

# GALERIE MARIAN GOODMAN

## FOR IMMEDIATE RELEASE

RENDEZ-VOUS n°1

**Giovanni Anselmo, Leonor Antunes, Nairy Baghramian, Lothar Baumgarten, Tacita Dean, Cerith Wyn Evans, Dan Graham, Julie Mehretu, Annette Messenger, Giulio Paolini, Anri Sala, Niele Toroni, Adrián Villar Rojas, James Welling.**

3 May – 1 June 2024

Public Reception: Friday 3 May, 6 – 8 pm

Marian Goodman Gallery is pleased to announce RENDEZ-VOUS N°1, a group exhibition presenting a selection of works by artists from our program in our space at 66 rue du Temple in Paris. RENDEZ-VOUS N°1 is conceived as a meeting ground: between the collective of our artists and their respective works; between the artists' compositions and the inspirational figures and references they conjure; between their multi-disciplinary, multi-faceted practices and the diverse viewpoints and sensibilities of those who view their work. The exhibition features an eclectic selection of rarely shown sculptures, paintings, works on paper and photographs by Giovanni Anselmo, Leonor Antunes, Nairy Baghramian, Lothar Baumgarten, Tacita Dean, Cerith Wyn Evans, Dan Graham, Julie Mehretu, Annette Messenger, Giulio Paolini, Anri Sala, Niele Toroni, Adrián Villar Rojas and James Welling.

From the street, through the window of the 66 space, the sculptural cloud of *Portrait (The Concept-Artist Smoking Head, Stand-In)* (2016) by **Nairy Baghramian** invites visitors to discover the exhibition. The title of the photograph echoes the artist's reflection on the political potential of sculpture, which, through its formal and material characteristics and its specificities of presentation, embodies theoretical ideas and principles.

At the entrance of the space, the photograph *Makunaíma* (1971) by **Lothar Baumgarten** features another portrait; that of a figure from Amerindian mythology, embodied by the artist himself wearing a cardboard mask topped with feathers. This mythical figure, known to Baumgarten through the writings of ethnologist Theodor Koch-Grünberg, enabled him to explore the concepts of identity and otherness.

The sculpture *Clara 1* (2018) is emblematic of the synthesis operated in **Leonor Antunes'** work, in which natural materials and artisanal techniques draw inspiration from prominent figures, particularly female, of modernism in architecture and design to create a reinterpretation of sculpture. The work in teak wood and cotton cord pays subtle homage to Cuban-born designer Clara Porset (1895-1981).

With *Untitled (Somalia/L'Ange de mer, L'Hydre ou Serpent Marin, Le Marteau, La Tête du Marteau séparée du Corps)* (2022), **Anri Sala** proposes an unprecedented encounter between an 18th-century engraving and an abstract drawing he made in ink and pastel. The diptych, part of the *Untitled (Map/Species)* (2018-2022) series, premiered at the Rotonde de la Bourse de Commerce in Paris, alongside the presentation of his film *Time No Longer*.

It's a romantic rendezvous that **Annette Messenger's** work suggests, except that in *Les amoureux* (2016), small, intertwined dolls wrapped in black aluminum foil, hang from a butcher's hook. Emblematic of the small assemblages she creates with a variety of materials, the sculpture evokes the duality of the amorous relationship, both comforting and dangerous.

Longtime friends **Tacita Dean** and **Julie Mehretu** collaborated on a major installation in 2018 entitled *Monotype Melody (ninety works for Marian Goodman)*, in which they each created 45 monotypes, including *Found Postcard Monoprint (Wolverine Mine)* and *Monotype #16*. While Dean enhances an old postcard with color, Mehretu draws her singular marks in black ink and spray.

**Giovanni Anselmo's** interest in the Earth's force of gravity and energy, in our connection with the cosmos, and in the boundary between the visible and the invisible, the finite and the infinite, infuses his entire practice. His monochrome graphite drawing on paper *Particolare del lato in alto della prima I di Infinito* (1975) reveals a 'visible and measurable detail' of the concept of infinity, in the form of a fragment of the letter 'i'.

**Niele Toroni's** work/painting delivers no message; for the artist, what's important is what's on view: n°50 imprints repeated at regular 30 cm intervals. Applied not on a monochrome support but on the pages of an Italian sports gazette, the imprints are intended to re-actualize our visual experience, since according to the painter, each n°50 brushprint is never the same. For Toroni, painting is first and foremost an "apprenticeship in vision."

Renowned for his sculptures and installations that use the physical presence of light to investigate the elusive nature of language and perception, in 2019 **Cerith Wyn Evans** creates the limited edition, *T=R=A=N=S (plane)*. Its circular void cut into a stretched

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canvas directs the subtle interplay of light and shadow towards an immaterial drawing projected onto the wall. A deceptively simple device, the void becomes a floating chiaroscuro that animates the monochrome work, in a renewed way on each edition.

