

RESTONS UNIS



**AIR DE PARIS
GALERIE ALLEN
SALLE PRINCIPALE
GALERIE POGGI
PRAZ DELAVALLADE
JOSEPH TANG
JOCELYN WOLFF**

SOUS LE SOLEIL EXACTEMENT

JULY 2 – 18

EXCEPTIONAL OPENING ON SUNDAY, JULY 5

Saint-Claude space

We are pleased to introduce the third iteration of *RESTONS UNIS*, a collective initiative that brings together twenty-six Parisian galleries. Throughout this Summer, each gallery will present a selection of works, available in our Viewing Salon as well as exhibited in our Saint-Claude space in Paris.

The seven participating galleries feature artists Boris Achour, Pierre Ardouvin, Anna-Eva Bergman, François Curlet, Santiago de Paoli, Sam Durant, Claire Fontaine, Carsten Höller, David Horvitz, Kapwani Kiwanga, Guillaume Leblon, Fabien Mérelle, Cécile Noguès, Shanta Rao, Maxime Rossi, Bruno Serralongue, Jim Shaw, Georges Tony Stoll, Endre Tót and Lois Weinberger.

Air de Paris features artists François Curlet, Claire Fontaine, Carsten Höller and Bruno Serralongue. The gallery is established in Romainville. Air de Paris has been founded by Florence Bonnefous and Édouard Mérino.

François Curlet is born in 1967 in Paris. He lives and works in Arles and Piacé.

“Cultural hijacking, piracy and contrarian repurposing have built a reputation for a mix of wit and the poetic that assails the social, political and cultural implications of the everyday objects and readymade signifiers churned out by our consumer society. [...] The sign-objects Curlet has been producing for the last thirty years are a poetic response to the “semantic rain” that pours down on us daily in an economic dialectic combining know-how and message-massage, use value and exchange value, consumer commodity and promotional item. Sometimes redolent of the vanitas, his art of repartee plays adroitly on objects and words, lays bare hidden meanings and taboos and urges viewers down the trail blazed by Robert Filliou’s reassessment of our dependence on material things and modern lifestyles. “Objects outlast people,” Curlet explains. “We make use of them, but in the end they come out on top.”

Denis Gielen Director of MAC’s, Musée des Arts Contemporains au Grand-Hornu, Belgique.

Founded in 2004 in Paris, lives and works in Palermo, Italia.

After lifting her name from a popular brand of school notebooks, **Claire Fontaine** declared herself a “readymade artist” and began to elaborate a version of neo-conceptual art that often looks like other people’s work. Working in neon, video, sculpture, painting and text, her practice can be described as an ongoing interrogation of the political impotence and the crisis of singularity that seem to define contemporary art today. But if the artist herself is the subjective equivalent of a urinal or a Brillo box – as displaced, deprived of its use value, and exchangeable as the products she makes – there is always the possibility of what she calls the “human strike.” Only two years old, Claire Fontaine uses her freshness and youth to make herself a whatever-singularity and an existential terrorist in search of subjective emancipation. She grows up among the ruins of the notion of authorship, experimenting with collective protocols of production, détournements, and the production of various devices for the sharing of intellectual and private property

