (classic)* 2018 Collage on paper Courtesy of the artist and Stigter Van Doesburg, Amsterdam
- 12. *Untitled (doodle)* 2018 Brown charcoal Courtesy of the artist and Stigter Van Doesburg, Amsterdam
- 13. *Untitled (map)* 2018 Collage on paper Courtesy of the artist and Stigter Van Doesburg, Amsterdam
- 14. *Visibility is a Trap* 2018 Inkjet print, paper, oak frame Courtesy of the artist and Stigter Van Doesburg, Amsterdam
- 15. *Untitled (Brouwn)* 2015 Archival inkjet print, birch
- 16. *Untitled (Belladonna)* 2007 Archival inkjet print, charcoal
- 17. *Joie noire* 2019 Super-8 film transferred to video, silent, 5 min 55 sec
- 18. *Revue* 2019 Artist publication
- 19. *Untitled (Plie II)* 2020 Archival inkjet print, satin ribbon, birch
- 20. *Brown Leatherette* 2002 Super-8 film transferred to video, silent, 5 min 55 sec

- 21. *Descendances du nu (velvet)* 2016 Print on velvet, iron tube, automotive paint Collection of Frac Grand Large – Hauts-de-France
- 22. *Descendances du nu (wood panels with prints)* 2016 Archival inkjet prints, birch Collection of Frac Grand Large – Hauts-de-France
- 23. *Vanishing Point* 2013 Super-8 films transferred to HD video, birch, paper, sound Collection of the Museum of Modern Art, Warsaw
- 24. *You are only aware of a new neutrality that starts from the hip* 2015 Vinyl
- 25. *Paramètres* 2012 HD video, sound, 6 min
- 26. *"Cadavre Exquis" after Bruce Nauman* 2010 Archival inkjet print The Bruno Spas Collection
- 27. *Untitled (wall)* 2015 Archival inkjet print, beech, masking tape

