

Press release

1. Inauguration of a new exhibition space

Galerie Loevenbruck
12, rue Jacques-Callot

2. Inaugural exhibition "Victorien Sardou – Spiritism"

3. Group show
"L'Objet surréaliste"

With works by Virginie Barré, Daniel Dewar & Grégory Gicquel,
Jakob Lena Knebl, Arnaud Labelle-Rojoux, Philippe Mayaux, Chloé Royer,
Ashley Hans Scheirl and Alina Szapocznikow.

20.09.2024 – 26.10.2024
Openings on Thursday 19 September, 6-9pm

These exhibitions are part of the "Paris surréaliste" event.

In parallel to the "Surréalisme" exhibition at the Centre Pompidou (4 September 2024–13 January 2025), and in a unique collaboration between the Centre Pompidou, the Association André Breton and the Comité Professionnel des Galeries d'Art (CPGA), a large number of Parisian galleries are organising thematic and monographic shows, homages or special events in relation to Surrealism both historical and contemporary.

Press release

VICTORIEN SARDOU – SPIRITISM

Monograph show

20.09.2024 – 26.10.2024

Opening Thursday 19 September, 6–9 pm

In the space at 12, rue Jacques-Callot, 75006 Paris

Loevenbruck gallery inaugurates its new space with a first exhibition dedicated to the work of Victorien Sardou (1831-1908), precursor of spiritualist art, whose pioneering approach to spiritism was acclaimed by André Breton in a seminal text published in the journal *Minotaure*¹ in 1933.

This new place, with its rediscovered architecture, pays homage to the Surrealist gallery from 1926. Its window display is immortalized by a photograph taken by Man Ray in around 1927, and held at the Centre Pompidou.

Victorien Sardou was born in Paris. Forced to give up his medical studies for lack of funds, he earned his living by teaching and at the same time began writing his first plays. Although he went on to enjoy some noteworthy successes, the early days were difficult, and it was probably when one of his manuscripts was rejected, in 1857, that he began to take an interest in spiritism – to which he seems to have been introduced by his father. He made several drawings and prints involving the principle of automatism and said he was guided by the spirit of the Renaissance ceramist Bernard Palissy, the eponymous hero of one of his plays.²

This exhibition presents an ensemble of six original drawings, along with two remarkable prints, from private collections. These works are put in context by handwritten documents about spiritism which have never been seen before.

L'OBJET SURREALISTE

Group show

20.09.2024 – 26.10.2024

Opening Thursday 19 September, 6–9 pm

In the space at 6, rue Jacques-Callot, 75006 Paris

With works by **Virginie Barré, Daniel Dewar & Grégory Gicquel, Jakob Lena Knebl, Arnaud Labelle-Rojoux, Philippe Mayaux, Chloé Royer, Ashley Hans Scheirl and Alina Szapocznikow.**

“What today’s art is doing under the auspices of the object harks back to the principles embodied by the Surrealist object.”³

The exhibition “L’Objet surréaliste” explores the questions about sculpture and objects raised by Surrealism, while echoing the exhibition “Le Surréalisme et l’Objet” held at the Centre Pompidou from 30 October 2013 to 3 March 2014, which featured works by Arnaud Labelle-Rojoux, Philippe Mayaux and Alina Szapocznikow, among others.

The exhibition explores this use of the everyday object as a means of “subverting the real without denying it.”⁴

1 In “Le message automatique,” *Minotaure*, nos. 4–3, 1933.

2 https://www.artbrut.ch/fr_CH/auteur/sardou-victorien

3 From the introduction to “Le Surréalisme et l’objet,” (https://www.centrepompidou.fr/fr/programme/agenda/evenement/ccAyeG#:~:text=Ce%20qui%20s'expose%20dans.continue%20de%20fasciner%20Paul%20McCarthy)).

4 *Ibid.* (<https://mediation.centrepompidou.fr/education/ressources/ENS-Surrealisme/>)



New exhibition space

Galerie Loevenbruck
12, rue Jacques-Callot

For over ten years now, Galerie Loevenbruck has been conducting a clinical autopsy of art history in a sterile, minimalist space. The new space that it has added in order to warm up the selected pieces is none other than the prestigious Galerie Surréaliste. Here, the play of elements, proportions, textures and lighting has been conceived so as to connect the history of this space with that of Galerie Loevenbruck's own programme, and the history of art with that of architecture. For example, the signs and curtains from 1926 have been brought back, while the proportions of the 2022 street frontage have been preserved. As for the materials, they were chosen to echo the surrounding Parisian buildings and contrast with the space at 6, rue Jacques-Callot.

Yin and Yang, positive and negative, bright and dark, noisy and muted, cold and hot, smooth and rough.

The new façade is like a monolithic millefeuille, a rock carved by time that reveals one by one the rough layers of the artistic radicalism that awaits inside. The traditional use of slate is desecrated in the Dadaist/Surrealist way, its changing hues and subtle roughness asking to be touched. Having brushed past these mineral elements, we find ourselves inside. The space becomes a woody cocoon draped in velvet. We are cut off from the outside world, the street seems so far away. We enter an intimate boudoir, where the work of art speaks to us, where the mystery of discovery beckons. The deeper we go, the more the dimension of our relation to art changes. Each room is a precious new casket, cloaking in light and material the work of art that is posed there in repose, exposed to the gaze like an ageless rock.

Text by Vincent Dassault, architect.