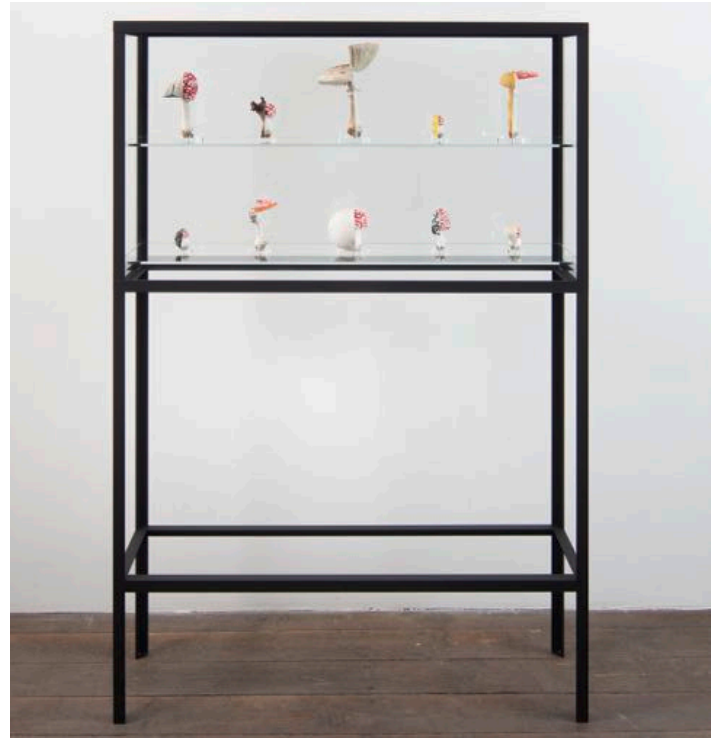


François Curlet, *Big Corn*, 2007. Polystyrène, plastique, acrylique, pop-corn, vernis 40 x15 x15 cm
© photo Marc Damage Courtesy Air de Paris



Claire Fontaine, *Suspension (Lighter)*, 2014. Briquet, pince, chaîne à boules dimensions variables © photo Aurélien Mole Courtesy Air de Paris

Born in 1961 in Brussels, lives and works in Stockholm, Sweden. The work of **Carsten Höller**, who originally studied science to a post-doctorate level, interrogates perception on a visual and sensorial level. Höller often takes different scientific experiments and techniques and transposes them into the space of art in order to create different forms of participatory sculpture and installation. He is known for working with a vast variety of media with which he asks his to viewer to test what their knowledge or certainties about reality, which is rarely if ever confirmed, but rather beset with doubt or even subtly undermined. The conflation of logical and less explicable aspects in Höller's works reverberates in a quote by the artist with reference to the artist Marcel Duchamp : « I find it interesting that, on one hand, it is a matter of calculating something in geometrical and mathematical terms, and on the other, it's a matter concerning something completely unexplainable and therefore fascinating. It almost seems as though Duchamp uses the geometrical, mathematical method as far as he can on one path, and then there is this other path, a path that is very difficult to speak about, and which really constitutes the path of art. And in the end, the two together produce the artwork.» On the one hand, Höller almost brutally applies strict divisions to his works and entire exhibitions, and on the other hand, he produces disorienting experiences that disturb our rationale and transcend that which can be expressed by the means of language.



Carsten Höller, *Double Mushroom Vitrine (Tenfold)*, 2018. 10 cast polyurethane mushroom replicas in various sizes, acrylic paint, glass discs, metal pins, vitrine glass, powdercoated metal framework 98,4 x 25,9 x 146,5 cm © photo Thomas Bruns Courtesy Air de Paris

[...] Faced with the omnivorously scattershot mass media and their thirst for the novel and the spectacular, **Bruno Serralongue** urges leisureliness and detachment from the topical. Faced with information overload, he urges minimality. Faced with the speed that governs news, trade, money flow and transport, he urges slow persistence. Serralongue portrays people who resist, who are unyielding – minority figures who in spite of everything manage to get through to the public and appropriate a space in the media. His experience with what goes on out of shot has set him straight about the scripting of reality that goes into the process of fabricating information. His store of images is not intended to illustrate current events or provide the media with an open archive; it exists, rather, to offer the counter-information Gilles Deleuze was referring to when he defined art as an act of resistance. Information that resists. Going counter to the media's falsified reality are the artist's alter-images. Recent years have seen Serralongue's practice evolve in line with his attention to situations having to do with the human, social and political scenes: the Florange steelworks issue, the Notre-Dame-des-Landes airport project, the refugee camps at Calais and the first decade of a new nation, Kosovo. A long-term working relationship based on collaboration with his chosen territories and their inhabitants has given him a real understanding of the human and environmental issues involved, the point being that contemporary history can be recorded using the tools and visual thinking of photography. [...]

Pascal Beausse, 2016



Bruno Serralongue, *Comptage des Tritons Crétés*. Photographie prise pendant la sortie des Naturalistes en lutte sur la ZAD de Notre-Dame-des-Landes le dimanche 9 avril 2017, 2017. Tirage (2017) jet d'encre sur papier Baryta Photographique Canson, passe-partout et cadre bois 30 x 45 cm cadre: 48,5 x 62,5 x 3,2 cm © photo Marc Domage Courtesy Air de Paris

Allen gallery features French artists Maxime Rossi and Boris Achour.
Established in the 9th district of Paris, Allen gallery was founded by Allen Shea et Mel O'Callaghan.

