Press Release
Presentation of Paris Gallery Weekend 2018

Since 2014, Paris Gallery Weekend has established itself as an annual landmark event for art lovers and collectors, whether based in France or abroad.

For its fifth edition — held the 25th, 26th, and 27th of May — the 2018 Paris Gallery Weekend is proud to host a total of 44 galleries, representing a 40% increase in the number of participants since 2017. This significant growth testifies to the dynamism and rising influence of the event and is a result of 8 new galleries and the return of 16 others.

In 2018, Paris Gallery Weekend dons a new visual identity representative of its image and growing visibility. Created by the Paris agency Matter of Fact, this new visual identity expresses the idea of an artistic journey, well-marked and guided, while simultaneously signaling an openness to detours, meetings, and discoveries.

Throughout the weekend, visitors, art lovers and collectors can discover dedicated events and exhibitions organized by the participating galleries. More than 41 free-access rendez-vous are on the itinerary, offering multiple festive and participatory opportunities to meet artists, to exchange ideas in talks and conferences, to discover fresh perspectives in exhibitions, openings and performances, and to celebrate together at brunches, cocktails, and aperitifs.

The rich program offers several themes and paths to follow: one presenting 5 exhibitions of “historic” contemporary artists who have passed away, including Olivier Debré, Robert Motherwell and Ceija Stojka; another uniting “notable and confirmed talents”, featuring 35 exhibitions based on the work of artists from Agnès Varda and Anselm Kiefer to David Hockney and Claude Viallat; a third made up of artists born after 1980, from American artist Emily Ludwig Shaffer to the British artist Oli Epp (the youngest exhibited artist, born in 1994); and, finally, an itinerary following four thematic exhibitions: on Outsider Art, on the great masters of the after-war years, on women artists, and an exhibition curated by the young art critic Léa Chauvel-Levy.

Paris Gallery Weekend seeks to highlight Paris's vibrancy and significance on the international modern and contemporary art scene. Beginning on opening day on May 25, organized for the second consecutive year in partnership with Talking Galleries, two talks will bring together an international public of both art professionals and art lovers on two important current topics: Paris's renewal on the contemporary art scene, and the new uses of technology and digital media in the world of contemporary art.

With its 44 participating galleries in 2018, Paris Gallery Weekend represents the diversity of type and of geography of Parisian galleries: from the newest to the most established and the most imposing to the most intimate, whether situated in the Marais, in Saint-Germain-des-Prés, in the 8th or 18th arrondissements, in Belleville or in the Haut-Marais.

The Weekend's 2017 edition included more than 5,000 participants associated with 31 galleries representing the work of 99 artists.

Paris Gallery Weekend is organized by Choices, an association founded and directed by gallery owner Marion Papillon. Since September of 2017, she has been supported by a board composed of gallery owners Anne-Sarah Bénichou, Philippe Jousse, Nathalie Vallois, and Séverine Waechli of Galerie Thaddeus Ropac. The 2018 edition of Paris Gallery Weekend is supported by Lafayette Anticipations, a private foundation.

Paris Gallery Weekend is supported by the following partners:

Sponsors
Under the patronage of Le Ministère de la Culture, la Mairie de Paris and Lafayette Anticipations

Official Partners
Le Comité Professionnel des Galeries d'Art, Talking Galleries, Belafonte

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The complete media kit with detailed program of the galleries is available on demand at www.parisgalleryweekend.com | www.fouchardfilippi.com
We are pleased to count 44 galleries at the 2018 edition.
Galerie Anne-Sarah Bénichou
Julien Creuzet 1986, France / Bronwyn Katz 1993, South Africa
Mimosa Echard 1986, France / Daniel Otero Torres 1985, Colombia

Applicat-Prazan
*European Post-war artists*
Group show

Backslash
Michael Zelehoski 1979, USA

anne barrault
Tere Recarens 1967, Spain

christian berst art brut
*Do the write thing : read between the lines II*
Group show

Ceysson & Bénétière
Claude Viallat 1958, France

Galerie Thomas Bernard — Cortex Athletico
Sergio Verastegui 1981, Peru

Galerie Chantal Crousel
Henrik Olesen 1967, Denmark

Galerie Christophe Gaillard
Ceija Stojka 1955-2013, Austria
Rachel de Joode 1975, Netherlands

Galerie Le Minotaure
Chuta Kimura 1917-1987, Japan

gb agency
Dove Alouche 1972, France

Galerie Isabelle Gounod
Florent Lamouroux 1980, France

Galerie Eva Hober
Jennyfer Grassi 1978, France

In Situ - fabienne leclerc
Vivien Roubaud 1986, France

Galerie Jean Fournier
Peter Soriano 1958, Philippines

Jeanne Bucher Jaeger
Susumu Shingu 1937, Japan

Galerie Jousse entreprise
Elisabetta Benassi 1966, Italy (rue Saint Claude)
Kristin McKirdy 1958, Canada (rue de Seine)

Galerie Lelong & Co
David Hockney 1937, UK

Loevenbruck
Gábor Ösz 1962, Hungary

Galerie Louis Carré & Cie
Olivier Debré 1920-1999, France

Galerie Maubert
José Loureiro 1961, Portugal

Galerie Mitterrand
Claude Lalanne 1924, France
François-Xavier Lalanne 1927-2008, France

Galerie Nathalie Obadia
Agnès Varda 1928, Belgium (rue du Bourg Tibourg)
Jérôme Zonder 1974, France (rue du Cloître Saint-Merri)

Galerie Odile Ouizeman
Guillaume Cabantous 1977, France

PACT
Emily Ludwig Shaffer 1988, USA

Galerie Papillon
*Leurs printemps, Commissaire : Léa Chauvel-Lévy*
Group show

Galerie Perpitch & Bringand
Désirée Engelen 1987, Belgium

Galerie Jérôme Poggi
Babi Badalov 1959, Azerbaijan
Nikita Kadan 1985, Ukraine

Galerie Catherine Putman
Eloise Van der Heyden 1983, USA

Galerie Rabouan Moussion
JonOne 1965, USA
Almine Rech Gallery
Arlene Shechet 1951, USA

Galerie Thaddaeus Ropac
Anselm Kiefer 1945, Germany (Pantin)
Adrian Ghenie 1977, Romania (Marais)

Galerie RX
Bae Bien-U 1950, South Korea / Elger Esser 1967, Germany
Lee Bae 1956, South Korea / Hermann Nitsch 1958, Austria

galerie Sator
Eric Manigaud 1971, France

Semiose
Oli Epp 1994, UK

Galerie Suzanne Tarasieve
Jürgen Klauke 1943, Germany

Templon
Jan Fabre 1958, Belgium (Rue du Grenier Saint Lazare)
Robert Motherwell 1915-1991, USA (Rue Beaubourg)

Tornabuoni Art
Afro Libio Basaldella 1912-1976, Italy

under construction gallery
Sandrine Rondard 1966, France

untilthen
Gaëlle Choisne 1985, France

Galerie Georges-Philippe & Nathalie Vallois
La Maman et la Putain
Group show

Valentin
Anne Neukamp 1976, Germany
Nicolas Moulin 1970, France

VNH Gallery
Olivier Mosset 1944, Switzerland

Galerie Jocelyn Wolff
William Anastasi 1933, USA
Paris Gallery Weekend 2018
Facts & Figures

100% free access
44 galleries
49 rendez-vous

107 artists
61 foreign artists
1994 birth year of the youngest artist: Oli Epp

36 solo shows
4 themed exhibitions
1,000 in euros: lowest-priced work of art

5th edition
18 partners
5 leading Parisian institutions as partners

5,000 visitors in 2017
40% growth in participating galleries
Exhibitions and Themed Visits

Exhibitions

The “Historic” artists

Afro Libio Basaldella
Olivier Debré
Chuta Kimura
Robert Motherwell
Cejja Stojka
European Post-war artists

Notable and Confirmed Talents

Dove Allouche
William Anastasi
Babi Badalov
Elisabetta Benassi / Kristin McKirdy
Bae Bien-U / Lee Boe / Elger Esser / Hermann Nitsch
Guillaume Cabantous
Désirée Engelen
Jan Fabre
Adrian Ghenie / Anselm Kiefer
Jennifer Grassi
David Hockney
JonOne
Jürgen Klauke
Claude et François-Xavier Lalanne
José Loureiro
Eric Manigaud
Olivier Mosset
Anne Neukamp / Nicolas Moulin
Gábor Ösz
Henrik Olesen
Tere Recarens
Sandrine Rondard
Arlene Shechet
Susumu Shingu
Peter Soriano
Agnès Varda
Claude Viallat
Michael Zelehoski

The Post-1980 Generation

Gaëlle Choixne
Julien Creuzet / Daniel Otero Torres / Mimosa Echard / Bronwyn Katz
Oli Epp
Elodie van der Heyden
Florent Lamouroux
Vivien Roubaud
Emily Ludwig Shoffer
Sergio Verastegui
Jérôme Zonder

Thematic Exhibitions

Do the Write Thing : Read Between the Lines II
European Post-war artists
La Maman et La Putain
Leurs printemps, curated by Léa Chauvel-Lévy

Galleries

Tornabuoni Art
Galerie Louis Carré & Cie
Galerie Le Minotaure
Templon
Galerie Christophe Gaillard
Applicat-Prazan

gb agency
Galerie Jocelyn Wolff
Galerie Jérôme Poggi
Galerie Jousse entreprise
Galerie RX
Galerie Odile Quiizeman
Galerie Perpich et Bringand
Templon
Galerie Thaddaeus Ropac
Galerie Eva Hober
Galerie Lelong & Co
Galerie Rabouan Moussion
Galerie Suzanne Tarasieve
Galerie Mitterrand
Galerie Maubert
galerie Sator
VNH Gallery
Valentin
Loevenbruck
Galerie Chantal Crousel
anne barrault
under construction gallery
Almine Rech Gallery
Jeanne Bucher Jaeger
Galerie Jean Fournier
Galerie Nathalie Obadia
Ceysson & Bénétière
Backslash

Tornabuoni Art
Galerie Louis Carré & Cie
Galerie Le Minotaure
Templon
Galerie Christophe Gaillard
Applicat-Prazan

Galerie Anne-Sarah Bénichou
Semirose
Galerie Catherine Putman
Galerie Isabelle Gounod
In Situ - fabienne leclec
PACT
Galerie Thomas Bernard — Cortex Athletico
Galerie Nathalie Obadia

Galerie G.P. & N. Vallois
Galerie Papillon
The Rendez-Vous

Meet the Artists

Dove Allouche
Guillaume Cabantous
Gaëlle Choisne
Désirée Engelen
Jennyfer Grassi
Florent Lamoureux
Olivier Mosset
Sandrine Rondard
Emily Ludwig Shaffer
Susumu Shingu
Peter Soriano
Sergio Verastegui
Claude Viellet

