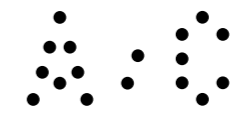


Art Basel 2024

Basel

Hall 2.1 Booth N15

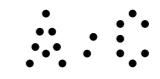




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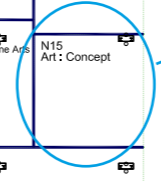
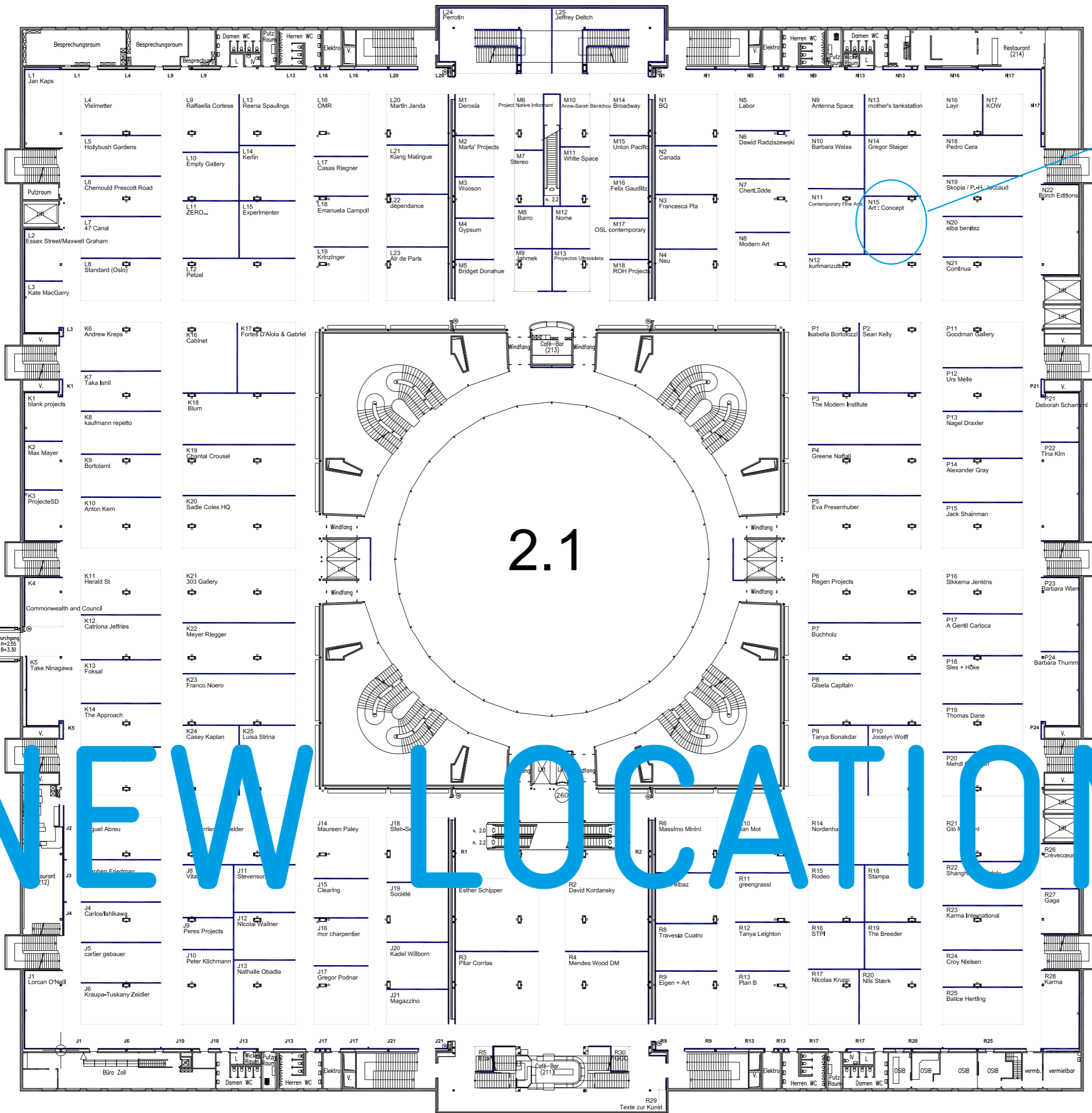
Hall 2.1 Booth N15



Hall 2.1 booth N15

NEW LOCATION

ABB 2024
Hall 2.1
Overview



2.1

R29
Texte zur Kunst



What I'm most interested in are experiences. That's what I want to prioritize. For me to stay interested, to stay engaged, I like working in this way because it involves all of me. I work quite site-responsively in that way.

Thank you for taking us along and Her expression were produced by Kate Newby during her residency and in collaboration with the Rairies-Montrieux brickworks in the Pays de la Loire region.

The bricks, broken by hand one by one before firing, create a column held together by cement. The verticality of this structure connects the floor to the ceiling, echoing minimalist sculpture with sensitivity and pragmatism.

Kate Newby

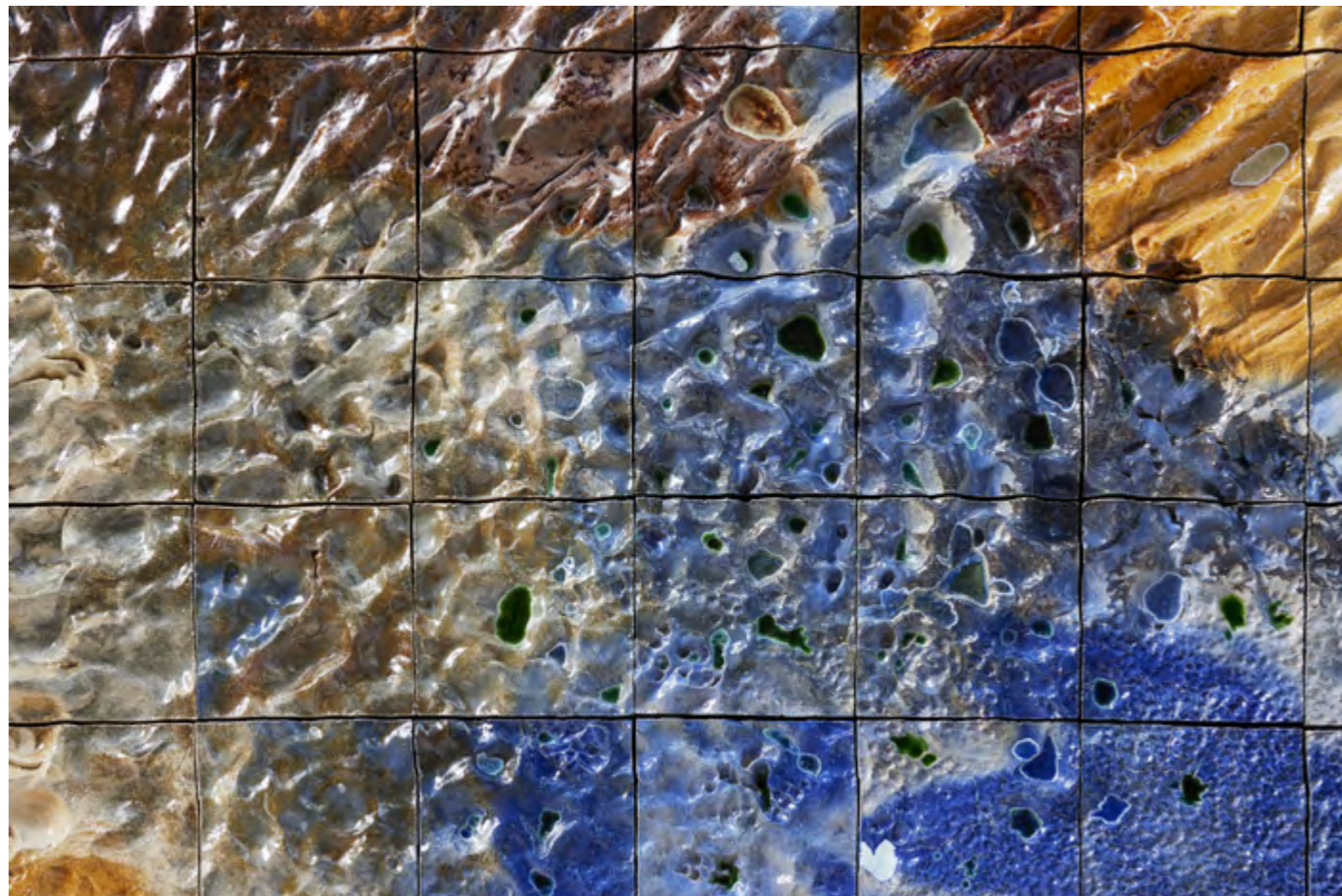
Thank you for taking us along, + Her expression..., 2022
Briques, mortier / Bricks, mortar
324 × 10 × 11 cm each

\$30.000,00



Kate Newby, *Always Always Always*, 2023-24

Installation view (Kate Newby) *Ecology: Dialogue on Circulations - Dialogue 2 «Ephemeral Anchoring»*, Fondation d'entreprise Hermès, Le Forum of the Ginza Maison Hermès, Tokyo, Japon, 2023-2024.



Kate Newby was born in Auckland, Aotearoa, New Zealand in 1979 and works in the United States where she resides. In 2015 she graduated with a PhD from the Elam School of Fine Art at the University of Auckland.