Père Lachaise Vol. II (2019) is a single work comprised of 90 large unique drawings, each depicting a score taken from pages of a working version sheet music of the *Mazurkas* by Frederic Chopin. Like a typology of scores, the drawings show a partition enlarged to the paper sheet, splattered with colorful ink spots. The spots were 'drawn' by the branches of a willow tree overhanging the resting place of Romantic composer and pianist Frédéric Chopin in Paris's Père Lachaise cemetery. This work, especially created for this exhibition, resume a project started ten years ago and exhibited at the Palais de Tokyo in 2012 and at the Biennale of Sydney 2014, are the result of a slow and unplanned process: it features scores by Frédéric Chopin printed in large size and placed by the tomb of the Polish composer at the Père Lachaise cemetery in Paris. Specifically, they are placed under the weeping willows above the tomb, with markers of various colors hung on their branches. Moved by the wind or by the birds that rest on these branches, the markers start trickling, "staining" the scores and at thus meddling with the written music. Chance is the main architect of these colored signs which, by interfering, determine emotional and imaginary variations. Thanks also to his recent reading of the *Boku no Chopin* manga, Rossi has gone back to the subject again. The manga tells the story of the friendship between the Polish musician and Franz Liszt, and their approach to music in a lively Paris. Unlike many other **Maxime Rossi** projects, these works evoke silence and calm, precisely in accordance with the will of Frédéric Chopin, who always preferred intimacy to a wider public.



Maxime Rossi, *Père Lachaise*, 2019. Vue d'exposition. © Danilo Donzelli Photography, Courtesy the artist and Galerie Allen, Paris

These enamelled bathroom porcelain sculptures manufactured by CRAFT, Limoges, are 1:1 reproductions of 4 different models of barriers used to prohibit the parking of cars on the pavements of Paris streets. This common porcelain, implicitly referring to *Fontaine de Duchamp*, is associated with an urban context: concepts of intimate experiences in the private contrast with those in the public domain. **Boris Achour** creates sculptures, objects of value, cold, smooth and clean, which directly refer to a minimal and authoritarian aesthetic. The title, *Contrôle*, alludes to the ways we are governed in the civic space by the authorities to create a harmonious society contradicting with the private freedom we hold in our own toilets.



Boris Achour, *Contrôle*, (groupe de 4 œuvres), 1997. Porcelaine sanitaire émaillée. Courtesy of the artist and Galerie Allen, Paris

Salle Principale features works by artists Lois Weinberger and Endre Tót.
The gallery has been founded in 2014 by Maryline Brustolin and is established in the 19th district of Paris.

Born in 1947 at Stams / Tyrol (Austria) † 2020 in Vienna (Austria), lived in Vienna and Gars am Kamp (Austria)

Lois Weinberger worked on a poetic-political network that draws our attention to marginal zones and questions hierarchies of various types. Weinberger, who saw himself as a field worker, embarked in the 1970s on ethno-poetic works that formed the basis for his ongoing artistic investigations of natural and man-made spaces. Ruderal plants — “Weeds” — involved in all areas of life, are initial and orientation point for notes, drawings, photographs, objects, texts, films as well as big projects in public space.

In 1991-92 he designed the *WILD CUBE*, a rib steel enclosure for spontaneous vegetation to grow without human intervention — a *RUDERAL SOCIETY* that creates a gap in the urban environment. At the same time, Weinberger began a series of subversive plant transfers to urban and rural plots appropriated for this purpose.

In *BURNING* and *WALKING* he opened up the asphalt on the fore-court of Szene Salzburg during the 1993 festival summer and left this enclosed 8 x 8 m area to itself. This work was reinstalled in 1997 on the Kulturbahnhof car park at documenta X and again in 1998 in the City of Tokyo.

At documenta X Weinberger also planted neophytes from southern and south-eastern Europe on a 100 m stretch of railroad track, which became an internationally acclaimed metaphor for modern day migration processes and with its poetic and political references furthermore. In 2015, the work is getting to be restored and to remain as an artwork in Kassel. In 2009, he gets invited to the Austrian Pavillon at the Venice Biennial and in 2017 to the documenta 14.