Participate & Exchange

Talk with Dove Allouche
Talk with Pierre Saint-Jean
Talk and signature with Susumu Shingu
Presentation, Elisabetta Benassi / Kristin McKirdy exhibition
Presentation, Michael Zelehoski exhibition
Book signing of La passeuse (Ed.Grasset) by Michaël Prazan
Signature
Performance by Gaëlle Choisne
Performance
Concert : Sarah Aguilar
Concert - dj set sound poetry
Concert : Polar System
Concert : Apoline Roy
Film viewing : « Exercice-Danse des bâtons » by Karina Bisch
Reading : Éloïse Van der Heyden exhibition
Vernissage of David Hockney and opening of the new space
Vernissage of Jürgen Klauke
Vernissage of Peter Soriano
Vernissage of Ceija Stojka / Rachel de Joode
Vernissage of the exhibition
Vernissage of the exhibition with the artists
Cocktail for Elisabetta Benassi and Kristin McKirdy exhibitions
Cocktail for Désirée Engelen exhibition
Cocktail for Michael Zelehoski exhibition
Cocktail for Selected Works exhibition
Cocktail and commented tour
Brunch for Babi Badalov exhibition
Brunch with Karina Bisch and brunch with Sergio Verastegui
Brunch with Guillaume Cabantous
Brunch pour des bulles et des fleurs with Jennyfer Grassi
Brunch and guided tour of JonOne exhibition
Brunch with Florent Lamoureux
Brunch with Sandrine Rondard
Brunch for Vivien Roubaud exhibition
Brunch for Ceija Stojka / Rachel de Joode exhibitions
Brunch with Claude Viellet
Brunch and coloring workshop
Refreshments with Gaëlle Choisne
Cookies workshop Bogato

See & Hear

Performance by Gaëlle Choisne
Performance
Concert : Sarah Aguilar
Concert - dj set sound poetry
Concert : Polar System
Concert : Apoline Roy
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Brunch with Sandrine Rondard
Brunch for Vivien Roubaud exhibition
Brunch for Ceija Stojka / Rachel de Joode exhibitions
Brunch with Claude Viellet
Brunch and coloring workshop
Refreshments with Gaëlle Choisne
Cookies workshop Bogato

Celebrate & Discover

Vernissage of David Hockney and opening of the new space
Vernissage of Jürgen Klauke
Vernissage of Peter Soriano
Vernissage of Ceija Stojka / Rachel de Joode
Vernissage of the exhibition
Vernissage of the exhibition with the artists
Cocktail for Elisabetta Benassi and Kristin McKirdy exhibitions
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Galerie Odile Ouizeman
Galerie Perpitch et Bringand
Galerie Eva Hober
Galerie Isabelle Gounod
VNH Gallery
Jeanne Bucher Jaeger
Galerie Jean Fournier
Galerie Thomas Bernard — Cortex Athletico
Galerie G.P. & N. Vallois
Galerie Anne-Sarah Bénichou
«J’allai ce soir fumer une cigarette sur le sable au bord de la mer.» (Group show)

Vernissage on 26 May 2018 from 3pm and performance on 27 May 2018 at 4pm
APPLICAT-PRAZAN

European Post-War Artists (Group show)

Applicat-Prazan is presenting a painting by André Masson called *l’Homme ivre (L’homme libre)* painted in 1962. A member of the Surrealist group from 1924, André Masson painted works that were influenced by the experiences of war and the discovery of a lyrical and dream-like dimension of the real. After living in Spain, the artist moved to the United States in 1942 where he experienced a period of intense creativity during which he met Calder and Tanguy.

Apart from his stormy relationship with André Breton, one of the founders of the Surrealist movement, André Masson was also close to important literary figures such as Georges Bataille, Michel Leiris and Antonin Artaud. He contributed to the reviews Le Minotaure and Acéphale and was one of the most important and active disseminators of Surrealist thought and vision in the United States between 1941 and 1944. His influence on artists such as Jackson Pollock and Arshile Gorky was undeniably decisive.

The Gallery's artists

Jean Dubuffet / Maurice Estève / Jean Fautrier / Hans Hartung / Jean Hélion / Asger Jorn / Wifredo Lam / Alberto Magnelli / Alfred Manessier / André Masson / Georges Mathieu / Serge Poliakoff / Jean-Paul Riopelle / Pierre Soulages / Nicolas de Staël / Maria Elena Vieira da Silva / Wols / Zao Wou-Ki...

The Gallery

Applicat-Prazan is a leading international gallery of modern art located in Paris. Their line is as follows:

- Hyper-specialization which has led the gallery to concentrate uniquely on the European Postwar and on the most significant artists of this period: Jean Dubuffet, Maurice Estève, Jean Fautrier, Hans Hartung, Jean Hélion, Asger Jorn, Wifredo Lam, Alberto Magnelli, Alfred Manessier, André Masson, Georges Mathieu, Serge Poliakoff, Jean-Paul Riopelle, Pierre Soulages, Nicolas de Staël, Maria Elena Vieira da Silva, Wols, Zao Wou-Ki, ...

- Hyper-selectivity – confining the gallery’s choice of paintings to those judged the most qualitative

- A policy specifically adapted to the private collector, who by definition takes a long term view of things, smoothing out the effects of speculation.

The Gallery's artists

Jean Dubuffet / Maurice Estève / Jean Fautrier / Hans Hartung / Jean Hélion / Asger Jorn / Wifredo Lam / Alberto Magnelli / Alfred Manessier / André Masson / Georges Mathieu / Serge Poliakoff / Jean-Paul Riopelle / Pierre Soulages / Nicolas de Staël / Maria Elena Vieira da Silva / Wols / Zao Wou-Ki

Signature of *La passeuse* by Michaël Prazan on 26 May 2018 at 4pm
BACKSLASH
Michael Zelehoski 1979, USA

Michael Zelehoski takes found three-dimensional objects like pallets or police barricades and restructures them into two-dimensional space. The resulting works are not mirrors of the objects, but instead examine and challenge the selective process of human perception in its most abstract and creative tendencies.

To create these assemblages, the artist has cut and joined the found materials sometimes hundreds of times, inlaying them within planes of black or white that traverse positive and negative space. The compositional fragments are tied together literally and conceptually, which disrupts traditional spatial delineations by transforming the actual into the graphic and vice versa.

Michael Zelehoski received his Associates of Art degree from Bard College at Simon’s Rock and a BA from the Universidad Finis Terrae, in Santiago, Chile. Michael Zelehoski’s return to the United States after six years in South America coincided with the literal collapse of his early sculptural work into the two-dimensional picture plane.

He has since exhibited on four continents. He has received a variety of awards for his work, including from the Staten Island Museum and the Massachusetts Cultural Council. His monumental work, Open House, has been added to the permanent collection at the Centre Pompidou - National Museum of Modern Art in Paris in 2015.

Cocktail and presentation of the exhibition on 26 May at 5pm

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The Gallery
Located since 2010 in the new art neighborhood of Haut Marais in Paris, between Arts & Métiers and République, the gallery has built an international and resolutely eclectic program. In addition to strongly supporting promising new talents in all aspects of their careers, Backslash has chosen to offer them a significant space with more than 250 square meters.

The gallery alternates solo exhibitions by emerging artists and those not yet promoted in France with innovative curated shows. Backslash regularly participates in fairs in France and abroad, organizes solo exhibitions in art centers or foundations and publishes monographs.

The Gallery’s artists
France Bizot / Charlotte Charbonnel / Sépànd Danesh / Thomas Lévy-Lasne / Fahamu Pecou / Rero / Luc Schuhmacher / Boris Tellegen / Xavier Theunis / Clemens Wolf / Michael Zelehoski
The work by Tere Recarens is profiled as a process of documentation of her own life, a collection of minimal and accidental testimonies where it is practically impossible to appreciate the border between art and life. In Berlin, where she lives and works today, her work is motivated by the desire to find an action that definitively serves to connect with the place where she is. Art becomes a form of adaptation to the environment, a way to turn unfamiliar spaces into familiar ones.

For her second solo exhibition at the gallery, Tere Recarens will present the fruit of her travels through Iran.
Language, one of the most basic methods of human communication, is, of course, imprecise, but does afford us a common and conventional way to engage with one another. This luxury is not equally afforded to everyone, but seems to engage us all; the desire to communicate is trumped perhaps only by the desire to survive. The artists in this exhibition employ the written word toward a variety of ends and use a wide range of techniques. Indeed, they are united only in their portrayal of the symbols and lines of language. Some works, like those by Yuchi Saito and Beverly Baker, are created through the obsessive layering of text, a process that renders the majority of letters and words indecipherable. Others, like Royal Robertson, use language as it was intended, but express messages and visions composed in trance-like states or under the direction of a higher power. Patricia Salen and Jill Gallieni produce automatic writings, acting as mediums between worlds. Harald Stoffers’ letters to his mother weave language into the framed structure of musical staffs that undulate like waves across the page. All of these works invite us to contemplate the reality that every communication, filtered through the prism of language, is inevitably perverted from its original essence. The struggle to effectively communicate transcends geographic and temporal boundaries, affecting every human being across the globe and across time, perpetually uniting and dividing us in the process.


→
dj set sound poetry on 26 May 2018 from 4pm to 7pm
Ceysson & Bénétière

*Cerçeaux, Objets, Filets* - Claude Viallat 1936, France

Unusable objects chosen for their inutility, revealed to the world’s gaze but conserving their essential fragility and limitations. Handmade objects bearing clear traces of their handling. These recall the age-old gestures of the first artists and their struggle to create; they play out the vestiges of humanity embodied in primeval tools, whether the bow, the snare, the trap, the plumb-line, the shim, or the knob, simple objects that call upon the properties of material, exploiting the rigidity of wood and the resilience of string. Whether wood, rope, mesh or pebbles, these objects manifest the passing of time, polishing and abrading, shining and denaturing, giving them the dull and uniform color of this life while preserving their tenacious tactility. It is an ambivalent sensuality, caught between the distance of the gaze and the desire for touch. This brings us to the painting: move ahead, that’s why we’re here.

Bernard Collet

→

Brunch in presence of the artist on 26 May 2018 from 12am
Sergio Verastegui willingly quotes Alain Badiou with regard to his own work: “The importance lies not in knowing what one has forgotten but in understanding what has left its mark on us.” Decontextualized and re-contextualized, the fragment-traces that are the components of his installations, if they do not lose their original quality as vectors of meaning, readily adopt others.

Of Peruvian origin, Sergio Verastegui lives in Paris after having studied at the School of Visual Arts of Rio de Janeiro and at Ecole nationale supérieure d’art Villa Arson in Nice.

Scarcity of means and gestures constitute the basis of Sergio Verastegui’s reflection on the nature of relationship to reality. His works can be considered annotations—forms of writing close to fragment. The rudimentary appearance of Sergio Verastegui’s works, made of poor materials, of rebus or of salvaged elements, could permit a comparison with Arte Povera. Nevertheless, the artist’s approach is not the same; it is not about a guerrilla against a culture of consumption, but an expression of a “new poverty,” organizing in an unexpected and casually fortuitous manner poetic encounters between different objects and materials. Bringing together a strong material presence and conceptualism, Sergio Verastegui’s works appear as fragments of realities extracted from a torn-up world.