Her work has been shown in various institutions and galleries around the world: Fondation d'Entreprise Hermès, Tokyo, Japon (2024); Mori Museum, Tokyo, Japon (2023); Museum of New Zealand, Wellington/NZ (2023), Palais de Tokyo, Paris (2022), Musée de Rochechouart, Rochechouart (2021), Institut d'Art Contemporain Villeurbanne (2019), lumber room, Portland, OR (2019), 21st Biennale of Sydney (2018), Kunsthalle Vienna (2018), Kunsthau Hamburg, Hamburg (2018), Index, Contemporary Swedish Art Foundation (2017), and the Sculpture Center, NY (2017)

Kate has completed residencies at: The Joan Mitchell Foundation (2019), The Chinati Foundation (2017), Artpace (2017), Fogo Island (2013), and the International Studio & Curatorial Program ISCP (2012).

She won the Walters Prize, New Zealand's largest contemporary art prize, in 2012 and the Ettore Fico Prize (Turin, IT) in 2022.

Her work is part of important public collections such as Museum of New Zealand Te Papa Tongarewa/NZ, CNAP, Centre national des arts plastiques/FR, Musée d'art contemporain de la Haute-Vienne, Rochechouart/FR, Institut d'Art Contemporain, Villeurbanne/FR, Museo Ettore Fico, Turin/IT.





Testa da Giardino is a photograph of an anonymous sculpture with a smiling face, found by the artist and then photographed in his studio. Despite its generic status as a classical garden statue, its gaze arouses the curiosity by activating the idea of landscape that exists only in the condition of being looked at. This gaze generates a process of landscape synthesis that Gabellone accomplishes by trying to find a balance in an environment that unfolds between sculpture, painting and architecture.*

Giuseppe Gabellone

Testa da Giardino, 2023

Impression numérique encadrée / Digital print framed
33 × 22,7 cm. Edition of 3 plus 1 AP

6.500,00 €

* Excerpt from the text by Lorenzo Benedetti, 2023



For me, an untamed Landscape means a place that is experienced and ignored at the same time. The human presence is perceptible through the simplest constructions, like a wall, a road, a fence, the most basic forms of occupation of space, before they become architecture. I am attracted by this balance between the absence of man and the banality of his presence.

The clearest link I have with Italy, and in particular Southern Italy where I grew up, is an aesthetic of reference – an aesthetic of the void and of chance – which reveals a certain way of living. This untamed landscape, between city and country, was the setting of my work for a long time. I decided to move to France to seek a new opening, and perhaps the very order and density I have found in Paris have helped to clarify this rarefaction of a certain part of the Italian landscape.

Born in 1973 in Brindisi, Italy, Giuseppe Gabellone lives and works in Paris.

His work can be found in the permanent collections of the Chicago Museum of Contemporary Art/US, the Centre Pompidou Paris/FR, the MAXXI, Rome/IT and the Fondazione Sandretto Re Rebaudengo, Turin/IT amongst others.

Gabellone's artworks have been exhibited in several institutions such as: La Quadriennale di Roma, Rome/IT (2020-21); Fondazione Sandretto, Turin (2019); Fondazione Prada (curated by Luc Tuymans), Milan (2018); Triennale of Milan (curated by Vincenzo de Bellis), Milan (2015); GAMeC, Milan (2013); greengrassi, London (2017); Perrotin, Paris (2011); Palais de Tokyo (curated by François Piron), Paris (2013); Museum of Contemporary Art, Chicago (2008) Galleria d'Arte Moderna, Bologna (2005); Kunsthalles Wien, Vienne (2004); Hara Museum, Tokyo (2001); Centre Pompidou, Paris (2001); Castello di Rivoli, Turin (2000); Fondazione Sandretto Re Rebaudengo, Turin (2000); SMAK, Gent (2000). He presented his work on the occasions of the Venice Biennial (1997, 2003), the Sydney Biennial (1998) and Documenta, Kassel (2002).



Tania Pérez Córdova

Breathe in, 2024

Fonte d'aluminium, minéraux pulvérisés, verre soufflé, souffle d'une personne

Aluminum cast, pulverized minerals, blown glass, breath of a person

22 × 29 × 24 cm

\$16.500,00





I like to think of sculptures as if they were events, as if objects, rather than being still presences, could be thought of as moments within a timeline. I try to inscribe an action within an object, even if this only happens through the way it is thought of or described.

Tania Pérez Córdova (b. 1979) is a Mexican artist born in Mexico City where she lives and works.

After studying at the school of Fine Arts in Mexico City, she went on to get a BA in Fine Art at Goldsmiths College in London.

Her first major retrospective has been presented at the Tamayo Museum in Mexico City and at Sculpture Center New York in 2023. She had solo exhibitions at the Kunsthalle Basel (2018) and the Museum of Contemporary Art in Chicago (2017). Her work is part of important public collections such as Museum of Contemporary Art Chicago/US, Tamayo Museum/MEX, Jumex Collection/MEX, San Francisco Moma/US, Cisneros Collection/US-VEN, Muwseo Amparo/MEX.





Tania Pérez Córdova

Breathe out 2024

Fonte d'aluminium, minéraux pulvérisés, verre soufflé, souffle d'une personne

Aluminum cast, pulverized minerals, blown glass, breath of a person

33 x 49 x 29 cm

\$16.500, 00





Caroline Achaintre

Seeker, 2024
Laine tuftée à la main / Hand tufted wool
250 × 167 cm

35.000,00 €





Caroline Achaintre

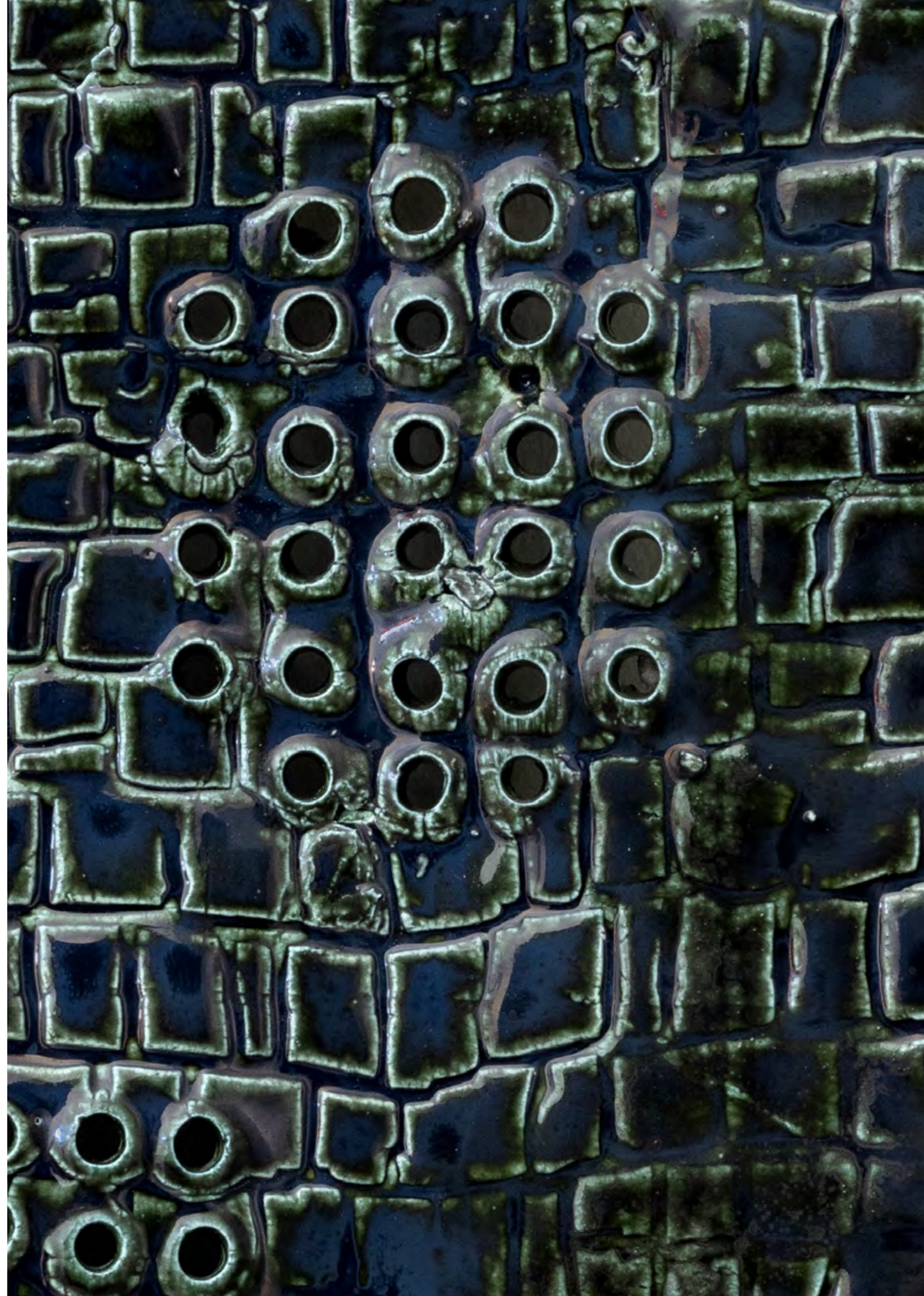
SpeakerBox, 2023
Céramique / Ceramic
36 x 29 x 6 cm

7.500,00 €



In general, I'm interested in the tension field between different poles or conditions, the viscous in-between moment, the transience. With abstraction and figuration, I am searching for the moment when out of inanimate material something starts to appear or disappear back into. My interest in German Expressionism and its turning to look at other cultures outside of European society spurred my interest in Primitivism at the time. Having always been interested in the coexistence of more than one being within one persona, I took the death-metal iconography, the appearance of a double existence through face painting and the shape shifting costumes as an inspiration. Certainly, a dark kind of carnival. I always want my work to be energetic, animate in a way, so the threshold of not yet being one thing and the other no longer being is just the perfect location.