Born in 1937 in Sümeg (Hungria), lives and works in Cologne (Germany) **Endre Tót** is one of the most significant figures of the Hungarian neo-avant-garde generation and an emblematic figure of international conceptualism and mail art. Tót's developed his main subjects, Nothingness, Joy, as well as his Rain series from 1971 onwards, all significant works which are signature pieces of his conceptual ideas. The first manifestation of Nothingness as an idea in Tót's art was the use of the Zero character, appearing in various contexts and media. Tót's so-called 'Joys' or 'Gladnesses' were humorous parodies of the culture of optimism, articulated via a long-term series of actions and artworks.



Lois Weinberger, *Field Work*, 2010. Works on paper. Words inspired by: „One score more“ Burning Deck. Oil based paint marker on impregnated cotton, 310 x 580 cm. Photographed Adilon Blaise (FRAC Franche-Comté). Courtesy Salle Principale, Paris



Endre Tót, *On est heureux quand on manifeste*, Paris, 1979. Silver gelatin print, 72 x 10,5 cm, unique. Courtesy Salle Principale, Paris

Poggi gallery features a selection of works by artists Anna-Eva Bergman, Kapwani Kiwanga and Georges Tony Stoll. The gallery is named after its founder. Poggi Gallery is established rue Beaubourg in Paris.

Norwegian origin artist, **Anna-Eva Bergman** produced a dense work marked by a radical turning point, that lead her from figuration to abstraction. Anna-Eva Bergman made a radical turn at the end of the 1940s which led her to the path of abstract painting. By 1952, she lays down a formal vocabulary of archetypal shapes inspired of the scandinavian nature and mythology : stones, planets, mountains, stellas, tombs, ships. She describes her work as 'nonfigurative' but brings nuances in her relationship to abstract art; instead of describing her practice as 'abstract art' (art abstrait) she prefers 'art of abstracting' (art d'abstraire). She still maintains in fact a relationship with reality through these symbolic forms but also through landscape, that remains a key issue of her painting. During her lifetime, she will benefit from a true critical reception, participating in numerous exhibitions in France and beyond. However, the importance of his work in the history of art has dramatically imposed itself over the last ten years with its rediscovery by curators like Michael Tarantino, Christine Macel or Vicente Todoli who confronted his work with contemporary artists. Several major exhibitions will soon be dedicated to her: at the Reina Sofia Museum in Madrid in October 2020. The Museum of Modern Art in Paris will dedicated a survey exhibition which will travel to Oslo and Leipzig.



Anna Eva Bergman, N°37-1961 *Astre*, 1961. 73 x 54 cm. Courtoisie Galerie Poggi et Fondation Hartung-Bergman

Kapwani Kiwanga is a Franco-Canadian (b. Hamilton, Canada) artist based in Paris. She lives and works in Paris. Kiwanga studied Anthropology and Comparative Religion at McGill University in Montreal and Art at l'école des Beaux-Arts de Paris. Kiwanga's work traces the pervasive impact of power asymmetries by placing historic narratives in dialogue with contemporary realities, the archive, and tomorrow's possibilities. Her work is research-driven, instigated by marginalised or forgotten histories, and articulated across a range of materials and mediums including sculpture, installation, photography, video, and performance. Kiwanga co-opts the canon; she turns systems of power back on themselves, in art and in parsing broader histories. In this manner Kiwanga has developed an aesthetic vocabulary that she described as "exit strategies," works that invite one to see things from multiple perspectives so as to look differently at existing structures and find ways to navigate the future differently. In 2018, Kiwanga received the Frieze Artist Award (USA) and was also the winner of the annual Sobey Art Award (CA). Solo exhibitions include MIT List Visual Arts Center, Cambridge (USA); Albertinum museum, Dresden (DE); Artpace, San Antonio (USA); Esker Foundation, Calgary (CA); Tramway, Glasgow International (UK); Fondazione Sandretto Rebaudengo, Turin (IT); Power Plant, Toronto (CA), Logan Center for the Arts, Chicago (USA); South London Gallery, London (UK); and Jeu de Paume, Paris (FR).



Kapwani Kiwanga, *Flowers For Africa : Nigeria*, 2019. Œuvre protocolaire, fleurs fraîches et socle Galerie Poggi

Georges Tony Stoll is born in 1955 in Marseille, he lives and works in Paris. Graduated from the Fine Arts Academy in Marseille, he became well known for his photographs even if his work is deployed on different media such as painting, video or installations, for exploring what he names the «domains of abstraction». Reattached to an «aesthetics of intimacy» by several art critics such as Elizabeth Lebovici and Dominique Baqué, his work is nevertheless distinguished by a rather marked plastic and pictorial approach, and by his taste for staging bodies and objects. Although, the symbolism arising from this fusional elements escapes any analytical discourse; rather it reaches a certain contemporary form of contemplation, simply inscribing itself in the present, telling nothing, letting beauty to emerge (Éric de Chasse).