Projection of the movie “Exercice-Danse des bâtons” by Karina Bisch and brunch in presence of the artist on 26 May 2018 from 11am
Brunch in presence of Sergio Verastegui on 27 May 2018 from 11am

The Gallery

The Galerie Thomas Bernard - Cortex Athletico was created in Bordeaux as a label in 2006 and became a gallery in 2006. Since 2013 it has settled in Paris.

The Gallery’s artists

Ignasi Aballí / Stéphanie Cherpin / Pierre Clerk / Jean-Alain Corre / Franck Eon / Andreas Fogarasi / Vincent Gicquel / Rolf Julius / Thierry Lagalla / Benoît Maire / Charles Mason / Anita Molinero / Kevin Rouillard / Vittorio Santoro / Sergio Verastegui

Sergio Verastegui Scalp, 2018 (détail) Fusain, peinture à l’huile et cire d’abeille sur papier. 146 x 100 cm Courtesy Galerie Thomas Bernard - Cortex Athletico

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Galerie Thomas Bernard - Cortex Athletico

(S)CYPTE - Sergio Verastegui 1981, Peru
The Gallery

Since it was established in 1980, Chantal Crousel gallery has been revealing and accompanying the work of artists of highly diverse origin to the French and international art world of collectors and institutions. These artists have in common the exploration and the translation into original expressions of the essential values that underlie contemporary society. Each of them draws from his or her particular cultural heritage to develop a direction and a visual language that is both powerful and universal. The majority of these artists are now present in important collections around the world. The Chantal Crousel gallery represents its artists in the principal art fairs: Art Basel, Art Basel Miami Beach, Art Basel Hong Kong, FIAC, and Frieze Art Fair.

The Gallery’s artists

Galerie Christophe Gaillard
Ceija Stojka 1933-2013, Austria, Rachel de Joode 1979, Netherlands

Main space: the gallery presents the second solo show of Rachel De JOODE in Paris, after recent exhibitions at Pasquart (Biel) and MACRO (Rome).

Front space: the gallery is proud to present the first gallery exhibition of Ceija Stojka, after two recent shows in la Friche Belle de Mai (Marseille) and la maison rouge (Paris).

The Gallery
Founded in 2007 rue de Thorigny, Paris, the gallery moved in October 2015 to its new location at 5 rue Chapon, with two distinct spaces: FRONT SPACE and MAIN SPACE. Though it shouldn’t be seen as one of its guidelines, the Galerie Christophe Gaillard is proud to be working with many women artists. The gallery can be seen as a trajectory space for a new generation of emerging artists, including Julien Des Monstiers, Rachel de Joode, Hannah Whitaker, and Letha Wilson. It also represents great figures of contemporary art, from Véronique Boudier to Hélène Delprat and Katarzyna Kozya. Furthermore, working with the agreement of the estate, the gallery aims to enhance the recognition of artists from the 60s to the 90s, including Tetsumi Kudo, Michel Journiac and Daniel Pommereulle.

The Gallery's artists
Pierre Yves Bohm / Véronique Boudier / Hélène Delprat / Marina Gadonneix / Dave Hardy / Thibault Hazelzet / Rachel De Joode / Michel Journiac / Kassia Knap / Fabian Knecht / Katarzyna Kozya / Isabelle Le Minh / Michelle Lopez / Julien Des Montiers / Daniel Pommereulle / Arnulf Rainer / Kate Steciw / Ceija Stojka / Pablo Tomek Unglee / Hannah Whitaker / Letha Wilson

Vernissage on 27 May 2018 from 6pm and brunch on 27 May from 12pm to 2pm
Chûta Kimura (1917-1987) is a Japanese pastellist and painter of landscapes. He grew up in Takamatsu on the island of Shikoku in southern Japan. At the age of 13, in 1927, he studied drawing at the school of decorative arts of Takamatsu and discovered fauvist painters and Picasso. In 1941, Kimura discovered at the Kurashiki Museum a painting by Pierre Bonnard, a terrace scene. The war ended, and with his wife he emigrated to France in 1953. In 1954 in Paris, he met Jacques Zeitoun, director of the gallery “Art Vivant” as well as the painters Cottavos, Fusaro, Bolin, Garbelle, Marfaing and Poliokoff. From that date the personal exhibitions succeeded one another without interruption in Lyon and Paris and in New York from 1958. Of his various sources of inspiration, that of the work of Bonnard turned out to be the most important. In 1965 the Kriegel Gallery took him on contract, and he traveled to Venice, Spain and throughout the Mediterranean. In 1966, Kimura exhibited for the first time in Japan. He later moved to Cannes at Au Clos-St Pierre, where he was deeply influenced by the light of Provence, and where he would work regularly until his death in Paris in 1987.
gb agency
The external characters - Dove Allouche 1972, France

*My work essentially consists of undertaking a task thanks to which and at the end of which I am able to find something for myself that I did not see at the outset. I do not try to reveal things that are buried deep, quite forgotten for centuries or millennia, or to uncover the secrets tucked away behind things hidden by other people. I do not seek to discover other meanings hidden in things or in discourse. No, all I try to do is bring out what is immediately present and yet invisible. My approach is that of someone long-sighted! I just want to focus on that which is too close to our gaze for us to see, that which is right up close to us, which we look through to see other things. I want to grasp, in the words of Foucault, “the invisibility of the too visible.”

Dove Allouche

Meeting and talk with the artist on 26 May 2018 from 4pm to 7pm

Dove Allouche Aspergillus versicolor 2016 R26 (MA) #21 2017 Photolithographie et cire en verre soufflé / photolithograph and hand-blown crown glass Encadré / framed: 48 x 48 cm Unique Photo: André Morin

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The Gallery
gb agency was created in 2001 by Solène Guillier and Nathalie Boutin in the 13th in Paris and then moved to Le Marais in 2010; expansions are planned for 2018. gb agency was established in order to offer a distinct approach to creativity. As a space open to the public, the gallery attempts to develop other potential working forms questioning the exhibition’s format and temporality. gb agency therefore represents a limited number of artists and devotes substantial time and effort to each. The artists are selected as the result of an intense and specific encounter with the artists and their works. Coming from different contexts, they all persistently work on renewing their vision. The gallery’s understanding of modernity is to go back and forth from the last decades’ fundamental ideas to the most current and experimental forms.

The Gallery’s artists
For his new solo exhibition at Isabelle Gounod Gallery, Florent Lamouroux presents a series of human-sized sculptures, created by modeling his own body in an assemblage of bin bags and taps. The arrangement of these artificial, standardized and apparently petrified empty bodies is also an echo to Lamouroux’s “dry-cries,” the low-quality toys that the artist reduces to simple dark silhouettes, as though embalmed in their own plastic skin. The artist’s work presents a sensible and poetic way to explore the impact and implications of marketing strategies on various facets of human behavior.
The Gallery

Since its inception in 2004, the gallery works mostly with French emerging artists. After 13 years located in Le Marais, the gallery made a major move in 2017 with the opening of a beautiful new space in the prestigious 8th arrondissement. With a number one location on the boulevard Haussmann, next door to the Jacquemart-André Museum, we keep on working with mid-career artists as well as representing iconic figures such as Peter Klasen.

We have published about 30 monographies and catalogues. Many of our artists are exhibited in museums worldwide (Centre Pompidou, MoMA, Cer Modern Istanbul, Palais de Tokyo, La Maison Rouge, Tinguely Museum Basel...). We do support productions of shows outdoors. Artworks by our artists are frequently bought by prestigious collectors and Institutions, in France and internationally.

As an ultimate award, we are delighted to have Clément Cogitore nominated for the Prix Marcel Duchamp 2018.

The Gallery’s artists

Pauline Bastard / Katia Bourdarel / Rebecca Bournigault / Lucie Chaumont / Clément Cogitore / Julia Cottin / Jennyfer Grassi / Benoit Huot / Peter Klasen / Audrey Nervi / Axel Pahlavi / Giorgio Silvestrini

Brunch « Des bulles et des fleurs » on 27 May 2018 from 12am to 3am
In Situ - fabienne leclerc
Vivien Roubaud 1986, France

"In my work, I sample, or extract an event, a phenomenon, a circumstance from everyday life and encapsulate it (hold it) within a space. This sample, the subject of the work, forms part of a whole and its existence depends on the moment of its creation. It can depend too on its position, whether it be geographical, spatial and temporal, or materialistic, energetic and climactic."

Vivien Roubaud

The Gallery

Founded by Fabienne Leclerc in 2001, In Situ began in the 13th district of Paris alongside a group of galleries in rue Louise Weiss. After seven years in the 6th, the gallery moved to the Marais in November 2013 before opening a new space at 14 boulevard de la Chapelle in January 2017. The ambition of In Situ - fabienne leclerc is to promote young and emerging artists in France and internationally, and to support its established artists in the long term. Many artists of the Galerie des Archives - Fabienne Leclerc’s first gallery - continue to collaborate with In Situ: Gary Hill (USA), Mark Dion (USA), Patrick Corillon (Belgium), Patrick Van Caeckenbergh (Belgium), Lynne Cohen (USA), Andrea Blum (USA), Florence Paradeis (France).

The Gallery’s artists

Renaud Auguste-Dormeuil / Andrea Blum / Lynne Cohen / Patrick Corillon / Martin Dammann / Damien Deroubalix / Mark Dion / Lars Fredrikson / Estate / Meschac Gaba / Khalil Joreige & Joana Hadjithomas / Ramin Haerizadeh / Rokni Haerizadeh / Rokni Haerizadeh & Hesam Rahmanian / Gary Hill / Noritoshi Hirokawa / Amir Nave / Haifeng Ni / Otobong Nkanga / Constance Nouvel / Florence Paradeis / Bruno Perramant / Hesam Rahmanian / Vivien Roubaud / Athi-Patra Ruga / The Blue Noses / Laurent Tixador / Patrick Tosani / Patrick Van Caeckenbergh / Marcel Van Eeden / Dominique Zinkpe

Brunch on 27 May 2018
Galerie Jean Fournier

Recent works - Peter Soriano 1959, Philippines

The exhibition presents two series of recent works: one series realized for the Art Center “The Circuit” in Lausanne in September 2017, which includes a large mural accompanied by its preparatory drawings, and another series of drawings and preparatory studies in connection with the project which the artist will realize for the manifestation “L’Art dans les Chapelles” concurrent with the gallery’s exhibition in the summer of 2018.

→ Vernissage on 26 May 2018 from 12pm to 7pm
→ Concert from Polar System on 27 May 2018 at 4pm
Jeanne Bucher Jaeger

COSMOS - Susumu Shingu

From May 15 to July 21, 2018, the gallery is hosting at rue de Saintonge a solo exhibition of Japanese artist Susumu Shingu, entitled COSMOS. Following the artist’s previous exhibitions at the gallery – Sculptures du respir in 2006, Planet of Wind and Water in 2009, and Beyond Time in 2012 – COSMOS presents a selection of mobile sculptures and recent collages as well as several exceptional sculptural studies. The new solo show by Susumu Shingu will be connected to the important retrospective Spaceship that the Mudam Luxembourg--Musée d’Art Moderne Grand-Duc will dedicate to his work from May 18, 2018 to January 6, 2019. This exhibition, never before seen in Europe, will present, among other works, La caravane du vent (The Caravan of Wind), an installation of twenty-one sculptures animated by the wind, in the Dräi Eechelen Park.