I like giving my work an identity for myself and for the sake of the being within the piece. The titles happen after the works are finished. Sometimes they are quite literal, it's what I see in it or what others see in it, but I'm also interested in the chain of associations and misspelling of a sound of the title in relation to the look of the object or the potential sound the object could make.



Caroline Achaintre born in France in 1969, raised in Germany and she is based in England.

Her work is part of numerous public collections among which: Centre Pompidou, Paris; Tate Britain, Londres/UK; Musée d'Art Moderne de la Ville de Paris, Paris; Centre national des arts plastiques, Paris; Frac-Artothèque Nouvelle Aquitaine, Limoges; FRAC Aquitaine, Bordeaux et FRAC Champagne-Ardenne, Reims.

Selected solo exhibitions: Museum Lothar Fischer, Neumarkt in der Oberpfalz/DE; Neues Museum, Nürnberg/DE; Kunstmuseum Ravensburg/DE & Pasquart Kunsthaus, Biel/CH (2022); Kunstmuseum Ravensburg/DE (2021); CAPC, Bordeaux/FR (2020-2021), MO.CO., Montpellier/FR (2019); Belvedere 21, Vienna/AU (2019); De La Warr Pavilion, Bexhill-on-sea/UK (2018); FRAC Champagne-Ardenne, Reims/FR (2017); BALTIC, Centre for Contemporary Art, Gateshead/UK (2016); Tate Britain, London/UK (2015); Castello di Rivoli, Turin/IT (2013).

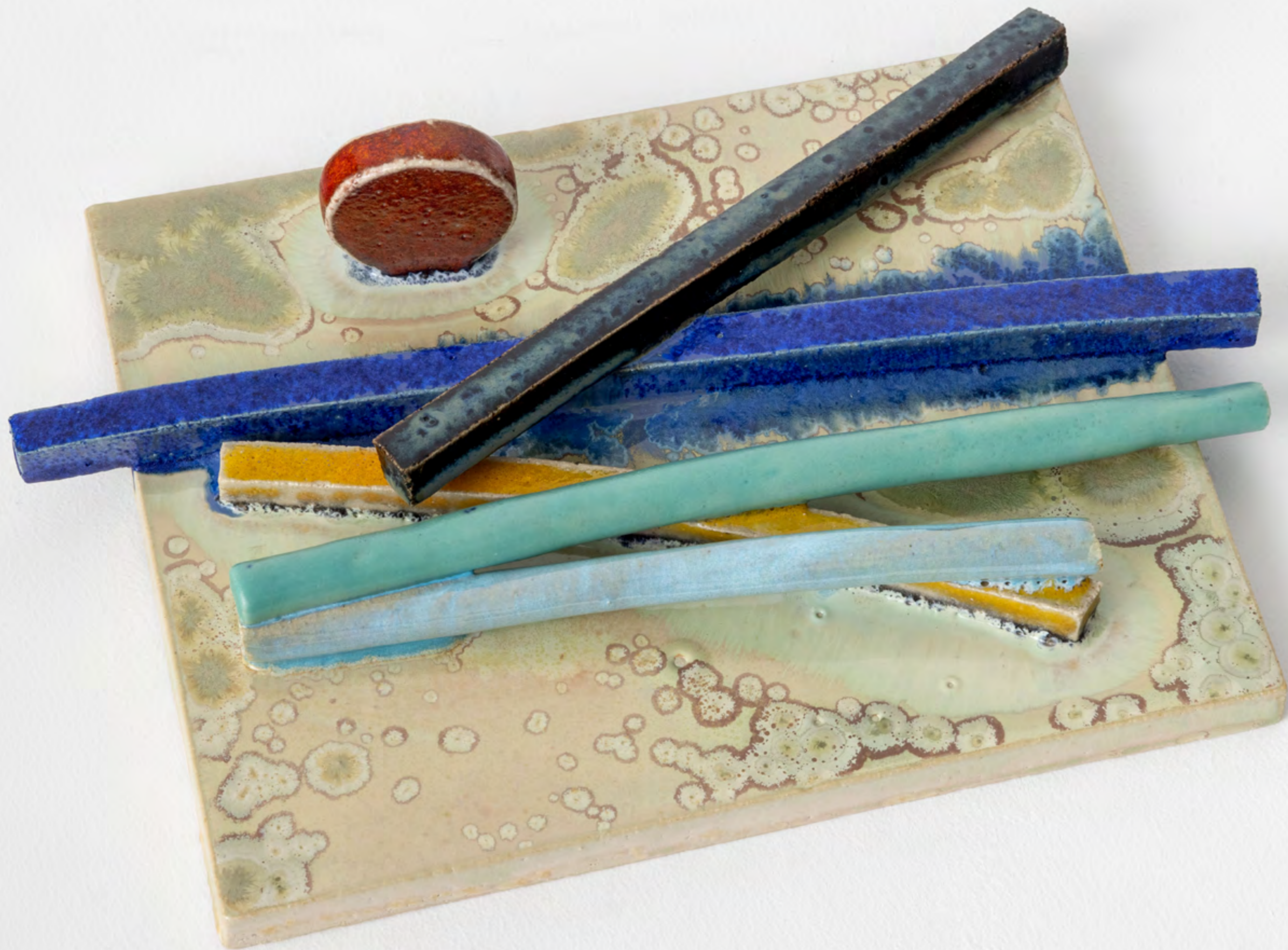




Ulla von Brandenburg

Scène I, 2024
Ceramique / Ceramic
6 x 23 x 28 cm

12.000,00 €





Installation view, Ulla von Brandenburg,
One-Sequence Spaces, 2023 / 2024,
Retiro Park, Palacio de Velázquez.
© Ulla von Brandenburg.
Photo : Román Lores / Joaquín Cortés.
Courtesy Museo Reina Sofía, 2023.



The maquette is a fundamental part of my work, because it allows me to imagine each spatial setting. For me, it's a « mise-en-abyme », a space within a space, within a space.

This ceramic version represents an undefined moment where each world is possible and each element draws a mental landscape into which we can project ourselves.

Ulla von Brandenburg

Scène II, 2024
Ceramique / Ceramic
6 × 24 × 36 cm

12.000,00 €





In theatre, the curtain separates actors and spectators and divides the world in two parts: the world of the performer and the world of the viewer. I like to blur the difference between these two roles and give the spectator the possibility of crossing this space.

I like to soften spaces with fabric. Fabric in general allows me to camouflage, hide, dress and thereby change value systems and frames of thought.

Ulla von Brandenburg is a German artist born in 1974 in Karlsruhe and based in Paris since 2005.

Her works are included in collections such as the Tate Modern in London; National Gallery of Victoria, NGV International, Melbourne/AUS; the MAMCO, Geneva; The Musée d'Art Moderne de Paris; the Centre Pompidou, Paris, Centre national des arts plastiques, Paris; Centro Andaluz de Arte Contemporáneo - CAAC, Seville/ES; Museum für Modern Kunst Frankfurt Main; Staatsgalerie, Stuttgart; the GAM in Turin or Mudam Luxembourg - Musée d'Art Moderne Grand- Duc Jean/LU

Her work has appeared in numerous solo shows recently like at The Bass Museum of Art, Miami Beach/US (2024); National Gallery of Victoria, NGV during the Melbourne Triennial/AUS (2023-2024); the Retiro Park, Palacio de Velázquez in Madrid (2023); Stuttgartstaats Galerie, Stuttgart (2022); Georg Kolbe Museum, Berlin (2021), Palais de Tokyo in Paris (2020), MRAC in Sérignan (2019), Whitechapel Gallery in London (2018), Musée Jenisch Vevey in Switzerland (2018), Kunstmuseum in Bonn (2018), Perez Art Museum in Miami (2016) and Contemporary Art Museum of Saint Louis (2016).

Ulla von Brandenburg was awarded the Kubus Prize in 2022. Sparda Art Price.



Jean-Michel Sanejouand

Charge-Objets (Hache), 1963
Bois, métal, peinture verte / Wood, metal, green paint
89 × 20 × 4,5 cm

45.000,00 €





Jean-Michel Sanejouand Juan les Pins, 1964. Tronçonneuse et coussin / Chainsaw and cushion

Created in 1963 out of a desire to assert and underline the obsolete nature of painting, the *Charges-Objets* opened the repertoire of series of works with generic titles. Until 1967, they were his only works.

