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Air de Paris is very pleased to announce the forthcoming exhibitions of works by Pierre JOSEPH and Jef GEYS. The opening will take place on 24 January 2013.

Forthcoming:

- 11 jan. from 2 PM – Screening of Brice Dellsperger's *Body Double 31's* rushes
- 30 jan – 2 feb, Art Genève, solo show Stéphane Dafflon
- 21 march – 10 may: solos shows Monica Majoli, Shimabuku

Pierre JOSEPH
***Maintenant* ('Now')**



Pierre Joseph, *Arlequin (Personnage à réactiver)*, 2013, lightjet print (detail)

It is no small feat on the part of Pierre Joseph to have indexed his works to a constantly renewed *now*. He does not simply take up the meaning that Walter Benjamin attributed to the dialectical image, whose 'legibility' is a function of its encounter with a 'present'¹, Joseph subverts the terms of it: it is the *now*, in its contextual, technological and cultural modalities, which determines the modalities of the artwork². Although Pierre Joseph was one of the artists in the 90s involved in a redefinition of the practice and the thinking behind the work of art³, he still persists in the undertaking.

Thus the main work in the exhibition, *Endless Photographs*, is a series of snapshots taken in the Normandy forest near where he lives, using one of the latest models of camera, but with no attention paid to lining up the shots, no adjustments, and using modern methods of production for printing and production (developing and framing via a web site). What he reveals with this method is a *now* deprived of the romantic atmosphere of all forests, and of this forest in particular, which Barbey d'Aureville had described in a supernatural light in his novel *The Bewitched* (1854).

¹ "Every present day is determined by the images that are synchronic with it: each "now" is the now of a particular recognizability." Walter Benjamin, *The Arcades Project*, (tr. Howard Eiland and Kevin McLaughlin) N, 3, 1, p 463.

² In this vein the title of the catalogue raisonné of his works, *Oui Non Peut-être* 'Yes No Maybe' (Presses du Réel, 2011) picks up on the possible answers to invitations to Facebook events.

³ The works will be presented as such in the Stéphanie Moisdon and Dominique Gonzalez-Foerster exhibition at the Centre Pompidou Metz, devoted to art of the 90s.

In creating some new 'living reactivatable characters'⁴, after nearly ten years, Joseph seems to be applying this act of temporal redefinition to his own work. Although, at the time, he was referencing video games, the meaning is brought up to date in terms of today's digital world, and also by questions associated with the 'tableau vivant' or 're-enactment' (once again contemporary), which he re-contextualises as soon as he raises them.

Pierre Joseph seems, then, to invite us to entertain such a plasticity of meaning that he allows doubt to creep in as to whether there is any meaning at all, and the work invites one to ponder on the profundity of everyday things that he alone has understood. Looked at from this angle, his research aims less to discover anything, than to short-circuit all idea of virtuosity in order to reach this unattainable degree. As a consequence, *Mon Nom Est Personne*, the last work in the exhibition, resonates all the more.

Vincent Romagny

Born in 1965, Pierre Joseph lives and works in Paris. His works have been acquired by many private and public collections both in France and abroad. Recently they have been presented at MAC/VAL and Biennial of Dallas. In May 2014, he will be part of *1984-1999 La Décennie*, an exhibition curated by Stéphanie Moisdon at the Centre Pompidou Metz. The english monograph *Pierre Joseph*, published in 2012 by JRP Ringier is also available at the gallery.

⁴ A living reactivatable character can be reactivated by an actor disguised as the character in the photograph, but the two must never be presented simultaneously.

Pierre JOSEPH

Born in 1965, Caen, lives and works in Paris
(* = publication)

Solo Shows

2014

Maintenant, Air de Paris, Paris -F

2013

Commande publique pour l'hôpital Saint-Eloi, Montpellier -F

Mon nom est personne (volet 1,2,3), GalerieChantiersBoîteNoire, Montpellier -F

2011

Quand la Transgression flirte avec le luxe, Session 3, Les Contes Particuliers, Hôtel Particulier Montmartre, Paris -F

2010

From Apple Core to Glass, Air de Paris, Paris -F

2007

Pierre Joseph, Forde, Genève -CH

Manga (Personnage à réactiver), Air de Paris, Paris -F

2006

Collège Jean Monnet, Bourg-de-Péage -F

Pierre Joseph, galerie chantiers boîte noire, Montpellier -F

Pierre Joseph, FRAC Poitou-Charentes, Angoulême -F

2005

Atlas, images restaurées, Villa du Parc, Annemasse -F

Air de Paris, Paris -F

Group Shows

2014

1984-1999 La Décennie, Centre Pompidou Metz - F

2013

Emoi & Moi, MAC VAL Musée d'Art Contemporain du Val de Marne, Vitry-sur-Seine -F

Si l'art de la parure m'était conté..., Château du Rivau, Lémeré -F jsq.11.11.13

Art Public Poitiers (l'exposition), Musée Sainte-Croix, Poitiers -F

Nuit des Musées, Musée de la Chasse, Paris -F (cur. Mehdi Brit)