Sculptor of wind, water, and gravity, Susumu Shingu uses high technologies and the talents of his time to create installations in harmony with the secret rhythms of the planet. He has regularly collaborated with such prestigious artists such as Renzo Piano, Tadao Ando, Issey Miyake, and Jití Kilída. The art of Susumu Shingu could not exist without wind. His elegant sculptures are animated by the smallest movement of the air, and reveal the intangible but omnipresent existence of breath. This “atmospheric” sculptural material underlines his relationship with the world – his ecological consciousness. The artist’s entire oeuvre is sustained by his harmonious research into the rhythms and vibrations of nature.

After his diploma from the University of the Arts in Tokyo in 1960, Susumu Shingu studied painting at the Accademia di Belle Arte in Rome. Painter, sculptor, maker of drawings, “researcher and philosopher” of nature, the artist soon dedicated himself to sculpture and movement. In 2014, the Susumu Shingu Wind Museum was inaugurated by Tadao Ando in the Arimafuji Park in Sanda, near Osaka, Japan. This open-air museum presents 12 kinetic sculptures that move solely by the forces of water and wind. Susumu Shingu was born in 1937 in Osaka. He lives and works in Sanda and Hyogo in Japan, and in Paris.

→ Public talk by the artist and signature of his last 3 books published by Gallimard Jeunesse (March 2018) on 26 May 2018 at 4:30pm
Celebrated in 2009 as an “exceptional talent” by the Intelligence de la Main prize awarded by the Bettencourt Schueller Foundation, and in 2012 by Sèvres-Cité de la Céramique, which held a retrospective of her work after a four-year residency, American artist Kristin McKirdy is still an experimentalist. She demonstrates as much in her third solo show at the Jousse Entreprise gallery from Friday 18 May to Saturday 23 June. A major figure in contemporary ceramics whose work has recently joined the collections of the Museum of Art and Design (MAD) in the form of a mural sculpture and the “Coffre-Nuage” (“Literally Cloud-Chest”) of Sèvres, McKirdy’s latest works are now being shown at the gallery, from installations and sculptures to a new mural, as well as novel forms and textures. She has made the most of the occasion to explore new avenues.

In this new show, Kristin McKirdy’s vocabulary, which is built on a quest for contrasts, has been enriched. The organic forms, the contrasts between textured black and white surfaces and colored glazes, between rough and smooth, matt and shiny, are very present. Geometric elements and new surface treatments also make their appearance. In the three installations, cylinders and cubes assert their presence, and “shells” become cones. Three large stately “hourglasses” present their strict silhouettes, while biconical forms rest on the ground. Some have a “scored” skin, while others are covered with volumic spirals. But the main innovations lie elsewhere. For the first time, the artist includes light in some of her sculptures. She is also presenting an architectural piece some six feet in height by ten feet wide. This is an open-work piece formed by the repetition of two opposing figures, a shiny colored ball and a softly articulated form, which develops a scratched, predominantly white surface. As for the titles, as is often the case, the works have none. This recurrent absence is intentional, leaving the field free to the onlooker’s imagination. Take a look!

→ Vernissage and cocktail for Elisabetta Benassi’s solo show on 26 May 2018
Presentation of the Kristin McKirdy exhibition on 27 May 2018
Galerie Lelong & Co

Pictures of Daily Life, new IPhone and IPad drawings / Portraits
David Hockney 1937, UK

A year after the triumphant retrospective to celebrate his 80th birthday (Tate Britain, London – Centre Pompidou, Paris – Metropolitan Museum, New York), David Hockney is back with a series of drawings produced on iPad and iPhone. The twenty-three works are collected under the title of Pictures of Daily Life, and show interiors, flowers, animals, fruit bowls, familiar objects, the scenery from his window. Hockney’s work is a visual autobiography: he paints what surrounds him, whatever catches his ever curious and watchful eye. At the opening of his exhibition at the Centre Pompidou, David Hockney wrote on the wall: Love Life. This is his watchword, as he demonstrates once again here.

In parallel with this exhibition organised in the rue de Téhéran, Galerie Lelong & Co. is opening an additional space at 38 avenue Matignon (Paris 8e) and will present an exhibition of Portraits by David Hockney. This consists of four new self-portraits (produced on iPad) and an anthology of portraits produced over the years using a variety of techniques.

A bilingual catalogue, Repères n° 172, with text by Didier Ottinger will be published.

Vernissage and inauguration of the new space on 26 May 2018
Talk with Pierre Saint-Jean «David Hockney et les nouvelles technologies» on 26 May 2018 at 4pm
The Gallery

Galerie Loevenbruck opened in 2001 and is located at the heart of the Saint-Germain-des-Prés quarter. In 2010 it moved into a new, historic space where it exhibits mainly contemporary artists, among whom Philippe Mayaux (2006) and Dewar & Gicquel (2012) have won France's prestigious Prix Marcel-Duchamp. The gallery also represents the estates of Gilles Aillaud, Édouard Levé, Michel Parmentier and Alina Szapocznikow.

Galerie Loevenbruck actively supports the participation of its artists in exhibitions at major institutions in France (Mnam/Centre Pompidou, Musée d'Art Moderne de la Ville de Paris, Palais de Tokyo, etc.) and abroad (Hammer Museum, Los Angeles; MoMA, New York; Centro de Arte Reina Sofía, Madrid; Tokyo Museum of Contemporary Art).

The Gallery’s artists

This exhibition retraces the pictorial itinerary of Olivier Debré from the mid-1950s to the 1990s through the presentation of five wide-format paintings — a dimension he favored very early on in his career, indeed as soon as he moved into his studio in Cachan. “I did a canvas when I arrived here, in 1946, which was eight meters long; I painted large pictures because I felt the need to do so, perhaps even before the Americans did.”

Around the year 1950, Debré favored matter and subdued colors. The subtle, delicate colors of his predominantly somber palette were applied with a knife, building up in thick concretions on the canvas.

At the turn of the 1960s, Debré found his own path. Fluid matter was spread out in large undulating monochrome fields punctuated by thick, colorful concretions that both delimited and generated the space.

From the early 1970s onward, he traveled a lot, going off in search of new landscapes. “His painting is more fluid, more flexible, more musical, too,” Pierre Cabanne wrote in Combat (October 8, 1973). His canvases began to spring up a bit all over: in Ouarzazate in south-central Morocco, in Kyoto, in Angkor, in Jerusalem, in a Norwegian fjord, in Assisi in Italy, and elsewhere.

In the 1980s, he was the beneficiary of several public commissions, the most important being the one for the Comédie-Française’s theater curtain, inaugurated in 1987, which was followed by his execution of the curtain for the Hong Kong Opera House at the request of the Louis Vuitton Foundation (inauguration in 1989).

The 1990s were a decade during which Debré often came to Touraine. Touraine remained his preferred place to paint, his experimental laboratory. In 1997, he collaborated with the choreographer Carolyn Carlson, creating the decors and the costumes for her ballet Signes, the theme of which was own painting work. The following year, he executed—in collaboration with two Chinese painters, Jing Shijian and Xu Jiang—the curtain for the new Shanghai Grand Opera House. He died on June 1, 1999.
Galerie Maubert
José Loureiro 1961 Portugal

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The Gallery
Florent Maubert and Charles Rischard created Maubert Gallery seven years ago. With an academic and curatorial background in the visual arts and contemporary dance, they chose to confront media in order to create a dialogue between artworks. Thanks to thematic approaches, Maubert Gallery highlights the ways that artists enrich one another in forms and in media diversity. Maubert Gallery leads a prospecting work focused on young creation. These artists, first discovered by the gallery, investigate above all themes of perception, study of formal shapes, usage, gesture, space and traces, while relying on their research of networks, human and societal, architecture and landscape. Maubert Gallery also promotes artists already recognized in the art world, supporting their recognition process as well as in the economic, critical and historical sphere.

The Gallery’s artists
Joachim Bandau / Larry Bell /
Manon Bellet / Gabrielle Conilh de Beyssac /
Adrien Couvrat / Nicolas Daubanes /
Jonas Delhaye / Nathalie Elemento /
Sara Favriau / Isabelle Ferreira /
Agnès Geoffray / Laurent Goldring /
Eric Guglielmi / Jules Guissart / Lucien Hervé /
Atsunobu Kohira / Elizaveta Konovalova /
Arnaud Lesage / José Loureiro /
Nicolas Muller / Erik Nussbicker / Payram /
Irina / Rotaru / Szajner / Troika

José Loureiro, Bosão de L 2011, huile sur toile, Photographic credits: Bruno Lopes
Galerie Mitterrand

Les Lalanne

Claude Lalanne 1924, France et François Xavier Lalanne 1927-2008, France

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The Gallery

Galerie Mitterrand (previously known as JGM Galerie) was founded in 1988 by Jean-Gabriel Mitterrand and encompasses two large spaces in a privately owned townhouse in Paris' Marais district. For the past 30 years, it has predominantly showcased sculpture. Today, this special affinity for sculpture leads to exhibitions of works by established artists such as Keith Sonnier, Fred Wilson, les Lalanne, Peter Kogler, Tony Oursler, Allan McCollum, and Niki de Saint Phalle, as well as by young, emerging artists such as the Chapuisat brothers, Mark Handforth, Jonah Freeman & Justin Lowe, Gary Webb, Rachel Feinstein. Over the years, the galerie Mitterrand has indeed developed profound expertise in the field of monumental sculpture. This has been manifested around the world through exhibitions in public spaces and, occasionally, in museums.

The Gallery’s artists

Agustin Cardenas / José León Cerrillo / Les Frères Chapuisat / Carlos Cruz-Diez / Rachel Feinstein / León Ferrari / Jean-François Fourtou / Gloria Friedmann / Mark Handforth / Edi Hila / Jonah Freeman & Justin Lowe / Peter Kogler / Claude Lalanne / François-Xavier Lalanne / Allan McCollum / Tony Oursler / Marta Pan / Richard Pettibone / Anne et Patrick Poirier / Niki de Saint Phalle / Katja Schenker / Francisco Sobrino / Keith Sonnier / Gary Webb / Fred Wilson / Rob Wynne
Galerie Nathalie Obadia
Agnès Varda 1928, Belgium, Jérôme Zonder 1974, France

Galerie Nathalie Obadia is delighted to present A CINEMA SHED: the greenhouse of Happiness, Agnès Varda’s third solo exhibition at the gallery. The artist has built a greenhouse with partitions and glass walls made of the (real) 35mm film rolls from a copy of Happiness, the movie she made in 1964. Inside, (fake) sunflowers are cultivated. The greenhouse of Happiness is her most recent shed after the one showcased at the Fondation Cartier pour l’Art Contemporain (Paris, 2006), the Lyon Biennale (2009) and the LACMA (Los Angeles, 2013), all made of various film rolls.