With the *Equilibres* begun in 1960 and the *Alignements de cailloux*, Sanejouand created mostly ephemeral configurations of stones. Later, these household objects (as diverse as chairs, car batteries, biscuit tins, etc.), stretchers from his old canvases and materials from the hardware section of department stores (linoleum, wire mesh and other plastic fabrics) acquired the name *Charges-Objets*. Unlike Duchamp's ready-made (everyday objects sacralized by the artist who show them in museums), Sanejouand's *Charges-Objets* assert the banal nature of their existence. The respective functions of each of these objects clash and implode under the weight of their confrontations. The sharp blade of an electric saw, for example, is delicately pressed against a faux fur cushion (Juan-les-Pins, 1964), while a roll of green chicken wire is set up in the wooden frame of a kayak (Kayak grillé, 1965).

This way, these *Charges-Objets* appear as absurd and senseless configurations, objects 'unburdened' of the utility that so far justified their existence.

The *Charges-Objets*, before they are objects, are ironic, insolent, almost playful, but also proudly solitary charges that manifest a *physical aggression on the space of reality*.*

Some of the *Charges-Objets* will only have had a temporary existence. In fact, the objects Sanejouand uses are sometimes returned to their original function. For example, the furniture used in *Bloc-Cuisine* returned to the artist's kitchen between exhibitions. Placed on the floor, leaning against the wall or hanging from it, the *Charges-Objets* make space a constituting element of the work. The relationship between each object is expressed by the space between them. The work thus constructs and reveals the space it occupies. *Charges-Objets* is the first of a series of works on concrete space that will be explored in greater depth in the artist's future environmental and pictorial works.



*Excerpt from the texte by Bernard Lamarque-Vadel in Jean-Michel Sanejouand *Les charges-Objets 1963-1967*, édition L'état des lieux - Fondation fine Art of The Century / La Différence, 1990.



Painting begins when you miss the words and because you miss them.

Jean-Michel Sanejouand

Espace-Peinture 21.08.1982, 1986

(Espaces-Peintures)

Acrylique et vinylique sur toile / Acrylic and vinylic on canvas
130 × 195 cm

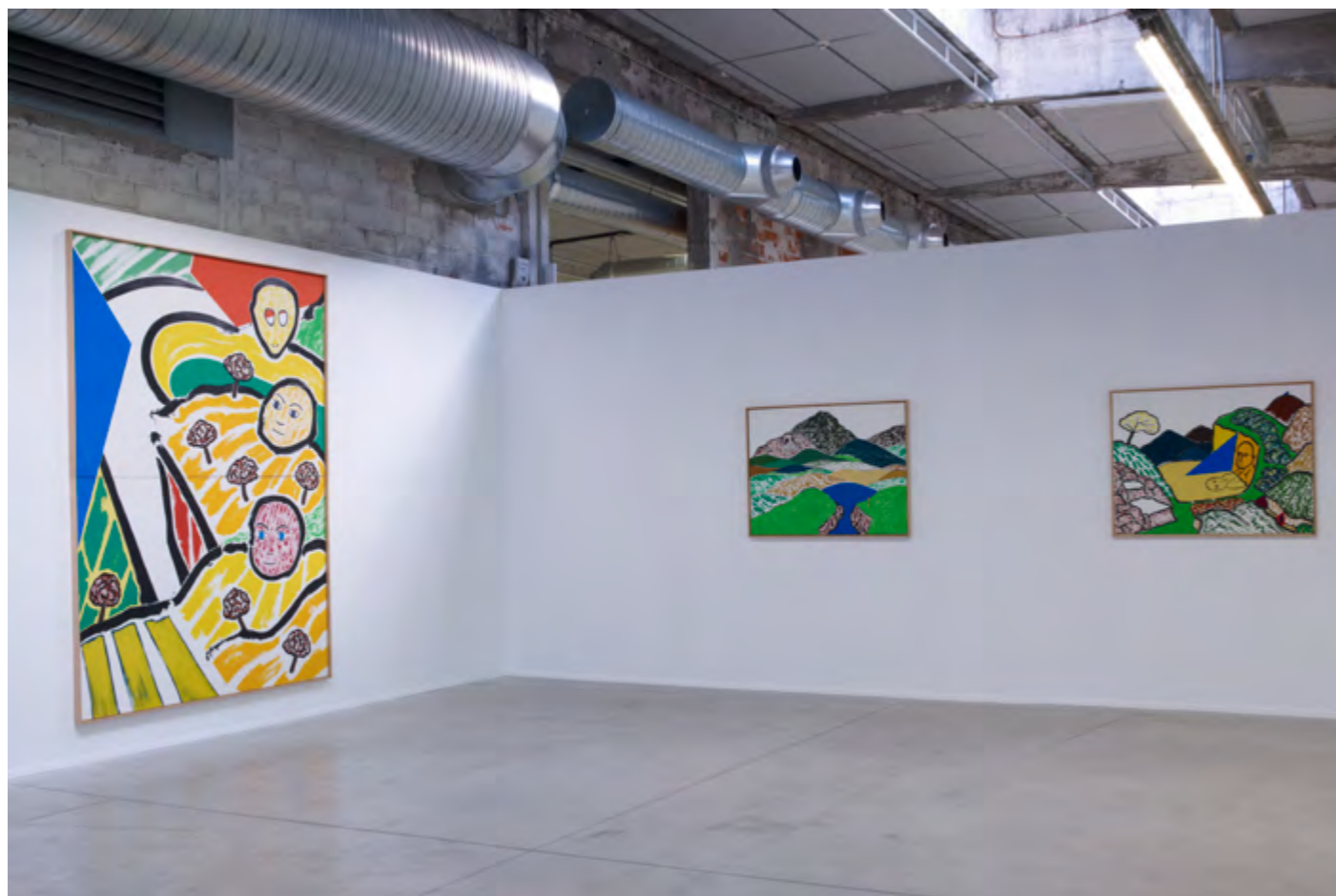
80.000,00 €

Born in 1934 in Lyon, Jean-Michel Sanejouand died in 2021 in Vaulandry (Maine-et-Loire, France). An emblematic figure of the art scene of the 60's, he has influenced a whole generation of artists by the radicalism of his proposals.

His work can be found in numerous public collections such as the Musée National d'Art Moderne/Centre Pompidou, the Musée d'Art Moderne de la Ville de Paris, the Musée d'Art Contemporain de Lyon and Lille Métropole Musée d'Art Moderne, d'Art Contemporain et d'Art Brut, the Nouveau Musée National de Monaco, the Philadelphia Museum of Art.



Jean-Michel Sanejouand rétrospective, 1995. Musée national d'art moderne-Centre Pompidou, Paris



Jean-Michel Sanejouand Rétrospectivement... (I), Hab Galerie, Hangar à bananes, Nantes/FR

What is a landscape, the first *Espaces-Peintures* seem to say with the decision of disgust? [...] The landscape is empty, simply desolate!... And yet Sanejouand paints, he paints the landscape, and in so doing accomplishes a perfect murder. A perfect murder, because very soon, through an inescapable evolution, he would replace it with the essence of his proposal: to paint a reflection forgotten by Western culture, which is nevertheless his, which is also ours; to paint the echo of a space already there, without subjective translation, already there in the same way as time, as a category of thought. It took nine years of evolutionary repetition to reach this point.

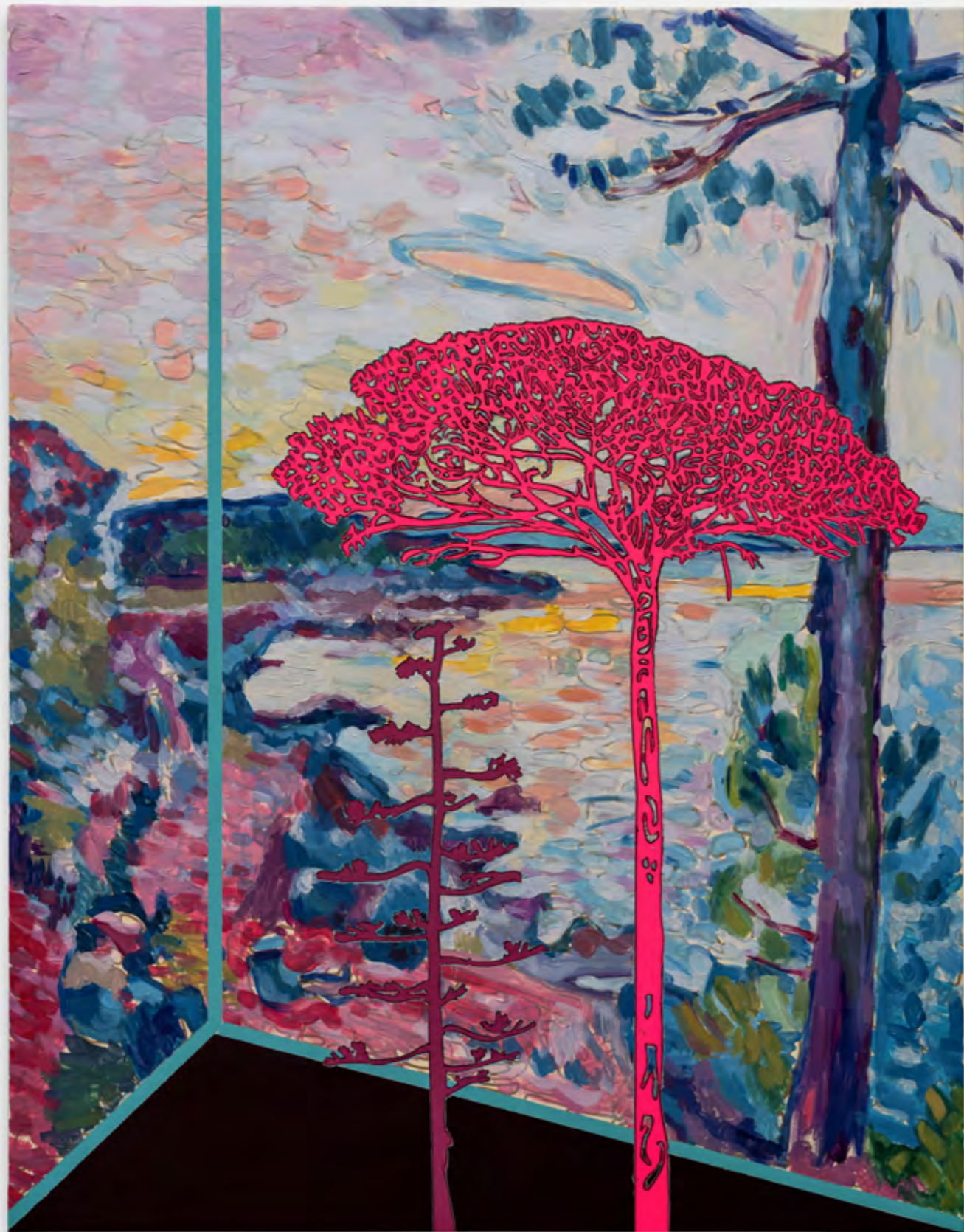
From 1978 to 1986, Jean-Michel Sanejouand painted the *Espaces-Peintures*, tracing out the essential, with the gesture of calligraphy as the only suitable one, in a depth from which no vanishing point would emerge, where space would remain in its great discrepancy [...].