Georges Tony Stoll, *Les parfaits amoureux*, 1997. 100 x 67 cm chaque. Courtesy Galerie Poggi.

Praz-Delavallade gallery features artists Pierre Ardouvin, Sam Durant, David Horvitz, Fabien Méréle and Jim Shaw. Founded in 1995, Praz-Delavallade gallery is established in Paris and Los Angeles.

Pierre Ardouvin's work imbues a unified representation of knowledge. He is fully at the service of a poetic work that unfolds in the formats of installation, collage and assemblage. He has developed a reflection on the culture of the spectacle, the memory of utopias and the future of everyday rituals. *SUCCÈS FOU* is a series of sculptures created in 2013 and onwards inviting a philosophy of bittersweet laughter borrowed from circus folklore referencing clown blanc and Auguste.



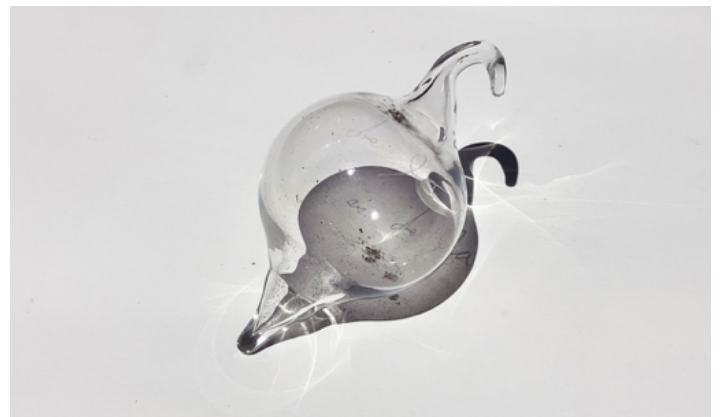
Pierre Ardouvin, *Succès fou 2*, 2013. Pine trunk, blown glass, fake nose. 47 1/4 x 11 3/4 x 11 13/16 in (120 x 30 x 30 cm) Courtesy: the artist & Praz-Delavallade Paris, Los Angeles

Sam Durant refers to social, political and cultural events in his art that echo not only American history but also a broad universal history. The question of engagement is at the heart of his practice. Composed of 12 large drawings *NO JUSTICE NO PEACE* (2017) can be seen as an index referencing the handmade political signs of protesters following the unlawful murders of black civilians by law enforcement officers. The unified slogans of the protesters remade by the artist become a plea for fair justice, and the recent news of George Floyd's death in Minneapolis is a grim reminder of this.



Sam Durant, *No Justice, No Peace*, 2017. color pencil on paper (12 drawings framed) 70 15/32 x 126 in (179 x 320 cm). Courtesy: the artist & Praz-Delavallade Paris, Los Angeles
Credit photo: Rebecca Fanuele

David Horvitz's *AIR de L.A.* is a nod to his interest in conceptualism. On the occasion of Frieze Week in February 2020, Horvitz paid homage, 100 years apart, to Marcel Duchamp and his 50 cc Paris Air by producing, with the support of Ruinart, a series of ampoules, each filled with air from Los Angeles loaded with a few fine ash particles from the major fires that ravaged Malibu and the extreme tip of West LA at the end of 2019.



David Horvitz, *Air de LA*, 2020. Glass, 2019 LA wildfires ashes, 2 3/8 x 4 11/32 in (6 x 11 cm).
Courtesy: the artist & Praz-Delavallade Paris, Los Angeles

Fabien Mérelle, with one recent drawings (2020) titled *DEVENIR UN ARBRE* reinforces his dreamlike penchant. On the very morning of the first day of the confinement he went to see, as an emergency, a tree of his acquaintance. Two months later, straddling his bicycle, without any precise goal, he took a rest at the foot of a tree on the side of the road. This dendrology cultivated in favor of the future of trees has always fascinated him, strengthening his desire to draw them, to become one metaphorically “the more they separate me from them, the more I draw them, the more I become the tree.”