Galerie Nathalie Obadia is very pleased to present Des Homo Sapiens (Some Home Sapiens), Jérôme Zonder’s first exhibition at the Paris gallery. Following a fruitful collaboration with the Brussels gallery in 2016, Des Homo Sapiens signals Jérôme Zonder’s entrance into Galerie Nathalie Obadia’s program, via an immersive exhibition, which is a follow-up to his notable projects at the Museum Tinguely in Basel (The Dancing Room, 2017), at the Maison Rouge (Fatum, 2015) and at the Lieu Unique (Au Village (In the Village), 2014).

A vast, spatio-temporal fresco, Des Homo Sapiens transforms the rooms of rue du Cloître Saint-Merri into a graphic and symbolic Gallery of Evolution, leading the viewer toward the dawn of a new age, where the ultimate destination remains elusive. Going from black to white, from the densest concentration to the most radical emptiness, the spectator advances through a space of representations that leads him from mimetic photorealism to informal abstraction, an introductory route that may well announce the end of an Anthropocene, worn out by the excesses of industrial capitalism and by the advent of a new branch of “Homo,” freed of the anatomical and temporal limits of the modern man.

As always in the artist’s works, questions on the human condition are front and center in representation. “Drawing, for me, boils down to creating a functioning symbolic space and to building a system in which we can place the world and its questions,” explains Jérôme Zonder.

The Gallery’s artists
Galerie Odile Ouizeman

* Bullitt - Guillaume Cabantous 1977, France *

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The Gallery

The Gallery Odile Ouizeman, created in 2007, presents young artists whose different fields of expression participate in theoretical and sensitive questioning -- painting, photography, installation, video, etc. -- respecting the richness of the contemporary arts. Each exhibition is a step in their progression and illustrates the capacity of absorption and renewal without denying the process of elaboration necessary to these emerging artists. In order to increase the value of exchange, this artistic platform, dedicated to contemporary creation, is constantly looking for new talent while also rediscovering fundamental historic works.

The Gallery's artists

Guillaume Cabantous /  
Stephan Crasneanscki / Duvier del Dago /  
Anne-Sophie Emard / Jérémy Gobé /  
Joe Kesrouani / Nina Korhonen / Neil Lang /  
Iris Levasseur / Boris Lurie / Tim Parchikov /  
Florence Reymond / Anders Sletvold Moe /  
Simon Rulquin / Marko Velk /  
Shahar Yahalom / Brigitte Zieger

→

Brunch and conversation with the artist on 27 May 2018
The very specific reality of Emily Ludwig Shaffer’s universe explores the uncanny worlds that arise between idealized forms and environments and the frames through which we experience them. Ludwig Shaffer works predominantly in painting and sculpture, and art and architecture often serve as reference points and backdrops for the artist, but other aesthetic traditions such as gardening and weaving also inform her work. Influenced by Naive and Surrealist movements, the artist’s work evokes Magritte, who said “All my work results from a feeling of certainty that we do indeed belong to an enigmatic universe.”

Emily Ludwig Shaffer, “Specific Reality,” first solo show of the artist, on view from 26 May to 20 July 2018 at PACT.

Emily Ludwig Shaffer, My Jungle, 2016, Oil on canvas, wood artist frame, 73 x 53 inches, Courtesy PACT and the artist
Galerie Papillon

Leurs printemps (Group show)

With flowers in bloom everywhere, Léa Chauvel-Lévy invites a dozen artists within the Galerie Papillon to interpret the flower as a form and sign. The exhibition Leurs printemps questions its contemporary representation and displays mutations and changes of state within the space. Artificial for Pierre Ardouvin, designed as an almanac for Stéphane Calais, freshly picked and then coated with resin by Alice Robineau and still alive with My-Lan Hoang-Thuy..., the flowers here reactivate secular and sacred symbols each in their own way. Featuring installations, paintings, drawings, photographs and ceramics, Leurs printemps is a connecting point and the intersection of several ideas: the flower in the Anthropocene era, the flower as a formal grammar and finally the flower as pleasure, sensuality and uncertain desire.

Pierre Ardouvin (1955, France)
Grégoire Bergeret (1980, France)
Stéphane Calais (1967, France)
Erik Dietman (1957-2002, Suède)
Morgane Erpen (1991, Suisse)
My-Lan Hoang-Thuy (1990, France)
Emmanuel Le Cerf (1984, France)
Thomas Mailaender (1979, France)
Jérôme Robbe (1981, France)
Alice Robineau (1991, France)
Elsa Sahal (1975, France)

Vernissage and meeting with the artists on 26 May 2018
The editorial line of the gallery is the result of the association of Agnès Perpitch & Elodie Bringand. After years in auction houses and galleries, they decided to become associates in order to defend an emerging art scene, sharing the same taste and the same attraction for exhibited artists. The gallery proposes interactive exhibitions and mixes media and artistic genres. “The place where we imagine our exhibitions has a usual history which inspires us in our daily world. We see it as a special interior and, as many galleries exhibiting contemporary art, not only as a simple exhibition space, but also as a meeting place.”

The Gallery’s artists

Pauline Guerrier / Elliot Dubail / Ugo Schilège / Bucher/Csajko / Vincent Fournier / Philippe Nacson / Désirée Engelen / Alexandre Mussard

Cocktail on 27 May 2018
Galerie Jérôme Poggi

DE MORE CRY SEA - Babi Badalov 1959, Azerbaijan
Nikita Kadan 1985, Ukraine

Galerie Jérôme Poggi is pleased to announce the second monographic exhibition dedicated to azeri artist and poet Babi Badalov. *De more cry sea* will present his latest artworks on fabric, continuing his work on ornamental poetry, and within a reconstitution of the artist’s workspace, a corpus of older sculptural and pictural pieces, archives and objects that are part of his creative process. Within its second half, the exhibition will be renewed to include an open invitation from Babi Badalov to fellow Ukranian artist Nikita Kadan.

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The Gallery

Galerie Jérôme Poggi is one of the leading galleries from the new generation in Paris. Founded by curator and art historian Jérôme Poggi in 2009, the gallery was initially located in the North of Paris, and opened its main space in 2014 in front of the Centre Pompidou, in Le Marais. The gallery represents around 20 international artists from different generations. It participates in the main international art fairs such as FIAC (Paris), Armory Show (New York), ARCO (Madrid), ARTBO (Bogota), Artissima (Torino), etc.

The Gallery’s artists


Brunch and cocktail on 26 May 2018
Galerie Catherine Putman

Private Myth - Eloïse Van der Heyden 1983, USA

The new exhibition of Eloïse van der Heyden’s work, Private Myth, aims to create a link between the inner and outer worlds, taking visitors on a journey between the profound and universal forest and our inner world. It puts forward the idea that everything exists within us: the history of humanity, myths, gods, hell, and the passage of time. The impact of the plant world on man and its reciprocity are linked to the issues explored by Eloïse Van der Heyden in her preceding exhibition at the gallery (‘Zakhar’ in 2015), in which the works tackled the themes of presence and absence, the revelation of memory, and origin through traces.

Working through direct impressions, Eloïse Van der Heyden explores the theme of the forest—the source of life. Creating a vegetal environment that covers the gallery’s walls, made from trunks, leaves, and twigs, the artist has developed her own myths that are inextricably linked to those of humanity, creating an intimate and sensual garden in her drawings, watercolours, engravings, and ceramics. The second part of the exhibition focuses on a ‘book–object’. The book, intrinsically both container and content, continues this outer-inner exploration. With her ink impressions of plants, Eloïse Van der Heyden is not attempting to produce a herbarium, but rather to focus on the breath of the universe and our adherence to the world embodied by plants. To create this work she collaborated with the Italian philosopher Emanuele Coccia, who put words to the images, and wrote a text.

The Gallery’s artists

Pierre Alechinsky / Geneviève Asse / Georg Baselitz / Pierre Buraglio / Alain Clément / Frédéric Malette / Agathe May / Jean Messagier / Bernard Moninot / Keita Mori / Georges Noël / Álvaro Oyarzún / Carmen Perrin / Frédéric Poincelet / Sophie Ristelhueber / Georges Rousse / Eloïse Van der Heyden / Claude Viallat / Bram van Velde

→

Reading and concert from Apolline Roy on 26 May at 6pm and 7pm

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The Gallery

The gallery Catherine Putman is specialized in works on paper by contemporary French and international artists. Located on the first floor, near the Centre Pompidou, the gallery enjoys an intimate atmosphere. Catherine Putman opened this space in 2005, after years of publishing activities initiated by Jacques Putman in the 70s with artists such as Pierre Alechinsky, Max Ernst, Bram van Velde, then Geneviève Asse, Georg Baselitz, Pierre Buraglio, Tony Cragg, and Claude Viallat. Since Catherine Putman’s death in 2009, her collaborator Eléonore Chatin has taken over the responsibilities of the gallery’s director and preserved its specificity by maintaining close relationships with its artists and by establishing new collaborations, with a particular focus on contemporary drawing.
The Gallery

Since its creation in Paris in 1988, the Rabouan Moussion Gallery favors an exploratory approach in the direction of the emergent scenes. The artworks carry a questioning of the values which constitute our societies. Artists today confirmed and represented since their beginning by the gallery are exhibited alongside young talents and international artists, with an emphasis on artists from Russia, the Netherlands and North Africa.

JonOne began graffiti at the end of the 1970s by writing his name in the city and on subway trains. “What really brought me to the tag was seeing others painting graffiti throughout the city.”

It was at this time that he met A-One, who used to hang out with Jean-Michel Basquiat. “A-One was the link between the street and the art world, traveling in Europe and coming back with a lot of money, simply thanks to his art. I listened to his traveler’s tales and my eyes shone with envy,” he continues.

In 1984 Jon founded the group 156 All Starz, named after the number of his street. He then became Jon156 and then JonOne.

In 1985 JonOne began to paint on canvas by persisting in reproducing the founding element of his style: the vision of a tagged metro train generating trails of color with its speed. What distinguishes JonOne from other graffiti artists is precisely his attention to the agitation and movement of color, rather than figuration. The same year gallery owner Rick Librizzi exhibited his work in New York.

JonOne, Into the darkness, Huile sur toile, 230 x 150 cm, 2014, collection privée

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The Gallery’s artists

Cocktail and guided tour of the exhibition on 26 May 2018 from 5pm to 7:30pm
Arlene Shechet is a sculptor living and working in New York City and the Hudson Valley. All at Once, a major, critically acclaimed 20-year survey of Shechet's work was on view at the Institute of Contemporary Art, Boston in 2015. Sebastian Smee of The Boston Globe wrote: "It's in the harmonies and tensions between these colors and textures, between suggestions of both order and anarchy, decay and blooming freshness, that these works cough, sputter, and sing. If they really are the great analogs to interior life that I feel them to be, it's because Shechet knows that this life, expertly attended to, has its own folds and wrinkles, its own hollows and protuberances; that it is at once fugitive and monumental ... and ultimately unknowable." All at Once was also hailed by The New York Times as "some of the most imaginative American sculpture of the past 20 years, and some of the most radically personal."

