

M
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ROBERTO MATTA

HISTORY IS ROUND LIKE THE EARTH

15.10 - 21.12.2024

From Tuesday to Saturday, from 11 am to 7 pm

Opening on Monday, October 14th 2024 from 5 pm to 9 pm
95, rue du Faubourg Saint-Honoré, Paris VIII^e

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Courtesy of Galerie Mitterrand
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PRESS RELEASE

Galerie Mitterrand is pleased to announce the opening of a second exhibition space in the 8th arrondissement of Paris, at 95 rue du Faubourg Saint-Honoré, in addition to its current address in the Marais. A pre-opening event will be held on Monday 14 October to coincide with the joint vernissages of the Matignon/Saint Honoré Gallery Association.

Located on the corner of rue du Faubourg Saint-Honoré and rue Jean Mermoz, this new 250sqm space, with direct street access and a first floor, has been completely renovated by Belgian architect Bernard Dubois thanks to the introduction of Desselle Partners. In addition to the international appeal of the Matignon/Saint Honoré area in the map of the Parisian art scene, this new address will

enable the development of a more historic program, directly linked to the gallery's DNA when it was first created, in 1988 by Jean-Gabriel Mitterrand. It was this desire to build a new approach to its programming, based on elements from the past but with a modern vision and intention, that led to the meeting with Studio Saint-Lazare, which was commissioned to design the gallery's new identity. The official opening of the space will take place on Thursday 12 December 2024.

To mark its pre-opening, Mitterrand gallery is opening its very first exhibition at 95 rue du Faubourg Saint-Honoré, History is round like the Earth by Chilean artist Roberto Matta (15 October to 21 December). In collaboration with the Matta family and Paradiso Terrestre gallery, the exhibition brings together

some thirty works – paintings, sculptures and drawings – covering each decade from the 1930s to the 1990s. An original text by American art historian Terri Geis will also be published for the occasion.

Affiliated with Surrealism and currently featured in the exhibition at the Centre Pompidou, Matta began producing drawings in the 1930s that were freely inspired by the landscapes he discovered during his travels in Latin America. With André Breton's encouragement, he worked between Europe and the United States, where he met the pioneers of Surrealism and became associated with the Abstract Expressionists (Arshile Gorky, Robert Motherwell, etc.).

In addition to his historical relationship with different movements of modern art, this exhibition intends to revisit the abundant work of the Chilean artist and examine its singularities. Matta's illuminated, almost psychedelic aesthetic, halfway between esotericism and anticipation, makes him a forerunner of science fiction in the field of plastic art. Combining futuristic architecture, technological-industrial constructions and biomorphic figures, these compositions are in turn reflections on the historical-political context (authoritarian regimes of the twentieth century) and a more metaphysical projection of the human condition. Through its freedom, its great pictorial diversity and its insight into society, Matta's work appears now more relevant than ever.

“I was very young, quite inexperienced [...] they looked at my pictures and said, so you're a Surrealist? I didn't even know what that meant.”

— Roberto Matta

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