Through his work, **Adrián Villar Rojas** explores the conditions of a humanity on the brink of extinction, tracing the boundaries of a post-anthropocene time turned in on itself, in which past, present and future converge. The work on paper *From the series La fin de l'imagination (VI)* (2020) was conceived from drawings of posters from his past exhibitions, which after being folded, crumpled, covered or enhanced with colored pigments, modified with pan-human stencils, are transformed into a hybrid image, political propaganda or battle flag of a futuristic conflict.

For **Giulio Paolini**, the "act of exhibition" can be likened to a rendezvous, in which the works on display constitute a visual narrative that visitors are invited to follow in the same way as the artist himself. Paolini's *Per Oscar Wilde* (2017) perfectly focuses his aesthetics and thinking on art and its representation, on the figure of the artist and the viewer's gaze. In his complex composition in homage to Oscar Wilde, Paolini borrows and fragments the image of the painting *A Private View at The Royal Academy* (1881) by William Powell Frith, which depicts a social visit to the museum in Victorian times; the author of *The Portrait of Dorian Gray* is identified among the visitors.

Interested above all in the unpredictable nature of photography, **James Welling** has been involved since the outset in a variety of investigations into materiality, abstraction, spatiality and color, the latter playing a central role in his work since his first chromatic experiments in the 1970s. With the *Degradés* series of photograms from 2005, of which *Degradé IPMG* (2005) is a part, it is in the darkroom that Welling obtains vibrant colors from colored light.

A photographic diptych by **Dan Graham**, *Robert Smithson, Union City, N.J.; Woman Cleaning, Saint-Jein plein, Antwerp*, (1968;2000) features the last fictional encounter in the exhibition, between his friend the artist Robert Smithson, a major figure in contemporary art, and an anonymous woman cleaning a window. Graham's photographic collages focus on architecture and urbanism, in the tradition of his *Homes for America* project (1966-1989).

### ABOUT THE ARTISTS

**Giovanni Anselmo** (1934-2024), considered one of the main protagonists of the Arte Povera movement and one of the greatest Italian artists of his time, was awarded the prestigious Golden Lion at the Venice Biennale in 1990. The Guggenheim Bilbao is devoting a major retrospective to him until 19 June, which will then travel to Rome's MAXXI from 21 June.

**Leonor Antunes**, who was born in Lisbon in 1972, lives and works in Berlin, and represented Portugal at the 2019 Venice Biennale.

**Nairy Baghramian**, born in Iran in 1971, has lived and worked in Berlin since 1984. Four of her abstract polychrome sculptures, commissioned for the façade of New York's Metropolitan Museum, are on view until 28 May.

Considered one of the greatest German artists of his generation, **Lothar Baumgarten** (1944-2018) was awarded the Golden Lion, first prize at the 41st Venice Biennale, Italy in 1984. A solo exhibition is currently on view at the Von Der Heydt - Museum Wuppertal, Germany until 1 September.

**Tacita Dean**, born in 1965 in Canterbury, England, lives between Berlin and Los Angeles.

Born in 1958 in Llanelli, Wales, **Cerith Wyn Evans** lives and works in London and Norfolk, England. The Centre Pompidou-Metz will present a major solo exhibition from 1 November 2024 to 21 April 2025.

**Dan Graham** (1942-2022) is renowned for his conceptual work in the fields of art, architecture and social criticism. An unclassifiable, self-taught artist, scholar, and bibliophile, he was also a critic and theorist.

**Julie Mehretu**, born in 1970 in Addis Ababa, Ethiopia, lives in New York. The Palazzo Grassi - Collection Pinault in Venice is currently presenting a major exhibition of her work entitled *Ensemble*, featuring several of her artist-friends, including Tacita Dean, now through 6 January 2025.

**Annette Messager** was born in Berk-sur-Mer in 1943, and lives near Paris. She has been honored with the Golden Lion at the Venice Biennale in 2005 and the Praemium Imperiale in 2016. The exhibition of her recent work, *Laisser aller*, runs until 11 May at the gallery at 79 rue du Temple.

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Born in Genoa, Italy, in 1940, **Giulio Paolini** lives and works in Turin. He was honored with the Praemium Imperiale in 2022.

**Anri Sala**, who was born in Tirana, Albania, in 1974, lives and works in Berlin, and represented France at the 2013 Venice Biennale.

Born in 1937 in Muralto, Switzerland, **Niele Toroni** has lived and worked in Paris since 1959.

**Adrian Villar Rojas** was born in 1980 in Rosario, Argentina, and works nomadically on projects developed over time.

**James Welling**, born in Hartford, Connecticut, in the U.S., in 1951, lives and works in New York.

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