In recent years, Shechet's work has included historical museum installations. Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection, was on view at The Frick Collection from 2016-2017 in NYC, and was described in the New Yorker as "a balancing act of respectful and radical" with "whimsical beauty and deep smarts." From Here on Now, Shechet's Intersections exhibition at the Phillips Collection, was on view from 2016-2017 in Washington, D.C.
The language of material plays an essential role in the work of Anselm Kiefer, most of whose pictures have a geological sedimentary texture. Anselm Kiefer was born in Donaueschingen in 1945, and now lives and works in Paris. For the past forty years, his work has been developing in a process of accumulation, mingling and reworking of themes, motifs and constellations which recur and overlap repeatedly in diverse media. Highly symbolic connections emerge from lead, concrete, dried plants, glass, barbed wire and other heterogeneous materials. Numerous pastose layers of muted colors lend the surface of his paintings a relief-like structure and thus an almost sculptural plasticity. Before Kiefer began his artistic career, he studied law, literature and linguistics. He then studied at the Academy of Fine Arts in Karlsruhe, and later in Düsseldorf, where he became a student of Joseph Beuys. Since the beginning of his career in art, Kiefer has explored German post-war identity; he participated in the exhibition at the German pavilion of the 1980 Venice Biennale. In recent years, Kiefer's main preoccupation has been analytical reflection on the functions and iconographies of the most diverse myths – whether Christian, cabbalistic or Germanic. He frequently has recourse to literary models such as Paul Celan, Ingeborg Bachmann or Louis-Ferdinand Céline, condensing their work in his art.

Adrian Ghenie was born in Baia Mare, Romania in 1977. In 2001, he graduated from the University of Art and Design, Cluj, Romania. He splits his time between Cluj and Berlin, spending the majority of his time in the German capital. In 2005, Ghenie co-founded Galeria Plan B in Cluj Napoca, a production and exhibition space for contemporary art. Adrian Ghenie's own work is gestural but unconventional in application. Opposed to the traditional tools of a painter, Ghenie's paintings are the result of the palette knives and stencils that he uses to carve staged accidents onto and into his multi-layered painted canvases. His childhood had a profound effect on his painting, in particular the stories his parents told him of their travels across Eastern Europe during the ‘60s and ‘70s. It is not specifically these stories that provide his artistic inspiration, but the differences he finds between his parents' accounts and his personal interpretations of them. In the broader sense, Ghenie is most intrigued by the difference between fact and memory, exploring these ideas through the means of texture in his paintings.

Adrian Ghenie has had major solo exhibitions at the Museum of Contemporary Art Denver, Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, and the National Museum of Contemporary Art Bucharest. He represented Romania at the 56th International Art Exhibition – Venice Biennale. Adrian Ghenie joined the Galerie Thaddaeus Ropac in 2015.
Galerie RX
Bien-U Bae 1950, South Korea, Elger Esser 1967, Germany, Bae Lee 1956, South Korea, Hermann Nitsch 1938, Austria

Selected work - Group Show

In the exhibition Selected Works, Galerie RX will present the work of four artists: Bae Bien-U, Lee Bae, Elger Esser, and Hermann Nitsch, who, though products of disparate currents in contemporary art, find inspiration in a nearly shared cultural identity.

BAE Bien-U (1950, South Korea)
Elger ESSER (1967, Germany)
LEE Bae (1956, South Korea)
Hermann NITSCH (1938, Austria)

Cocktail on 26 May 2018 from 5pm to 7pm
galerie Sator

*Octobre 61 - Eric Manigaud* 1971, France

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The Gallery
Founded and directed by Vincent Sator to promote up-and-coming contemporary French and international artists, Galerie Sator opened its doors in the Marais in Paris in 2011. With masters degrees in Political Science and in Art History, Vincent Sator has worked in France and Hong Kong for public institutions such as the European Commission, the French Ministry of Culture, the Centre Georges Pompidou, the Musée du Louvre and the Hong Kong University Museum. Initiated into the art market by Marc Blondeau in Geneva, Switzerland, he founded his first gallery in Paris with American partners. Focused on Russian contemporary art, it remained open from 2007 to 2010. Vincent Sator relies on his knowledge of art history and his experience of international museums and cultural institutions to build his gallery. Connections to history and art history, politics and society are among the themes and the directions defended by the gallery, along with a questioning of the contemporary relation to images.

The Gallery’s artists
Jean-Marc Cerino / Sylvain Ciavaldini / Raphaël Denis / Yevgeniy Fiks / Yan Heng / Evangelia Kranioti / Romain Kronenberg / Hayoun Kwon / Gabriel Leger / Eric Manigaud / Nazanin Pouyandeh / Truc-Anh

→ Reading of texts on the Algerian War by the actor and playwright Bruno Boulzaguet on 26 May 2018 at 4pm

Éric Manigaud, *La Nuit des vendanges, crayons et poudre graphite sur papier*
The Gallery

Founded in the 20th district of Paris in 2007 before moving to the Marais area in 2011, Semiose from the outset established itself in the artistic landscape as a gallery having first and foremost an interest in exhibiting French art. Established artists (Françoise Pétrovitch, Ernest T.) and younger artists (Amélie Bertrand, Laurent Le Deunff, documentation céline duval, Hippolyte Hentgen and Julien Tiberi) have been shown alongside historic figures (Présence Panchounette and André Raffray) and artists of international repute (Piero Gilardi, Steve Gianakos, William S. Burroughs and Beat Zoderer). Many institutions and public collections have formed durable links with artists represented by the gallery and regularly exhibit and collect their works.

The Gallery’s artists

Salvatore Arancio / Christian Babou / Amélie Bertrand / William S. Burroughs / Guillaume Dégé / documentation céline duval / Oli Epp / Steve Gianakos / Piero Gilardi / Sébastien Gouju / Hippolyte Hentgen / Thomas Lanfranchi / Laurent Le Deunff / Françoise Pétrovitch / Abraham Poincheval / Présence Panchounette / Laurent Proux / André Raffray / Stefan Rinck / Ernest T. / Taroop & Glabel / Julien Tiberi / Beat Zoderer

Born in London in 1994, Oli Epp lives and works in London. His paintings are autobiographical, sometimes confessional, irreverent and frequently handled with a humorous sense of pathos. Oli Epp focuses on situations that he has witnessed, in public and private moments that pass by as unremarkable, at a glance.

He aims to draw out the ridiculous comedy of certain shared rituals and behaviors, by economizing on the essence of the situation and creating simplified humanoid characters, which lend a sort of parody of the real world in the way that cartoons do. These avatars have oversized heads, hermetically sealed by an absence of facial features, which is an exaggerated reflection on human interaction in the post digital age – these figures, idiotically isolated, but adorned with earpieces, branded clothing and objects that are important to consumption and communication. Oli Epp uses the visual language of branding and interplay between graphic and painterly surfaces to create optical confusion, echoing the ways in which our real and digital lives are merged.

Brunch and coloring workshop on 27 May at 11am
Jürgen Klauke opened his first space in Paris in 2003. He now runs two exhibition spaces, one in Le Marais, and another in Belleville. The gallery supports young and international contemporary artists (Recycle Group, Julien Salaud, Jean Bedez), with an emphasis on the German neo-expressionist scene (A.R. Penck, Jörg Immendorff, Markus Lüpertz), renowned photographers (Jürgen Klauke, Boris Mikhailov, Juergen Teller) and young figurative painters (Romain Bernini, Anna Tuori).

Jürgen Klauke was one of the first artists to use photographic support as a tool of artistic research. He has specifically emphasized gender difference, throwing into relief the issue of identity, and using his body as an integral means of expression. His portraits are not “simply” self-portraits but representations of the “other,” as artist and beholder suddenly experience a sense of self-understanding and self-awareness.

The Gallery’s artists

Vernissage on 26 May 2018
Templon
Jan Fabre 1958, Belgium, Robert Motherwell 1915-1991, USA

In May 2018, Galerie Templon will open a second space on rue du Grenier Saint Lazare. To celebrate this new 600 square meter space, the gallery is giving carte blanche to famous choreographer, performer, and visual artist Jan Fabre. Mixing drawing, sculpture and performance, Jan Fabre draws a multilayered, tongue in cheek, subversive portrait of himself as a “Belgian artist.” Around the corner, on rue Beaubourg, in the now historic space, Galerie Templon will present for the first time a spectacular solo show of American painter Robert Motherwell (1915-1991), one of the masters of Abstract Expressionism.

The Gallery
Daniel Templon was only 21 when he founded his gallery in 1966 on rue Bonaparte in Saint-Germain-des-Prés. In 1972, the gallery moved to its current location on rue Beaubourg, just a five minute walk from the Centre Pompidou, which opened in 1977. Daniel Templon was one of the pioneers of contemporary art in Paris and began by exhibiting many conceptual and minimal artists, including Donald Judd, Art&Language, Dan Flavin, and Frank Stella. Many now iconic artists have been represented by the gallery: Andre, Basquiat, Boltanski, Buren, César, Clemente, Immendorff, Flavin, Kelly, Lichtenstein, Rauschenberg, Schnabel, Stella, and Warhol, among many others. Today, the exhibition program creates a dialogue between established artists (Anthony Caro, Jim Dine, Claude Viallat), and the experiences of younger artists (Jonathan Meese, Chiharu Shiota, Kehinde Wiley). The gallery has two spaces in Paris and one in Brussels and is opening an additional space in May 2018 at 28 rue du Grenier Saint-Lazare, 75003 Paris.

The Gallery’s artists

Jan Fabre Sexy Ange Belge, 2017 Série : Folklore Sexual Belge. Edité et Offert Par Jan Fabre, Le Bon Artiste Belge Wood, pigment, polymer, metal 93,5 x 88,5 x 23,5 cm
Robert Motherwell California Window, 1975 Acrylic and charcoal on canvas 183 x 213,5 cm
Courtesy Galerie Templon, Paris-Brussels

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In 2018, Tornabuoni Art is pleased to announce a double exhibition dedicated to Afro Libio Basaldella (1912-1976), better known as Afro. In April 2018, Tornabuoni Art Paris will hold the artist’s retrospective in the heart of the Marais. Born in Udine to a family of painters and decorators, Afro quickly emerged — in the 1930s — as the most significant member of the School of Rome. From the 1950s, he traveled to the United States and developed an Abstract art between American influences and the great tradition of Venetian color. Close to Alberto Burri and Lucio Fontana, Afro is today considered one of the most important exponents of Italian Abstraction.

The show, produced in collaboration with the Fondazione Archivio Afro, will present artworks from the 1930s to the 1970s. The last room will be dedicated to preparatory drawings of the monumental mural fresco *Il Giardino della Speranza*, created in 1958 at the UNESCO headquarters in Paris. The exhibition will be documented with a catalogue edited by Philip Rylands, ex-director of the Venice Peggy Guggenheim Collection. On this occasion, a study of the UNESCO’s fresco by Anne Monfort, curator at the Musée d’Art Moderne de la Ville de Paris will also be published.

For the second part of the show, around twenty of Afro’s masterpieces will be exhibited in October 2018 at Tornabuoni Art London, with the aim of creating awareness and presenting the Anglo-Saxon public with one of the most important artists of Italian Abstract art.
under construction gallery

INSIDE(s) Lucie, Julien, le chat et les autres ...
- Sandrine Rondard 1968, France

For this second opus at the under construction gallery, Sandrine Rondard abandons Nature with its dark vagaries and masked children to paint, like the Nabis, interior scenes. In search of intimate moments, in the soft light of the house, Rondard depicts images which testify to a newfound peace: intimate, inhabited scenes in which the interior space, defined in geometric flat areas, is a place of calm occasionally surprised by the benevolent and complicit gaze of an inhabitant or actor.