In the vertigo of space, an essential element of *Espaces-Peintures* makes a great noise in the silence: the mask [...] obstinately present is undoubtedly what space is less able to integrate. While the register of landscape is easily assimilated by the register of abstraction, the face, even in the simplification of the mask, resists this dissolution; this figure in the painting remains a world. Incongruous.

This co-presence of the depth of the space where the gaze can settle, and the mask which in turn mirrors its gaze, creates a process of blindness. The history of *Espaces-Peintures* is the history of this search, of the search for that moment of absolute ambiguity when the mind loses its bearings until it grasps in a single proposition two irreconcilable domains [...]. Space has only one quality - infinity - and infinity is not a tenable concept, even in the subjectivity in which we place it. Faced with this observation, Sanejouand set out to capture in painting, through the landscape and the mask, the identity between the untenable infinity of space and the untenable lie of representation. *

* Excerpt from the texte by Michel Enrici, Ni nature, ni paysage, ni visage, ni portrait in Jean-Michel Sanejouand, *Espace-Peinture 1978-1986*. édition L'état des lieux - Fondation fine Art of The Century / La Différence, 1991.





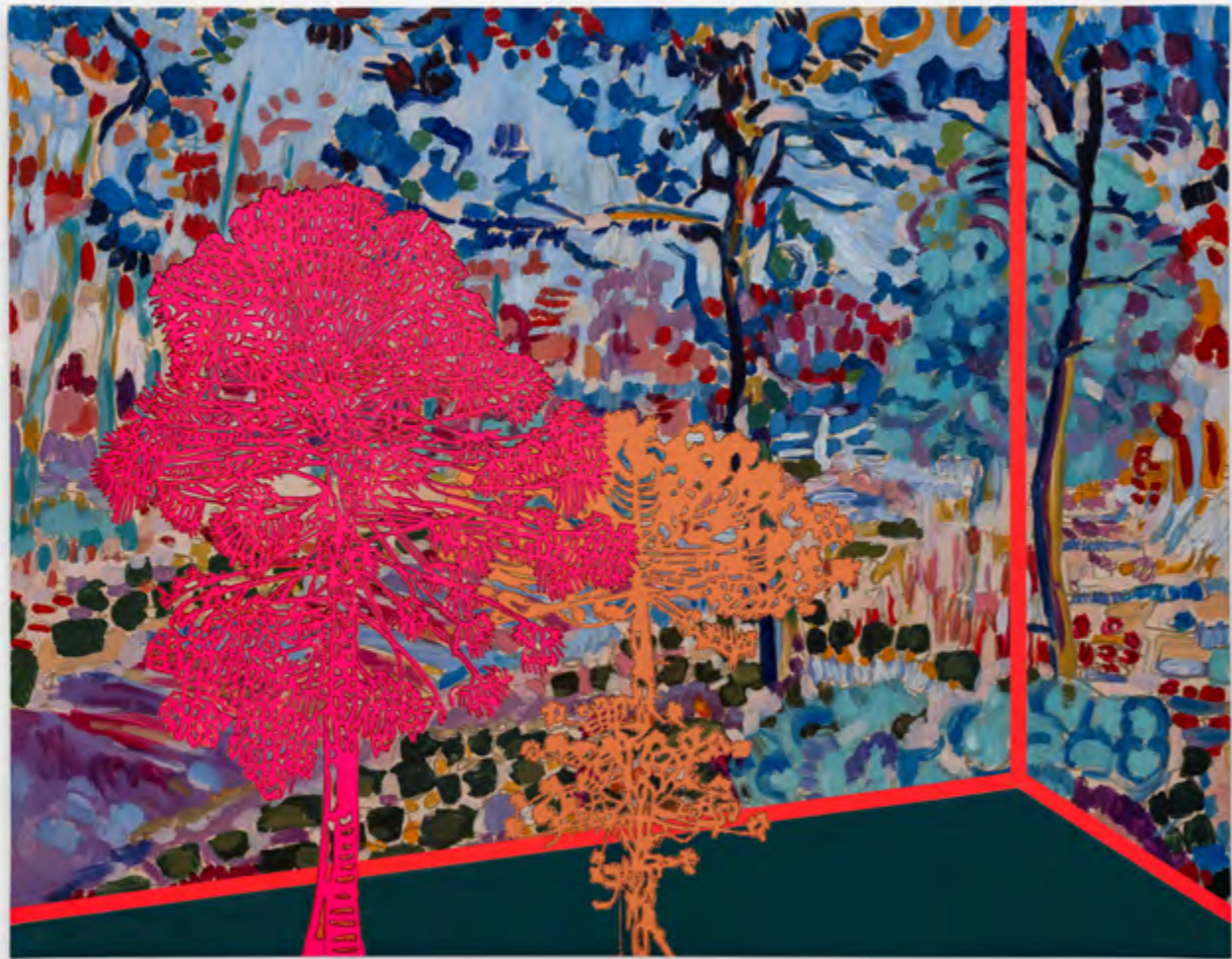
Whitney Bedford

Veduta (Matisse St.Tropez), 2024

Encre et huile sur lin sur panneau / Ink and oil on linen on panel

78,7 × 60,9 × 5 cm

SOLD



Whitney Bedford

Veduta (Sluijters Road Through The Forest), 2024

Encre et huile sur lin sur panneau / Ink and oil on linen on panel

71,1 × 91,4 × 5 cm

SOLD





Whitney Bedford

Veduta (Three Trees, L'Estaque), 2024

Encre et huile sur lin sur panneau / Ink and oil on linen on panel
100,3 × 78,7 × 5 cm

SOLD



Whitney Bedford

Veduta (Vallotton Sunset), 2024

Encre et huile sur lin sur panneau / Ink and oil on linen on panel
152 x 213 x 5 cm

\$60.000,00





The series Vedute builds on an archive of historical landscape paintings, that I have selected for their compelling ability to see the past in the present, to address the spatial and temporal dimensions of human interference in complex ecosystems. I am mapping my anxiety in the age of the Anthropocene, this new geological epoch of our own making. I am particularly powered by this uneasiness that the world is quickly deteriorating from the landscapes of our memory.

I am charged with the history of painting to consider how to reflect this, when painting has always been a staid chronicler of the landscape. At this particular moment in time it seems crucial to look analytically at the tone, mood, and physical charge of images; to speak directly to our shifting reality. These paintings will embody and amplify my interest in using the landscape as a stage for the devastating theater of recognizing and addressing global warming.

Born in 1976, Whitney Bedford lives and works in Los Angeles.

Her work is present in several international collections such as: Eric Decelle, Brussels, Belgium; Francois Pinault Collection, Paris, FR; Ginette Moulin and Guillaume Houzé Contemporary Art Collection, Paris, FR; Hammer Museum, Hammer Contemporary Collection, Los Angeles, US; Jumex Collection, Mexico City, MX; Marciano Art Foundation, Los Angeles, CA; Rosa and Carlos de la Cruz, Miami, US; and The Saatchi Gallery, London, UK. Awards: UCLA Hammer Museum Drawing Biennial, Los Angeles (2001); Peggy Guggenheim Studentship, Venice (1997).

Selected solo exhibitions include: Miles McEnery Gallery, New York (2021); Vielmetter, Los Angeles (2020); Carrie Secrist Gallery, Chicago (2018); Saatchi Gallery, London (2018); Starkwhite, Auckland (2016); Taymour Grahne, New York (2015); Vielmetter, Los Angeles (2011), Houdini: Art and Magic, Jewish Museum, New York (2010).



Nina Childress

Gilet bleu, 2019

Huile sur toile, encadré / Oil on canvas, framed

24 x 41 cm

9.000,00 €

Nina Childress born in 1961 in Pasadena, USA, she lives and work in Paris.