Fabien Mérelle, *Devenir un Arbre*, 2020. Ink and watercolour on paper. 40 x 70 cm. Courtesy: the artist & Praz-Delavallade Paris, Los Angeles

Jim Shaw, an atypical and iconic figure in the Californian art world, shares with Paul McCarthy and Mike Kelley the same desire to produce art that explores the metaphorical and obscure sides of a standardized American society. His investigations are fragments of a story that is both personal and collective. *BRIEFCASE CATS* (2019), remade from a surreal dream of sexy cats in the shape of briefcases, employ a sexualized yet political and legal imagery — the briefcase itself being a case intended to carry legal briefs. Further using legal imagery, *THE SEAT OF THE LAW* (2019), is a surrealist transfiguration of a seated figure (a reference to Michelangelo’s Moses) holding a tablet of the law on a throne into a plush 1960’s diner-esque vinyl seat.



Jim Shaw, *Briefcase Cats*, 2019. Acrylic and ink on panel, 42 x 48 in (106,7 x 121,9 cm). Courtesy: the artist & Praz-Delavallade Paris, Los Angeles

Joseph Tang gallery features Cécile Noguès and Shanta Rao.
The gallery established in the 3rd district of Paris, has been founded by Joseph Tang.

The rigorous practice of ceramic making in recent years by **Cécile Noguès** hides her polymorphic interest in other mediums in plain sight. Her collages, poems, paintings, photographs are often stowed away either in the far corner racks of her studio or hiding under the guise of a few blog posts in plain sight. More curiously is how the sculptor's hands can reveal what cannot be hidden and yet which cannot be defined. Similar to Rosemarie Trockel's approach that seems to be too liberating to be withheld in a single medium, what we can see from Noguès' ceramics are not what can only be defined in any plastic context but something more tacitly cerebral. Cecile Noguès was recently included in the group show Foncteur d'oubli at the Frac île-de-France this past winter season along with her solo exhibition at the gallery. Noguès will be part of the upcoming exhibition Les Flammes, l'art vivant de la céramique this winter at the Musée d'art moderne de la ville de Paris.



Cécile Noguès, *Undefined form #1*, 2019. Grés émaillé, 37,5 x 65 x 13 Unique. Courtesy of Joseph Tang.

Shanta Rao's long term academic research into subjects on the essence of material things have led her to a series of work that are recognised as ambiguously as either sculpture or painting. And in this oscillation a bridge is erected between the fundamental dynamics of the two medium. *UNTITLED* is made with polymer paint. As 3D printed objects can demonstrate how pigment can become a building material, these works lend their existence from an accumulation of paint layers into a state of objecthood, thus as sculptures. A reverse is also true when consider the intrinsic quality of pigment layers, the aesthetic of surface building run in equal course as any big pictures of another generation, so can be defended in equal terms as painting. Shanta was recently included in the group exhibition Fluid Desires at Nest in the Hague in Netherlands and a two person exhibition at la Galerie Edouard Manet in Gennevilliers in 2019. She also had a solo exhibition at the gallery in 2019. Her recent body of work have entered into the CNAP collection.



Shanta Rao, *Sans titre*, 2019. Peinture polymère. Unique, 176 x 156 x 17cm. Courtesy of Joseph Tang.

Jocelyn Wolff gallery presents a work by French artist Guillaume Leblon. The gallery is named after its founder. The gallery is established in Paris and Romainville.

Born in Lille in 1971, **Guillaume Leblon** lives and works in Paris. After winning the Prix Altadis in 2005, he was nominated for the Prix Marcel Duchamp in 2011. Several solo shows have been devoted to his work in France, in particular by the CAC, in Ivry-sur-Seine in 2006; the Grand Café, Saint-Nazaire, in 2010; the Fondation d'Entreprise Ricard, Paris, in 2011; the Musée de Sérignan in 2012; the IAC, Villeurbanne, in 2014; and abroad at the Kunstverein, Düsseldorf, in 2006; the CGAC, Santiago de Compostela, in 2008; the Mudam, Luxembourg in 2009; the Mass Moca in 2013; the Contemporary Art Gallery, Vancouver, in 2015. Some of the more recent group exhibitions that have featured his work include: *Airs de Paris*, Musée National d'Art Moderne - Centre Georges Pompidou, Paris in 2007; *La Force de l'art 02*, Paris, in 2009; the Lyon Biennale in 2011; *Pour un art pauvre* at the Carré d'Art, Nîmes, in 2011-12; the Rennes Biennale in 2012; and *Une Histoire* at the Centre Pompidou, Paris in 2014-16; and *L'usage des formes*, at the Palais de Tokyo, Paris, in 2015.