The Gallery

Created in October 2014, at the initiative of Mireille Ronarch, under construction gallery is a contemporary art gallery dedicated to emerging artists. Devoted to promoting the work of creators with diverse profiles and lines of work, the gallery is interested in all types of media: from installation and painting to video, photography, and drawing. Located in the heart of Paris, in le Marais, it supports the work of the artists with whom it works through exhibitions in France and abroad, through fairs and in temporary exhibitions.

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The Gallery’s artists

Emmanuelle Bouyer / Cécile Chaput / Rachel Marks / Sandrine Rondard / Amélie Scotta / Tim Stokes / Jeanne Susplugas / Marine Wallon

Brunch in presence of the artist on 27 May at 11am
Olivier Bélot and Mélanie Meffrer Rondeau reunite for a new adventure which promises a rethinking of the Parisian art gallery. The two partners came together to open untilthen on March 1st, 2015: a contemporary art place dedicated to the notion of “human conceptualism” in the Parisian temple of Decorative Arts, the flea market at Saint-Ouen. They were accompanied by their artists Douglas Gordon, David Claerbout, Robert Barry, Diogo Pimentao and Joan Jonas, and joined later by Jill Magid, Paul Lee, Evariste Richer, Alin Bozbiciu, Melissa Dubbin & Aaron S. Davidson, Gaëlle Choisne and Lady Dalloul.

The Gallery’s artists


Performance and refreshments in presence of the artist on 27 May 2018 from 3:30pm to 6pm
La Maman et la Putain is a film directed by Jean Eustache in 1973 with Bernadette Lafont, Jean-Pierre Léaud and Françoise Lebrun. The film tells the life of Alexander, caught between the constant chatter of his wife and his mistress. A scandal in Cannes the year it was released, the legendary film, hated by some but often considered one of the masterpieces of French cinema, is less about clichés about women on the eve of May 68 than it is a portrait of the filmmaker and his time. Far from singing a 1968 ode to the glory of sexual freedom, the main subject of La Maman et la Putain presents a picture of torment and suffering in love.

By choosing such a title for our exhibition, our idea is, certainly, to point out the wrongness of these two stereotypes in mixing the genders and lightly mocking them, but also to allow, in this time of occasionally violent debate on the status of women, the free choice of works for pleasure, allowing shades of gray and color to prevail over black and white.

The exhibition unites works by Pilar Albarracín, Gérard Deschamps, Maria Isabel Rueda, Niki de Saint Phalle, Julia Wachtel, and others.

Julia Wachtel - You disappear me - 1987 - Oil, lacquer ink and serigraphy on canvas- 122 X 270 cm

→ Cookies workshop with Bogato on the occasion of Mother’s Day on 27 May 2018
For all the apparent concision of her paintings, Anne Neukamp’s work is full of tortuous and intertwining paths. Each work is a kind of palimpsest, like a parchment scraped clear and reused. Image after image, fragment by fragment, the successive layers of paint do not cover each other so much as intertwine and conjugate in an interface as formal as it is semantic. However, rather than those confused fluxes of messages and stimuli found, say, in the late collages of Robert Rauschenberg, the result is a “Pop” reductionism in the tradition of Roy Lichtenstein’s brushstrokes and the tire treads of Peter Stampfli: logos, schemas, lettering and other images, previously reduced and made “effective” by the communications industry, exist now only as silhouettes, traces or enlarged fragments, tilted, switched and sometimes proliferating.

Since the mid 1990s, Nicolas Moulin’s photography, video and installations have been interpreting urban architecture and landscapes, these being present as signs, not just of the memory and failure of the telos that grew out of the industrial revolution, but also of what the artist calls our “skewed relationship” with reality and historical temporality. Whether it draws its material from the timeless realism of industrial ruins and vestiges of modernist architecture, or from the enormoussness of urban development plans, or from the imaginative world of ecological disaster and the post human projections of science fiction stories, Nicolas Moulin’s work edifies areas where temporality is paradoxical, even reversible. It defines architecture primarily as a perceptual transit zone, a fictional reservoir that summons modernist subjectivity through certain incarnations that have now sunk into obsolescence. It confronts our hypermodernity’s symptomatic relationship with its landscape, the memory of its monuments, the ideologies and utopias to which they refer. Initially centered on a photographic relationship, the point of departure for Nicolas Moulin’s approach was rooted in territory and reality, which were then subjected to editing, hybridization and source-grafting operations that imposed a distortion of a fictional nature. More recently, since his exhibition Vider Paris in 2001, Nicolas Moulin has shifted away from a purely representational relationship to architecture by incorporating a constructive dimension, and has introduced a previously absent relationship of scale. Initially involving experimentation through digital tools — such as when the artist laboriously “walled” the buildings bordering the avenues of Paris image by image, or when he pieced together “composite” villages using an alternation of existing buildings — this constructive orientation gave rise to several series of sculptures that bring engineering principles into play.
The Gallery

Over two years ago, Victoire de Pourié and Hélène Nguyen-Ban founded VNH Gallery, taking over Yvon Lambert’s historical space in Paris. The space was transformed in order to reflect their ambition of presenting exhibitions featuring a vibrant selection of artists in dialogue across generations and geographical spheres. Each project presented by the gallery is focused on offering the possibility to the artists of expressing themselves in the most creative way, allowing them to defy and break unspoken boundaries in the way of showing and presenting contemporary art.

VNH Gallery is delighted to announce the personal exhibition of Swiss artist Olivier Mosset (9 May -16 June 2018), presenting his recent works produced in Tucson. These large-scale artworks are comprised of several brightly colored canvases complementing a series which debuted in the 2000s and reaffirming the artist’s attachment to the classical rectangular formats as well as flat monochromes. These new artworks will be associated with a historic wallpainting, reactivated for the occasion.

In parallel with this exhibition, VNH Gallery will also present the artist Eric Croes in its project space.

Meeting with the artist on 26 May 2018
Galerie Jocelyn Wolff

Conic Sections, 1968/2018 - William Anastasi 1933, USA

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The Gallery
In 2003, Galerie Jocelyn Wolff opened in a very small, remote space in Belleville in eastern Paris with a solo show by Clemens von Wedemeyer. Most of the represented artists made their debuts with the gallery. In 2006, the gallery moved to a larger space in the same neighborhood, on rue Julien-Lacroix. As the gallery grew, the neighborhood of Belleville developed into the most dynamic and vivid scene for emerging galleries in the city. Initially focused on revealing emerging artists, the gallery gradually engaged in the promotion of key historical artists whose positions had been undervalued. Galerie Jocelyn Wolff participates in art fairs such as Art Basel, Art Basel Miami Beach, Independent, Artissima, FIAC Paris, and Frieze New York.

The Gallery's artists
William Anastasi / Zbyněk Baladrán / Diego Bianchi / Katinka Bock / Colette Brunschwig / Miriam Cahn / Santiago de Paoli / Guillaume Leblon / Isa Melsheimer / Ulrich Polster / Prinz Gholam / Hans Schabus / Philippe Schwinger & Frédéric Moser / Elodie Seguin / Francisco Tropa / Franz Erhard Walther / Christoph Weber / Clemens von Wedemeyer

Galerie Jocelyn Wolff will present a site-specific work by William Anastasi, Conic section, for the first time since it was shown in 1970 in Dwan Gallery in New York. It comprises rods used in reinforced concrete construction, one of each remaining on the floor while the other climbs a diagonal strip on the wall, so that the rods progress from horizontal to vertical. William Anastasi, one of the founders of Conceptual Art with, as well, solid connections in his earliest works to Minimalism, explores here a strong relationship between space and forces. It involves this conflation of up and down, and the theme of inverted meanings.


Concert by Sarah Aguilar on 27 May 2018
VIP Program

Friday 25 May

Afternoon  Private tour, Presentation of the collections of Centre Pompidou  
First Choice

Evening  Gala dinner, Hôtel de Ville Salons  
_A Walk in the Hills of the Drôme_  
In partnership with the design and gastronomy agency Belafonte and fashion house Mazarine  
By invitation

Saturday 26 May

Morning  Private tour of the _A Study in Scarlet_ exhibition  
frac île-de-france  
Curator : Gallien Déjean  
Collective exhibition based on the musical, visual, and performance activity of Cosey Fanni Tutti and associated with the works of Beau Geste Press, Lynda Benglish, COUM Transmissions, Harun Farocki, Karen Finley, Hendrik Hegrav, Ebecho Muslimova, Meret Oppenheim, Genesis P-Orridge, Lili Reynaud-Dewar, Christophe de Rohan Chabot, Carolee Schneemann, Amalia Ulman, etc.

Private tour of the _Diane et Actéon_ exhibition  
Musée de la Chasse et de la Nature  
Curator : Claude d’Anthenaise  
For this exhibition, at the museum’s request, Gérard Garouste revisits the myth of Diana and Actaeon, recounted in Ovid’s _Metamorphoses_

Evening  Private tour  
Lafayette Anticipations  
_Discovery tour of the architecture of the building renovated by Rem Koolhaas and OMA, inaugurated at the beginning of March 2018_  
_Special visit for Paris Gallery Weekend_  
First Choice

Sunday 27 May

Morning  Private tour of Subodh Gupta’s exhibition  
Monnaie de Paris  
Visit of the first Subodh Gupta exhibition in France in the presence of one of the exhibition’s curators

Evening  Closing cocktail  
Fondation d’entreprise Ricard  
Loyal supporter of Paris Gallery Weekend, the Fondation d’entreprise Ricard will host visitors at its exhibition of the work of Fabien Giraud and Raphaël Siboni, whose shape-shifting work recounts, in reverse, a history of technology
For the second year, Talking Galleries and Paris Gallery Weekend renew their partnership in 2018 for a day of conferences. The program seeks to foster reflection and debate on the local and international art scenes.

Founded in 2011 by Llucíà Homs, Talking Galleries is an international think tank created with the intent of providing a space of exchange and debate on current questions surrounding galleries and the art market.

On Friday, May 25, in conjunction with the opening of Paris Gallery Weekend, Talking Galleries will offer two talks on the recent evolutions in the Paris art scene and on recent changes in the art world (please register in advance).

The discussion will include the increasingly important role played by private foundations, as well as the impact of digital technology.

The talks are destined for an international audience of art professionals and gallery owners, collectors from both public and private institutions, and indeed for all those passionate about art, whether they be from Paris, France or abroad.

Panel Discussion 1

Contemporary art and new habits online/offline: How does taste evolve? Who influences whom? (temporary title)

→
Friday 25 May 2018
Duration 1H30 (morning)
Centre Pompidou

Panel Discussion 2

What is Paris’s role as a leader on the contemporary art scene?
With the fallout from Brexit and the opening of numerous private foundations in Paris, what are the consequences for the local scene?