Stately, Yes., Galerie d'Ollone, Angers -F

Libération Annlee, Chapelle de la Miséricorde et Salle d'assise de la cour d'appel, Montpellier -F (cur. Elsa Carnielli)

2012

L'Âne Musicien, Ecole Nationale Supérieure d'Architecture, Montpellier -F (cur. Patrick Perry)

Art by Telephone... Recalled 2012, CNEAI, Chatou -F jsq. 24.02.13

La Nuit des tableaux vivants II, Biennale de Belleville, Belleville, Paris -F

A la vie délibérée, Une histoire de la performance sur la Côte d'Azur de 1951 à 2011:données,

Villa Arson, Nice -F

Dallas Biennale, Dallas Contemporary, Dallas -USA

A elle seule, la vie est une citation, Chapelle des jésuites, Chaumont-F

Arthur Rainbow, Air de Paris, Paris -F

2011

Renouveau Réalisme, FRAC Poitou-Charente, Angoulême -F

4x10, Théâtre de Privas -F

Collector, Oeuvres du centre National des Arts Plastiques, Tripostal, Lille -F*

C'est l'amour à la page, Musée Régional d'Art Contemporain, Sérignan -F

Publications

2012

Pierre Joseph, JRP Ringier, Zürich, 2012 (english version)

2011

Oui Non Peut-être, Les presse du réel/M/M, Dijon/Paris, 2011 (french version)

Images available :



Pierre JOSEPH
From Apple Core to Glass
2010
paper, apple, wood, polystyrene, aluminium, steel,
plastics, nylon, glass, Altuglas
22 x 180 x 26,5 cm
unique

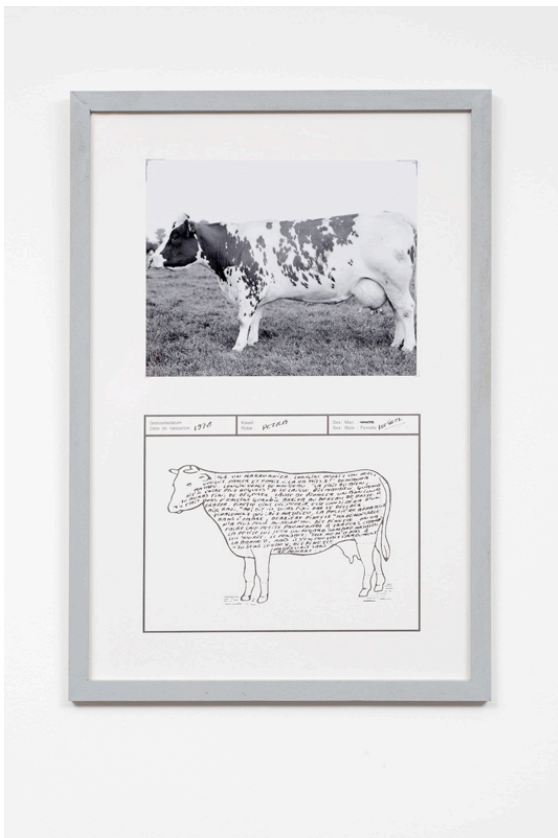


Pierre JOSEPH
La Belle et la Bête - la Bête (personnage à réactiver)
1993-2012
digital print on Glossy Epson paper mounted on
Dibond, acrylic glass, back frame
174,7 x 118,2 cm
unique



Pierre JOSEPH
Endless Photographs
2013
polyptych, set of 16 digital prints
variable dimensions
unique

JEF GEYS cur. Francis Mary



Jef Geys, *Passeports de Vache*, 1960-2013 (detail)

Jef Geys's œuvre, which he began in 1947 at the age of 13, has always tended to hug the shadows, to camouflage itself and approach the categories of contemporary art from the rear.

His work is firmly anchored in autobiography; it resides in the margins of aesthetic contemplation and creates a constant dynamic somewhere between popular culture and drawing attention to the banal.

In favouring 'the world as support' and in his attempt at a synthesis of art and life, Jeff Geys (though he makes no claim to it) belongs in the tradition of Fluxus.

Since 1958 he has been making a meticulous inventory of all his works, which he orders according to subject, genre, year and number.

Out of this archive, Jef Geys extracts the themes for his new exhibitions, which are really just one way of inspecting and reactivating autobiographical events and old works in a new context that will re-energise the meaning.