Whether producing, in ceramic, a mould of the wood stove he used to heat his studio (*Common Heat*, 2008); in bronze, an imprint of sand from a beach and, with it, the thousand and one microcosms that compose it (*Sand Rise West 1&2*, 2011); in plaster, the fossils of woollen and cotton stoles (*Les Nouveaux Anges*, 2013); or else inking stone slabs and wooden cleats (*Pile encrée*, 2012); or else reproducing a chaise longue while replacing its upholstery with panes of glass (*Septembre*, 2009); what Guillaume Leblon effects is a translation of materials and a transition between worlds. The underlying reason can perhaps be found in the title he gave to one of his exhibitions: *Réplique de la chose absente* (2009, Galerie Jocelyn Wolff, Paris).

Numerous elements taken from the world of furnishings structure his sculptures. In this way, furniture can be found at the meeting place between the motifs that crisscross this French artist's work: humans and objects, forms and functions, the animated and the inanimate, and mobility in space. Proportions and balance are the key words. Thus, an object can just as easily be dissimulated, stored away or exhibited by the furniture, which then comes over as being the responsible party for its intrusion into space. The space surrounding his shows is now increasingly governed by Guillaume Leblon: the floor, covered by a cheap marquetry made up of boards collected from old furniture, covered by Formica, melamine or other coatings for agglomerates, which inhabit working or middle-class interiors (*Faces contre terre*, at the Grand Café, Saint-Nazaire, in 2010), by cloth (the Fondation d'Entreprise Ricard, Paris, in 2011) or plaster (at the Musée Sérignan in 2012), thus adding to the effect of muffling the footsteps of the visitors, the fact of also keeping a vague trace of their passage, but also the walls, which can be destroyed then rebuilt further off, as with the hanging space of the Galerie Jocelyn Wolff which he "shifted" outside the gallery (*Les Nouveaux Anges*, 2013), thus producing an extremely summary entrance, because the construction of the replacement threshold was utterly crude.

By thus steering clear of any theatrics, he instead creates temporary zones for inhabiting the world which are marked but, at the same, perfectly mixable with reality.

Aude Launay



Guillaume Leblon, *Double puits*, 2010. Terracotta, 217 x 126 x 39 cm. Courtesy Guillaume Leblon et Galerie Jocelyn Wolff

Santiago de Paoli is not your usual painter. He is a singularly strange and surprising painter. He makes paintings of moons, candles, lamps, human posteriors, genitalia, flowers, hearts, socks (socks? yes socks), landscapes, and other relatively banal subject matter. So far pretty basic, at least on paper, and maybe not so strange. But it gets strange, so much stranger— especially the moment you start looking at the paintings. For what are they? But before trying to answer that, maybe we should ask how are they? Like any great painting, how and what they are painted on is big part of what they are.

de Paoli paints on singularly unusual supports which include felt, recycled textiles, as well as wood (often also recycled), and more recently, plaster. He does so for a reason that is not dissimilar to why and how he arrives at his subject matter: in order to obviate the high seriousness of painting. Indeed, his pictures, which are liable to combine moons or vases with genitalia, are evocative of the sense of humor, and weird innocence, of children. Unsullied by the corrosive and self-congratulatory stuff of (painterly) irony, his odd and disarming humor deliberately thwarts sophistication— or at least what we (in the art world) generally take sophistication to be. For de Paoli's work is quite sophisticated.

His iconographic frame of reference includes everything from Italian renaissance painting to the surrealism of Giorgio de Chirico to the thematic simplicity and obsessiveness of Giorgio Morandi as well as the antic weirdness of Philip Guston,— one is even tempted to think of the bewitching naïvety of, say, Alfredo Volpi, not to mention children's books. In other words, these paintings are not a little timeless. The quality of their contemporaneity lies both within the raw, unassimilable, impulse of their creation and their immediate socio-political context. Make no mistake about it: these paintings are political. They are political in their deliberate refusal to conform to expectations regarding "the political" in the context from which de Paoli hails (Buenos Aires, and more generally Latin America). This politic is agreeably aggravated by a no less deliberate embrace of ambiguity— a mode which neither his region nor our current historical moment is very fond of. In this sense, his work is a non-militant return to the essence of painting. Never taking for granted the nature of painting, what he does continually interrogates what a painting is while staving off any attempt to render it politically expedient by virtue of the weirdness and ambiguity of his subject matter. This is, needless to say, a dangerous position, anywhere, but especially in Latin America— where art is almost always expected to unequivocally communicate a specific political ideology. Demurring any status of symptom or allegory, they gently ask to be seen as things in themselves— things whose art has nothing to do with communication, but everything to do with painting.