In 2021, Nina Childress has been elected to the Académie des Beaux-Arts in 2024 and was named in Chevalier de la Légion d'Honneur in France for her service to culture in 2019.

Recently, her work has been shown in several institutions such as Musée National d'Art Moderne - Centre Pompidou, Paris and Centre Pompidou Metz (2023/2024); FRAC Ile-de-France, Romainville (2023); La Cinémathèque française, Paris and MAC VAL, Vitry-sur-Seine (2022); MAMCO, Geneva (2021); Musée d'Art Moderne de Paris (2020). The Musée des Beaux-Arts de La-Chaux-de-Fond devoted a solo exhibition to her work in 2022. A major retrospective has been dedicated to her in December 2021 in Bordeaux at the FRAC Nouvelle-Aquitaine MÉCA. On this occasion, her catalogue raisonné, from her first painting in 1980 to those of 2020, will be published along with an autobiography written by Fabienne Radi. Since 2019, she is Chairman at the École des Beaux-Arts in Paris.

Her work is included in the collections of the Centre Pompidou, Paris; Musée National d'Art Moderne, Paris; Musée d'art moderne et contemporain des Sables d'Olonne/FR; Mamco, Genève; Mac-Val, Du MAMCO Genève, Musée Cantonal des Beaux-Arts, Lausanne; Musée des Beaux-Arts, la Chaux-de-Fonds; FCAC, Genève; FMAC, Paris and several FRAC.





Nina Childress

Family of 24 (colorstream study), 2024

Acrylique, pigments iridescents (colorstream) et huile sur toile

Acrylic, iridescent pigments (colorstream) and oil on canvas

79 x 130 cm

24.000,00 €





The painting has to be more interesting than the photo.

The images that interest me are above all those that concern the painting itself and what surrounds it, the picture rails, the impasto, the brushstrokes, the colours... but also the nudes and portraits. These are images from the history of painting. That's my starting point. The images of popular culture come next and answer the question of what we allow ourselves to paint. You have to dare to paint anything. I grew up in a family where everything was ridiculed, so irony comes naturally to me. I'm not interested in benevolent art, which is too good-natured and obeys what everyone wants. Art has to be bad.

Nina Childress

Buoy, 2024

Acrylique, pigments iridescents (colorstream) et huile sur toile

Acrylic, iridescent pigments (colorstream) and oil on canvas

81 x 60 cm

16.500,00 €





Pierre Bellot

Les Jouets, 2024

Huile sur toile / Oil on canvas

180 x 260 cm (180 x 130 cm chaque / each)

20.000,00 €





Pierre Bellot

Le Couple, 2024
Huile sur toile / Oil on canvas
60 x 80 cm

10.000,00 €

I've got a big folder on my computer with lots of images collected on Instagram, Facebook, or from specific Google searches.

Sometimes I'll find an image and paint it straight away, or I'll search for a long time in the folders that flood my computer. Inspiration often comes from the Internet or our phones, and that's precisely what makes it interesting - when everyone the same approach, the same source of inspiration, but the path between that search and the gesture is different.

Pierre Bellot is graduated from Ecole Nationale Supérieure des Beaux-Arts de Paris with honors. His work has been exhibited in New York (56 Henry), Avignon (Collection Lambert), Paris (Palais des Beaux-Arts, La Villette, Progress Gallery...) and Berlin (Galerie Noah Klink). In 2019-2020, he was a member of the French Academy in Madrid, at Casa de Velazquez.

"His work revolves around the central questions of staging and image construction. In his paintings, he organizes his subjects - taken from various photographic sources or personal archives - to create fictions whose composition obeys its own rules and creates a new meaning. By ridding each element of its original functionality, a formal game is established where the important thing becomes the path that crosses the work and associates each part to the whole. The image thus appears as the receptacle of inner visions. The subject is a bait, the starting point of an artificial structure in which the artist comes to trap the reality of the starting motif."

Cécile Debray, président du Musée National Picasso, Paris in Viva Villa, Edition 2020, « Les vies minuscules »





Michel Blazy

E133, 2023

Colorant alimentaire E133, eau, sur carton plume / Food coloring E133, water, on cardboard
108 × 158 cm

20.000,00 €

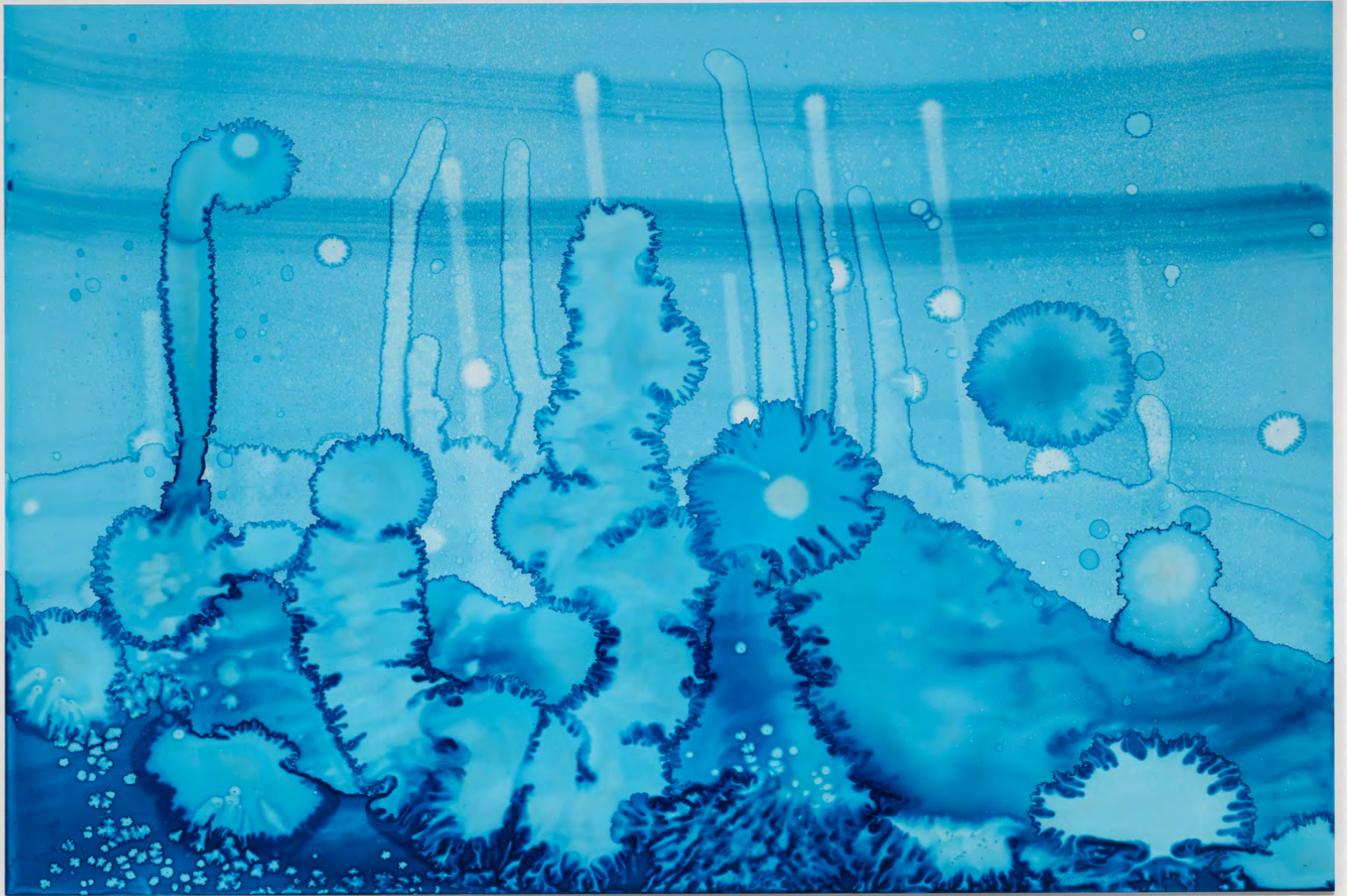
Michel Blazy is born in Monaco in 1966. Since his studies at the Villa Arson in the 90s, the artist has been working with organic materials and is interested in exploring the beauty of decay and the poetic possibilities of the passing of time as these materials are allowed to deteriorate over the course of an exhibition.

His work has been purchased by numerous public collections among which: The National Museum of Modern Art – Centre Pompidou; the Museum of Old and New Art (MONA), Tasmania; the Museum of Modern Art of the City of Paris, France; the New Museum of Monaco and several regional funds for contemporary art (FRAC).

Several personal exhibitions have been consecrated: Multiverse, La Loge, Brussels (2019); We Were The Robots, Moody Center for the Arts, Houston, TX (2019); Michel Blazy, Villa Sauber, Nouveau Musée National de Monaco, Monaco/MC (2017); Living Room II, Maison Hermès, Tokyo (2016), Pull Over Time, Art : Concept, Paris (2015); Bouquet Final 3, National Gallery of Victoria, Melbourne White Night (2013); Post Patman, Palais de Tokyo, Paris (2007); CCAC Wattis Institute for Contemporary Art, San Francisco/US, curator: Ralph Rugoff (2003); Univers en expansion : Le clos des chutes : La chute des colonnes, Museo de las Artes, Guadalajara, Mexique/MX (2000); The life of things, Correct Contemporary Exhibitions, New York/US, invité par Heidi Zuckerman-Jacobson (1998); La vie des choses, ARC, Musée d'Art Moderne de la ville de Paris/FR, invité par Hans Ulrich Obrist (1997).