At Air de Paris, Geys will be presenting two projects that closely combine official documents and personal history: 'cow passports' (*les passeports de vaches*) was developed in 1965 and 1966 when Jef Geys, who was helping his cattle merchant father-in-law, drew and registered the physical characteristics of the latter's cows, thus providing them with an identity.

For Air de Paris, he has created a new installation, with 21 new cow passports.

!questions de femmes! ('!women's questions!') is a series that Geys developed in the early 60s when he was a teacher of Positive Aesthetics at a children's school in Balen, where he lived in Belgium. Geys drew up a list of questions that women might ponder about their identity; then gave them to his pupils for discussion. In the 1980s

these *!questions de femmes!* were adapted for contemporary art and have now been translated into 13 languages. The Hindi version will be on display in the Gallery shop window.

For the exhibition, a special Air de Paris edition of the newspaper *KEMPENS Informatieblad* will be published.

Jef Geys rejects the excessive reverence for works of art that goes on in exhibition catalogues and has been publishing the newspaper *KEMPENS Informatieblad* since 1971 (*KEMPENS* is the region of Belgium where he lives). He often produces them in line with his exhibitions.

These newspapers act as a kind of diary; they log, in no particular order, the elements necessary to understanding his surroundings, things he wonders about, things he is curious about, and his works.

Francis Mary

Born in 1939, in Leopoldsborg in Belgium, Jef Geys lives and works in Balen. His works are inextricably linked with his biography: his personal life and his local environment. They have been exhibited at CNEAI, IAC Villeurbanne, Venice Biennale in 2009, and also dOCUMENTA 11. He was recently invited for a duo show with Monir Shahroudy Farmanfarmaian at Wiels, Brussels.

Jef GEYS

Born in 1934 in Leopoldsburg, lives and works in Balen (BE)

Solo Shows

2014

Solo show, Air de Paris

2013

Duo show, Jef Geys / Monir Shahroudy Farmanfarmaian - WIELS, Brussels

2012

As Sombras de Lisboa, Culturgest, Lisbon

CNEAI, Chatou

2011

Martin Douven - Leopoldsburg - Jef Geys - MuHKA Museum voor Hedendaagse Kunst Antwerpen, Antwerp

Jef Geys - Woodward Avenue - Carriage Trade, New York City, NY

2009

Quadra Medicinale, belgian pavillon, 53rd Venice Biennale

2007

Jef Geys - IAC - Institut d'art contemporain Villeurbanne/Rhône-Alpes, Villeurbanne

2002

Documenta 11, Kassel

Group Shows

2014

Stay in Love, curated by Chris Sharp - Lisa Cooley, NY

2013

The Collection As A Character - MuHKA Museum voor Hedendaagse Kunst Antwerpen, Antwerp

2012

Collection Xxxii - Personality Test - MuHKA Museum voor Hedendaagse Kunst Antwerpen, Antwerp

A Drawing Show - Galerie Micheline Szwajcer, Antwerp

Spirits of Internationalism 6 European collections, 1956 - 1986 - Stedelijk Van Abbemuseum, Eindhoven

2011

The Self-portrait, the House and the Seasons - Mu.ZEE, Oostende

2010

Group Show - Galerie Micheline Szwajcer, Antwerp

2009

Taj Mahal Travellers - Galerie Nordenhake - Stockholm, Stockholm

4X Mu.ZEE - Mu.ZEE, Oostende

A Story of the Image - Shanghai Art Museum, Shanghai

Drawings - Galerie Erna Hécey, Brussels

2005

L'œuvre en programme - CAPC - Musée d'art contemporain, Bordeaux

2000

Le Jeu des 7 familles - Mamco - musée d'art moderne et contemporain, Geneva

1999

La consolation - MAGASIN-Centre National d'art Contemporain de Grenoble, Grenoble

Collections

Middelheim Museum, Antwerp

MuHKA Museum voor Hedendaagse Kunst Antwerpen, Antwerp

Royal Museums of Fine Arts of Belgium, Brussels

SMAK Stedelijk Museum voor Actuele Kunst, Gent

Mu.ZEE, Oostende

FRAC - Nord-Pas de Calais, Dunkerque

FRAC - Champagne-Ardenne, Reims

MUDAM - Musée d'Art Moderne Grand-Duc Jean, Luxembourg

Images available :



Jef GEYS
Viola Alpina (Reuze Alpenviola / Pensée géante des Alpes)
2010
oil on wood and two frames (one painting each year)
140 x 90 cm , 23 x 90 cm, 13 x 27 cm
unique



Jef GEYS
Questions de femmes, exhibition view,
KOME, Musées royaux des beaux arts
de Belgique, Brussels, 2012



Jef GEYS
Exhibition view (solo show), Stedelijk
Van Abbemuseum, Eindhoven, 2005