→
Friday 25 May 2018
Duration 1H30 (afternoon)
Centre Pompidou
New identity by Matter of Fact

At the heart of Paris Gallery Weekend is the will to create, throughout the weekend, a link between Parisian galleries and their artists. The event’s new visual identity by Matter of Fact agency invites art collectors as well as art lovers to connect with galleries and take up an artistic journey: a guided and well-marked journey, but one simultaneously open to detours, meetings, and pleasant surprises.

The bright colors and Fugue and Publico fonts express Paris Gallery Weekend’s desire to present a festive, spring-like event, open to all and in the public space – one which allows for an escape from the daily routine and for the discovery and rediscovery of artworks.
Marion Papillon
Founder and Director of Paris Gallery Weekend
Marion Papillon, director of Galerie Papillon, created CHOICES in 2014 and initiated Paris Gallery Weekend to promote the Parisian art scene, to highlight the work of gallerists, and to make this event a moment of rich encounters for all of the art world’s various key players.

Anne-Sarah Bénichou
Board Member
Anne-Sarah Bénichou is director of the gallery bearing her name which she founded in the Marais in 2016, after several experiences in the art market, auction houses and galleries. The gallery represents contemporary French and international artists, both emerging and established.

Philippe Jousse
Board Member
After discovering the work of Jean Prouvé, Philippe Jousse undertook the promotion of the forgotten post-war furniture designers who had transformed the legacy of modernism. In 2000, he opened a second gallery and became a bridge between the creation of objects and art. The ambitious program of the gallery favors in-depth work with artists and creators.

Nathalie Vallois
Board Member
Director of the art gallery that she opened with Georges-Philippe Vallois in 1990, Nathalie Vallois has been a committee member of FIAC from 1999 to 2005. With Fabrice Boustreau, Beaux Arts Magazine and Colette Barbier, she initiated the Prix Fondation d’entreprise Ricard which is set every year during FIAC since 1999.

Séverine Waelchli
Board Member
Director at Galerie Thaddaeus Ropac since 2012, Séverine Waelchli liaises with collectors, institutions, and artists (Alex Katz, Sturtevant, Wolfgang Laib...) for whom she organizes exhibitions in the spaces of Marais, Pantin and Salzburg. She has previously worked for Sprüth Magers in Munich, and for Yvon Lambert in Paris from 2006 to 2012.

Marie Delas
Project Manager of Paris Gallery Weekend
After experiences in an art gallery, at the Biennale of Sydney and in a private foundation, Maris Delas began working for Paris Gallery Weekend in 2016. She likes creating bonds over contemporary art and open the galleries to new audiences.
We thank our partners for their support

Patronage

The DGCA (Direction générale de la création artistique, or General Direction of Artistic Creation) was created with the intention to support research and creative endeavors, to facilitate the promotion of all artistic disciplines, to develop a policy for the purchasing and ordering of artworks, and to contribute to the development of networks for the creation and diffusion of the performing and visual arts. Founded on January 13, 2010 as a unification of the Direction de la musique, de la danse, du théâtre et des spectacles and the Délégation aux arts plastiques, the DGCA promotes action through its strong network of institutions and projects throughout France and through its support of important national and international art festivals and biennials.

Throughout the year the city of Paris develops a shared contemporary art policy. The Paris Municipal Contemporary Art Collection (FMAC), the Nuit Blanche event, the implementation of artworks in public space, exhibitions offered by museums and various cultural facilities of the city of Paris allow the general public to freely access the art scene. Paris is also committed to supporting artists, to empowering them with the means to create and to accompanying those who promote them. Because galleries are essential cultural actors and key players in this cultural vitality, the city of Paris is proud to have been partnered with Paris Gallery Weekend since its creation.

The new Fondation opens in a 19th century industrial building renovated by Rem Koolhaas and OMA, his architectural firm. The architect conceived the 2,200 m² space as a curatorial machine and introduced in its central courtyard a steel and glass “exhibition tower” composed of four mobile platforms. The 9 rue du Plâtre building thus reflects flexibility and adaptability, as required by numerous future projects. After three years of construction, this structure features 875 m² of exhibition space, production workshops, an area dedicated to artistic practices for all visitors, a café-restaurant and a store. The originality of these spaces and the possibilities they offer reflect the pioneering nature of the building and foundation.

Official Partners

The Comité Professionnel des Galeries d’Art has represented galleries and defended their interests since 1947. As the representative organization of the main stakeholders of the art market among politicians, institutions and administrative authorities, its voice is respected and heard. It takes part in drafting art market regulations, thus contributing to economic and cultural policies in France. The CPGA also advises and supports its 250 member galleries on technical issues and is committed to supporting French artists on the international stage.

Talking Galleries is an international think tank dedicated to generating debate and knowledge in the field of art galleries and in the art market. Launched in 2011 by Llucia Homs, it holds an annual symposium in Barcelona and organizes talks and conferences in global art capitals such as Paris, Berlin, Madrid, London and New York (coming in 2018), where it has developed a strong network of local partners.

Gastronomy center and restaurant Belafonte intertwines design and cuisine through made-to-measure events. Created by chef Alexandre Poisson and designer Matéo Garcia, Belafonte unites chefs, designers, florists and ceramicists in the collaboration and creation of unique and elegant epicurean moments.
Partners

Le Meurice

The original palace hotel in the heart of historic Paris on rue de Rivoli, Le Meurice is the very epitome of quiet elegance, the ultimate in the French art of living, and alive with the artist's soul of wit and magic.

@dagp

Created in 1953, ADAGP represents 133,000 artists all over the world in all disciplines of the visual arts. At the heart of an international network, ADAGP perceives and allocates artists' rights, protects them and fights for the improvement of property rights. It is now the first authors' society of visual arts in the world. Eager to underline the crucial role of creation in the world, ADAGP encourages the creative scene by financially initiating and/or supporting specific projects, enhancing visual arts and ensuring their promotion on a national and international level.

Triptyc

What better way to redesign your office than a work of art! Triptyc is for all business owners who want to redefine their image. We offer a unique layout and design solution to create offices which live up to the expertise of our clients. Triptyc assists its clients in the choice of design furniture and works of art. Through “art-leasing,” our customers enjoy tax and economic advantages and the simple transfer of property to a third party at the end of the contract.

ESCP Europe

Established in 1819, ESCP Europe has educated generations of leaders and entrepreneurs. With its six urban campuses in Berlin, London, Madrid, Paris, Turin and Warsaw, ESCP Europe's true European identity enables the provision of a unique style of cross-cultural business education and a global perspective on international management issues. With Institut Jean-Baptiste Say, dedicated to entrepreneurship and innovation, ESCP Europe has developed a unique approach linking business and art.

Emerige

Emerige is a committed patron in the field of culture. Through the Emerige Revelations Grant, it brings attention to the work of numerous emerging French artists, allowing them to stage their first solo exhibitions. Emerige also promotes art in the city and co-launched the charter “1 immeuble, 1 œuvre” (“1 building, 1 artwork”). Emerige supports several educational and artistic programs aimed at young audiences, including “A Vacation Day in Versailles,” which allows 5,000 under-privileged children to discover the Palace of Versailles.

MAZARINE

Between fluo and tailoring, Mazarine mixes the traditional vision of couture with a modern aesthetic. The brand was awarded the Grand Prix de la Création de la Ville de Paris in 2015. At the borders of bespoke and made in France, focusing on high quality fabrics and colors, the Mazarine silhouette is inspired by unknown ages and undefined places.

Smartify

Smartify is a free app which helps people make meaningful connections with art. Using image recognition technology, Smartify instantly identifies artworks by scanning them on your smartphone. Through Smartify, users can unlock the stories behind works of art and create a digital personal art collection. Smartify will be available in each participating gallery throughout Paris Gallery Weekend.

Frédéric de Clercq

Agent général AXA
Référent AXA ART

As a specialised insurer, my team supports numerous artists, artistic craftworkers, gallerists, dealers, auction houses, collectors, restaurant owners and institutions – in France and internationally – by developing long-term relationships based on trust, attentiveness, expertise, and the desire to offer unparalleled tailor-made service with solutions that match distinction and accessibility.

ART KIDS Paris

Art, you'll get it when you're... younger! Since 2014, ART KIDS Paris has offered children a playful, creative and innovative initiation into the world of art. Through guided tours of cultural spaces, activities and artists meetings, it presents an on-demand offer adapted to companies and to parents' lifestyles and leads the field in cultural experiences destined for a young audience. An expert in edutainment, ART KIDS Paris turns art into child's play and museums into new playgrounds!
The Centre Pompidou, one of the world’s first institutions in the field of modern and contemporary art, has hosted every creative discipline for the last 40 years. Since its opening in 1977, it has established a powerful image of modernity, quality and cultural innovation throughout the world. The Centre Pompidou houses an incomparable collection of over 120,000 works. At the crossroads of artistic disciplines, it produces over twenty temporary exhibitions each year and hosts dances, theatrical shows, performances, films and debates. Today, the Centre Pompidou continues its international development.

Frac île-de-france (FRAC = Regional collection of contemporary art) supports contemporary art creation through several missions: the enrichment of its collection, the programming and production of exhibitions, the development of an educational program for all types of publics, and the publishing of policy linked to exhibitions and to the collection. Situated near Buttes-Chaumont, the frac île-de-france / le plateau has become an essential site for contemporary art in France and presents three to four exhibitions each year as well as performances, meetings, concerts, and more.

The Fondation d’entreprise Ricard continues the art sponsorship work in which the Ricard company has been engaged for nearly twenty years, and which has been a springboard for a generation of artists. The foundation exists to support today’s French art and to increase its visibility both nationally and internationally.

Designed as a belvedere opening onto a wild space in the center of Paris, the Musée de la Chasse et de la Nature enables visitors to understand the relationship between humans and animals through the ages. A collection of works of ancient, modern and contemporary art, the permanent collections are presented in an original museography combining the works with stuffed animals and elements of interpretation.

Every year collectors and art lovers gather at FIAC in the Grand Palais where a selection of the most prestigious international galleries celebrate modern and contemporary creation. For its 45th edition, held from October 18th to 21st 2018, FIAC reaffirms its commitment to those who make the art world so stimulating and vibrant. Its innovative multidisciplinary cultural programs, open to the public, enlarge the outreach of the fair and encourage dialogue.

Silencio is a club dedicated to creative and cultural communities and conceived of by David Lynch. The program combines eclectic disciplines, from music, cinema, and contemporary art to photography, literature, the performing arts, fashion, architecture, design, and gastronomy.

After six years of work, the transformation at the Parisian site of Monnaie de Paris concluded with the opening of 11 Conti - Monnaie de Paris. Monnaie de Paris presents the first retrospective in France of the internationally-acclaimed contemporary artist Subodh Gupta. Showcasing the diversity of Subodh Gupta’s practice, the exhibition features iconic sculptures using stainless steel pots and pans, such as Very Hungry God (2006), and found objects alongside new works.
Visuals

Visuals of the galleries’ programs are available in the complete and detailed media kit at www.fouchardfilippi.com / www.parisgalleryweekend.com
5th edition
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Facebook and Instagram
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