Michel Blazy's work was part of the exhibition Viva Arte Viva, curated by Christine Macel during the 57th Venice Biennale.

His works have been presented in group shows: When Forms Come Alive, Hayward Gallery, Southbank Center, London/UK, 2024; Nothing is Lost. Art and Matter in Transformation, GAMEC, Bergamo/IT, 2021; Toi qui chemines il n'y a pas de chemin, Red Brick Art Museum, Beijing/CHINA, 2019; Viva Arte Viva, curated by Christine Macel, Biennale di Venezia, 2017.



Richard Fauguet

Novembre, 2023

Opaline, système électrique, forex, lampes / Opaline, electric system, forex, lamps
155 x 30 cm (diamètre)

18.000,00 €







I start from reality to move things around and produce quick associations that produce collages of objects.

I have the impression that I'm always doing the same thing, so I try not to do the same thing over and over again. I make artworks, sculptures, drawings or a collection of things that are apparently quite different from one another, but are not so different, and which over time, build a kind of family.

Born in 1963 in La Châtre, Richard Fauguet lives and works in Châteauroux.

His work is part of many Regional Funds for Contemporary Art (FRAC) collections, and French public institutions such as: the National Museum of Modern Art / Donation Collection Florence and Daniel Guerlain – Centre Pompidou, Paris, the National Contemporary Art Fund of Paris, the MAC/VAL, Vitry-sur-Seine and les Abattoirs, Toulouse.

In 2020 his work was part of the exhibition 'Picasso and the Comics' at the Musée Picasso Paris. Several exhibitions have recently been dedicated to him, including Argos, Collégiale Saint-Martin, Angers (2018); Bivalve & Monocouche, Art : Concept, Paris (2015); Vivement Demain, MAC/VAL, Vitry-sur-Seine (2012); Selon Arrivage, Art : Concept, Paris (2011); Ni vu ni Connu, FRAC Limousin, Limoges (2011); Pas vu, pas pris, FRAC Ile-de-France, Paris (2009).



Anthony D Green

Portrait of Emma, 2024
Peinture, encre, MDF et aluminium / Paint, Ink, MDF and Aluminium
75 × 55,8 × 3 cm

8.000,00 €



I think of myself as an artist working in a tradition of painting that attempts to remake the figure. This is a line of inquiry in painting that attempts to dismantle the known figure of representation and somehow poses the problem of how it is possible to remake it anew.

Another way of characterising this task is the question of how to remake appearance or presence by non-representational means. And this is, as it were, the mystery of appearance in painting. Grappling with this problem brings to mind the quote from Paul Klee that « art does not reproduce the visible, but rather makes visible. »

The task is not to render the already visible, but to render visible invisible forces. These pictures marked a development of my experiments with the figure and the face in relation to appearance.

Between painting and bas-relief, Anthony D. Green's recent works attest to the artist's fascination with images, their central place in consumer society and their potential for transformation. Hijacking the codes of advertising photography and computer graphics, he establishes a distance with the subjects, here taken from commercial image banks. Made of MDF, spray paint, acrylic paint, printed paper and assembled, they play with volumes and points of view, and disturb the gaze through formal games (shift, repetition, etc.). The ear, in relief on one of the volumes, then appears as a way out of the grip exerted by the visual regime. Natural bas-reliefs, they are the mediators between the non-visible outside and an invisible inside, signifying the access to something beyond the visible.

Anthony D Green was born in 1973 in Welwyn Garden City/UK. He lives and works in Kent/UK.



Anthony D Green

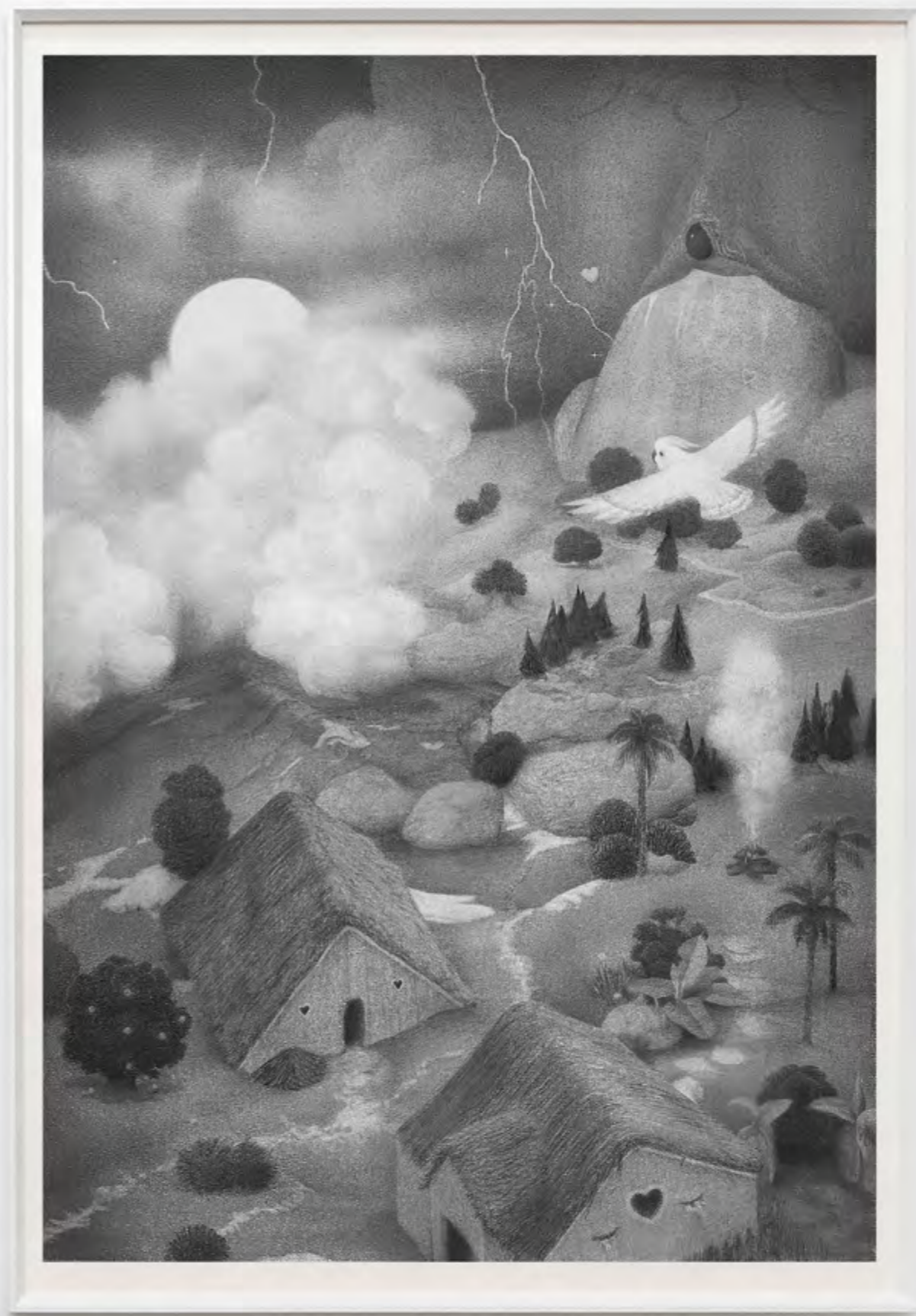
Portrait of a Woman Smiling, 2024

Peinture, encre, MDF et aluminium / Paint, Ink, MDF and Aluminium

75 × 55,8 × 3 cm

8.000,00 €





Corentin Grossmann

Love Quest / Quête d'amour, 2024
Graphite et crayon sur papier / Graphite and pencil on paper
130 × 90 cm

15.000,00 €





*Two freshly caught fish lied down on a stall.
The seaweed suggests an effort at staging, while the fish still appear
to be floating.
The strangeness of the space recalls the aberrations of certain
medieval paintings. The intense colour of the fabric lends a unique,
almost surreal vibrancy to the drawing.*

Corentin Grossmann

EtaL 01, 2024

Graphite et crayon de couleur sur papier / Graphite and colored pencil on paper

61 x 46 cm

7.000,00 €





These polystyrene crates, present on all markets around the world, are both ordinary and fascinating objects (who hasn't once had fun with this material that disintegrates into small balls as light as the wind and sticks to the fingers under the effect of static electricity?). This drawing revisits the genre of still life, introducing the theme of globalisation and its undesirable effects. The mosquitoes evoke the possibility of accidental movements of insects, bacteria and other organisms that become a threat when they develop elsewhere than in their native environment.