- *Chris Sharp*



Santiago De Paoli, *Ouest*, 2017 Oil on felt fabric 19 5/16 x 13 3/8 inch / 49 x 34 cm Courtesy Santiago De Paoli et Galerie Jocelyn Wolff

For all press-related questions, please contact Perrotin press team: they will put you in touch with the galleries on display, which will be able to discuss this initiative and present their artists.

RESTONS UNIS

MAY 23
— JUNE 6

Balice Hertling
Anne-Sarah Bénichou
Crèvecoeur
Frank Elbaz
Antoine Levi
Semiose

JUNE 13
— JUNE 27

Galerie Danysz
Valeria Cetraro
Laurent Godin
Édouard Montassut
Mor Charpentier
New Galerie
Sultana

JULY 2
— JULY 18

Air de Paris
Galerie Allen
Salle Principale
Galerie Poggi
Praz Delavallade
Joseph Tang
Jocelyn Wolff

JULY 25
— AUGUST 14

Marcelle Alix
Art:Concept
gb agency
Campoli Presti
High Art
In Situ

From May 23rd to August 14th, Perrotin will invite twenty-six Paris-based galleries to present a selection of work from their artists. Debuting in our Saint-Claude space, the exhibition will be comprised of four consecutive two-week-long presentations, with each one inclusive of six to seven independent galleries.

This collaborative project evolved out a desire to celebrate the experience of seeing art in person and it also marks the re-opening of our Paris galleries, one that will be accompanied with the strict enforcement of safety guidelines. With most of our museums and fairs closed, we believe it's important to fill that void. But, it is a modest proposal. Although it may not rectify the larger systemic issues of our industry, it does underline the importance of what we accomplish on a daily basis. Online viewing rooms will never replace exhibitions. However these presentations will also be sent to all our contacts digitally. In order to share the fertile world of these galleries and their artists with as many people as possible.

We are spaces for the public to engage with artists and their practice. Galleries allow artists to meet their public, often for the first time. The tremendous creative experimentation by a growing number of artists is a testament to the work of many galleries.

Diversity is important and necessary, and twenty-six galleries are not enough to fully illustrate the depth and breadth of work being produced in our current moment. This list is necessarily imperfect, and although we would have loved for many more to join us, we believe that our partner galleries celebrate the richness of the Paris gallery landscape.

The French artistic scene boasts many heroic galleries, and you can find a list here, selected by the association [Paris Gallery MAP](#). Today, it is made up of over 80 members. From July 2nd through July 5th, our [Paris Gallery Weekend](#) will bring together nearly 50 galleries, and from August 29th onwards, many of us will open new exhibitions.

Like so many industries, ours is a profession in which we fight every day to keep our businesses up and running. We are determined to defend our profession which is based on the collective enjoyment of freely accessible exhibitions. This, in fact, is possible through the support of collectors, who render art accessible to a far-ranging public. The market, despite significant turbulence in recent months, is essential to the survival of artists and to the development of artistic creation.

Every exhibition represents the work and dedication of artists, assistants, sellers, collection managers, communication officers, transporters, subcontractors and other actors in this fragile ecosystem.

Our entire profession is of course aware of the current health issues. For the coming months, we have instituted a strict set of precautionary measures for both our staff and visitors: doors will remain open in order to reduce the use of handles, all countertops will be fitted with a plexiglass screen, documentation will be accessible via QR code, we will carefully manage the flow of gallery visitors, all entrants will be asked to wear a mask, and we will forego opening events.

Although difficult, this is the time to underline the foundations of our profession and our commitment to diversity, openness, and art. Every visit to an exhibition or a new gallery is a source of wonder and surprise. Through this reckoning, our world has become more open and collaborative, which offers us a small comfort in this current moment.

Let's stay positive!

Emmanuel Perrotin

For all press-related questions, please contact Perrotin press team: they will put you in touch with the galleries on display, which will be able to discuss this initiative and present their artists.

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