WORKS

Nottingham Contemporary

Jimmy Robert
AKIMBO

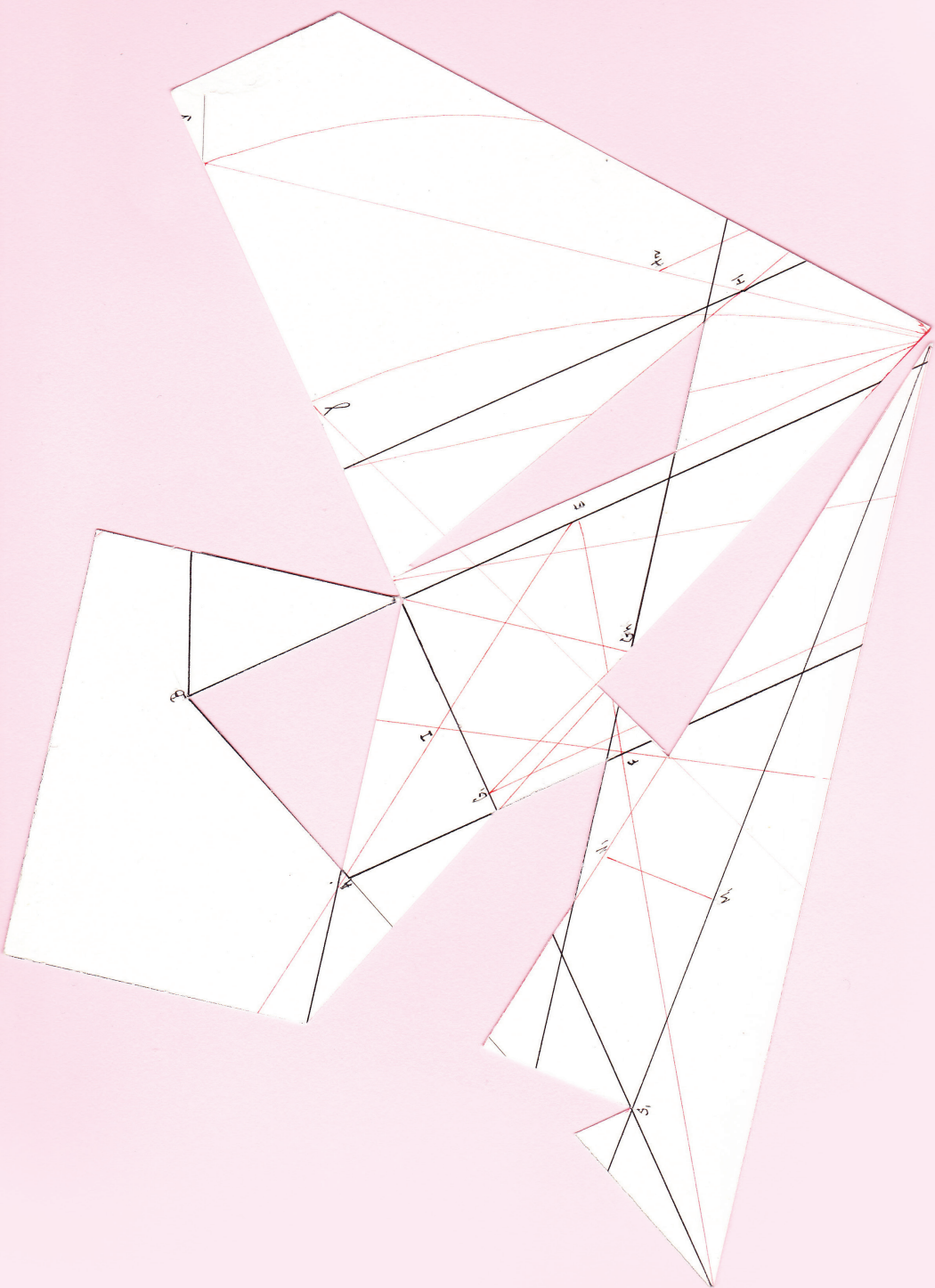
26 SEPTEMBER 2020 – 3 JANUARY 2021

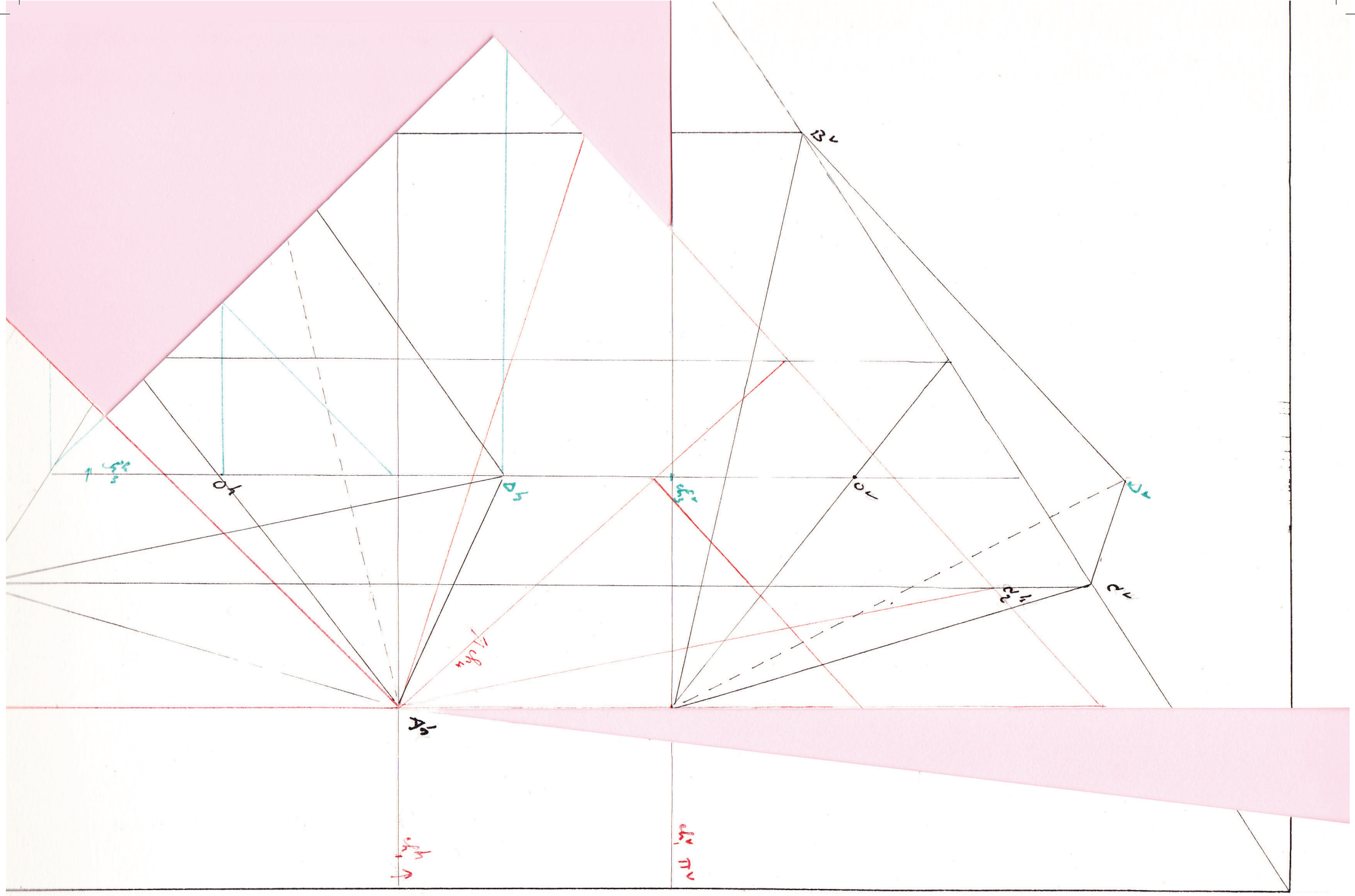
Performance and gesture, intimacy and touch, the vulnerable body and how it is framed, lie at the heart of this exhibition. Engaging with questions of desire, visibility and invisibility, this is the largest-ever UK presentation by the Guadeloupe-born French artist Jimmy Robert.

Akimbo draws together sculpture, installation, film, video, text and works on paper from the past 20 years. The title, meaning 'with hands on hips', refers to a posture that implies a certain defiance, or position of resistance. More than just an exercise in looking back, this major survey offers fresh perspectives on both early and recent works, presenting them within new arrangements.

Jimmy Robert: Akimbo is curated by Nicole Yip, assisted by Olivia Aherne. It is presented in partnership with CRAC Occitanie and Museion. The exhibition will tour to CRAC Occitanie in Sète, France, in spring 2021 and to Museion in Bolzano, Italy, in summer 2021.

We would like to thank Fluxus Art Projects for their generous support of this exhibition; Tanya Leighton, Patrick Armstrong, Simon Gowing and Melanie Garcia at Tanya Leighton Gallery, Berlin; Diana Stigter, David van Doesburg and Elisa Sjølvgren at Stigter van Doesburg, Amsterdam; and Sofia Lemos and Ryan Kearney for the accompanying events programme.





PARAMETERS

set up the parameters
adjust the structure

define the place one speaks from
who speaks? In the name of whom?
data, insignificant calculations
these measurements appease or unnerve

bail out of formatted minds
distinguish the limit from the edge
the dubious scientific approach
unsettle the apparatuses, question them even
base line of deformed minds

a direction or another wouldn't be inconsequential
titillated by verbal feats
while hiding behind an oblique language

set up the parameters
adjust the structure

static shots and elevations
the form of the text coerces the movements
however free they regarded themselves
liberated from all technique

the dimension you evolve in
is it a pose or posturing?

outsized and fragile architecture
of a seductive yet redundant reported speech
troubadours and trinkets generate
pleasant linguistic asymmetries

how could I imagine that our bodies
would be made to measure even?

Set up the parameters
Adjust the structure

"I would be interested to see in which ways you could choreograph this paper into new shapes which could be read as dances – show me your moves!" – Jimmy Robert