Corentin Grossmann

Caisse 01, 2024

Graphite et crayon de couleur sur papier / Graphite and colored pencil on paper

61 × 46 cm

7.000,00 €



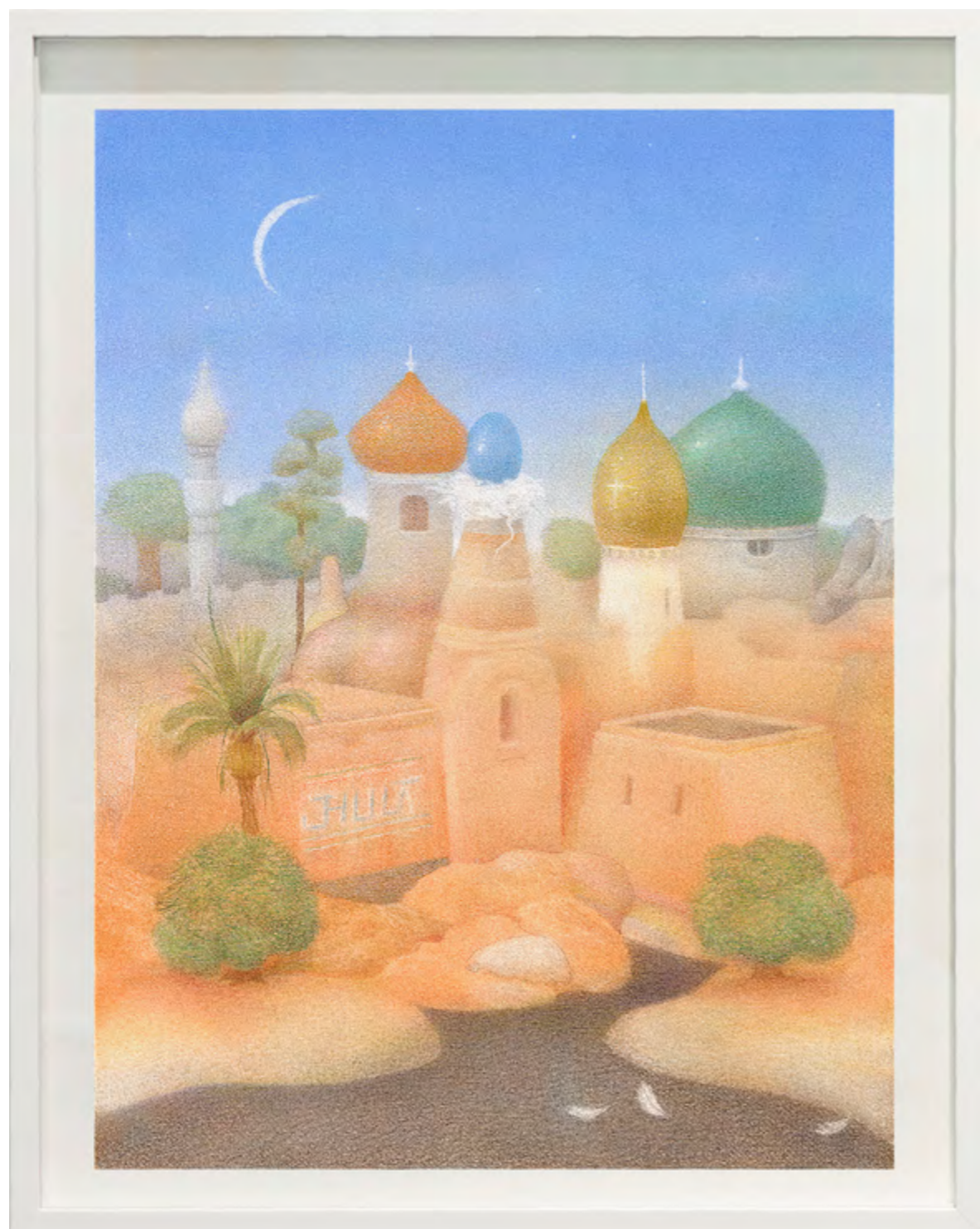
If I refer to a local, partial, tiny, or very short reality, it is better to register it in the interdependent and infinitely complex movements of the countless elements that make up our cosmos. The ambiguity of the approach also lies in this thought, the structuring tendency of which is doomed to failure in advance.

It can be a question, not without humour, of the lightest and most serious thing at the same time. Relating them to each other, without any hierarchy, is a poetry that I like.

Born in 1980 in Metz (France), Corentin Grossmann lives and works in Mons (Belgium). The universe of Corentin Grossmann mixes various iconographic influences, from medieval painting to popular arts, images of record sleeves, to 3D modeling products. Figures such as Jerome Bosch or Brueghel the Elder have left their mark on the artist, who often enjoys developing compositions in which a multitude of seemingly disparate elements come together. But if the surrealist and dreamlike dimension seems obvious, his work is also anchored in reality and woven of references to current events such as the earthquake in Haiti in 2011, or more generally phenomena related to globalisation.*

Corentin Grossmann's work has been presented in the following institutions : Fondation Carmignac, Porquerolles (FR); Wiels, Brussels (2021); Le Centre Pompidou, Metz (2020); le Palais de Tokyo, Paris (2019-2020); Les Magasins Généraux, Pantin (2019); CAC - la synagogue de Delme, Delme (2018); Le 19, CRAC, Montbéliard (2016); Consortium, Dijon (2012); Fondation d'Entreprise Ricard, Paris (2011) ; Musée des Beaux-arts de Nancy, Nancy (2010).

*Text from catalogue Futures of Love, Édition Magasins généraux, Paris, 2019.



Corentin Grossmann

L'eggception, 2024

Graphite et crayon de couleur sur papier / Graphite and colored pencil on paper

61 x 46 cm

7.000,00 €





Andrew Lewis

Muguet, Lily of the Valley, 2023
Huile sur toile / Oil on canvas
103,4 × 157,7 cm

18.0000,00 €

This new series by the British artist takes as its starting point Emile Zola's novel *Au Bonheur des dames*, and continues his reflection on the renewal and relevance of genre painting.

Andrew Lewis shares an almost anthropological curiosity with the writer. Accompanying Zola's realism with a singular symbolism made of analogies and shifts, the painter offers a fresh look at our times and the relationship between an individual, a group, and society.

Born in 1968 in London to a family originally from Barbados, Andrew Lewis lives and works in Argenton-sur-Creuse. He develops the idea of interaction between characters both human or sculpted and their immediate environment, which tends to create a group dynamic. His works show all the innovation and ingenuity that we've had to use to develop within the bosom of society which in turn has begun to function like an organism abolishing its own privileges, thus breaking the codes that it had eagerly created not so long before. Andrew Lewis intends to make an original synthesis between the painterly transposition of calm and hieratic characters and time in its most fleeing, mobile and evolving aspects. His figures evoke Robert Musil's ones. They are men and woman without evident "qualities" who, once freed of the sediments of their own milieu and epoch, become extremely sensitive to all experiments and act as a sort of trans-historic multiple conscience.

His work is present in the following institutions: Arts Council Collection, London; Stedelijk Museum, Amsterdam; FRAC Alsace, Sélestat; FRAC Limousin, Limoges. Exhibitions: *Vers une boîte éclairée / Crystal Palace Transmissions*, Art:Concept, Paris (2016); *Les filtres harmoniques*, Art:Concept (2012); *Archi-Peinture*, Le Plateau/Frac Ile-de-France, Paris & Camden Arts Center, London (2006).





Andrew Lewis

C'est qui Denise ? - Who's Denise please?, 2023
Huile sur toile
103 × 138,2 cm

15.0000,00 €







Famous for his work in painting, sculpture and video, Jacob Kassay is influenced by conceptual art and minimalist music, with a great interest in representation and repetition. Jacob Kassay's series of works are also true retinal experiments. Playing with the biological mechanisms of sight and spatial recognition, they initiate a constantly renewed dialogue with their audience and their environment. As a former photography student at the State University of New York at Buffalo, Kassay remains strongly attached to the techniques of production, the processes of image revelation and the conditions of its visibility.

The series entitled *Task Force or Scientology Task Force* (2017) uses the logo of the Scientology Task Force for the Hamburg Interior Authority (Behörde für Inneres - Arbeitsgruppe Scientology), founded in 1992 to monitor the activities of Scientology in Germany, raise public awareness of the organisation as a sect or religion, and help members who wish to leave. The series consists of three duos, identical except for their dimensions, which are different but propositional; the exhibition space provides the scale for the works. The silhouette of a face in profile stands out against a black or white background on which is printed, in white or black, a labyrinth ending in the centre with a dollar sign. In the United States, Scientology has spread widely through chiropractors, practitioners who specialise in the spinal column. Is Jacob Kassay inviting us to draw a parallel between manipulation of the body, the mind and the image?

Born in 1984 in Lewiston, NY, Jacob Kassay lives and works in New York. His work is present, among others, in the following collections: Collezione Maramotti, Reggio Emilia, Italy; Museum of Fine Arts, Boston; FRAC Poitou-Charentes, Angoulême, France; Albright Knox Art Gallery, Buffalo, USA; Museo Di Arte Moderna e Contemporanea, Rovereto, Italy.

His work has been presented: Hallwalls Contemporary Arts Center, Buffalo/US (2019); X, von ammon co, Washington/US (2019); Secession, Austria, Vienne (2018); Leeahn Gallery, Seoul/KR (2018); team gallery, inc., Los Angeles/US (2017); Reserve Ames, Los Angeles/US (2017); Albright-Knox Art Gallery, Buffalo/US (2017); Fitzpatrick-Leland House, Los Angeles/US (2015); Xavier Hufkens, Brussels/BE (2015); MOMA/PS1, New York (2013).



Jacob Kassay

Scientology Task force, 2017
Peinture uréthane sur aluminium alvéolaire
Urethane paint on honeycomb aluminum
101,6 × 101,6 × 17,8 cm

\$40.000,00