

COMM
UNIC
ART | AGENCY

ART/DESIGN
& CULTURE



BEST
INTERNATIONAL
PRESS REPORT

CARPENTERS WORKSHOP GALLERY
CUSTOT GALLERY DUBAI
FONDATION HENRI CARTIER BRESSON
FOTOFEVER
GALERIE TEMPLON
GM ARCHITECTS
PARCOURS DES MONDES
PRÊTE MOI TON RÊVE

PABLO REINOSO
GALERIE ARGENTIC
INSTITUT DU MONDE ARABE

CARPENTERS WORKSHOP GALLERY

LONDRES, PARIS, NEW YORK, SAN FRANCISCO

Newsweek

CIRCULATION: 100,000
AD VALUE: \$160,000



INTERVIEW

Baas Note
Dutch designer **Maarten Baas**
plays a different tune

SETTING YOUR degree show on fire is not, perhaps, a smart move. But that's exactly what the Dutch designer Maarten Baas did in 2002, at the end of his last year at the Netherlands' renowned Design Academy Eindhoven. For his degree-show collection, *Smoke*, Baas took a blowtorch to pieces of secondhand furniture—which included some serious Baroque antiques alongside flea market junk—and then painted the charred results with epoxy resin. Half usable pieces of furniture, half art, *Smoke* was an instant success with the industry: In 2003, the Dutch furniture manufacturer Moooi began producing versions of three chairs and a candelabra, which it still sells today. Before long Baas was torching grand pianos, high-back chairs by Charles Rennie Mackintosh and the classic “zigzag” chair by Gerrit Rietveld, and high-end dealers were keen to sell his limited editions. Baas has been breaking rules ever since—as his first major retrospective, which opens in February at the Groninger Museum in the Netherlands, will attest.

BY
TOM
MORRIS

Despite being one of the design industry's most recognizable and collectible names—his pieces are featured in the collections of the Victoria & Albert Museum in London, the Museum of ▶

BEN QUINTON FOR NEWSWEEK (2)

+
BRONZE MEDAL:
Baas, with a hand-
welded chair from
his new collection
of art-as-furniture,
Carapace.

INTERVIEW

Modern Art in New York and the Rijksmuseum in Amsterdam—Baas, now 39, doesn't act obviously high status. Sitting in the sleek showroom of Carpenters Workshop Gallery, his London dealer, he talks quietly, with frequent pauses. He's wearing a slightly squishy-looking hat and his clothes—dark jacket, mustard waistcoat—are sharply styled but muted in color. You sense he'd rather be back in the studio welding metal than here, in a ritzy Mayfair gallery. And he wants to talk about beauty.

Like every Baas collection that followed it, *Smoke* began life as an intellectual concept—finding beauty in change, held in tension with permanence—that slowly took form in three dimensions. “Designers are supposed to make beautiful things,” Baas says, “but what is beauty? There are two ways to consider what we believe is beautiful: perfection—like cars, which are very smooth and aerodynamic—or nature, where everything is in flux. In nature, nothing stays forever.” By using resin to coat his burned pieces of furniture—their structures blackened, all surface decoration scorched away—Baas sought to first heighten, then preserve an imperfect, natural beauty. “[The collection] gave some fresh air to the design world, it was meant as a big statement on how everything has been done and how we need to make space for new things,” he says.

Outside of his one-off projects—like the chair he designed as a response to the jailing of the Nobel Peace Prize winner Liu Xiaobo, or a folding travel seat he made for Louis Vuitton—Baas's career to date splits into four main collections. Superficially at least, it's tricky to identify any one style that unifies them. After *Smoke*, he produced *Clay* (2006), a series of stools, chairs and tables made of synthetic clay, layered over metal frames with frail-looking legs, and painted in bright, primary colors. Their wonky, almost infantile look was at odds with the forceful statement of *Smoke*. “I like that *Clay* came after *Smoke*,” Baas says. “It's like burning the fields on which you are going to grow new plants.”

After *Clay* came *Real Time*. He launched the collection in 2009 with a series of 12-hour videos of men in overalls alternately painting on, and then wiping out, the hands on a partially transparent clock face. The collection included grandfather-style clocks, with the video footage projected where the face would traditionally be. It reached its apogee in 2016, when Schiphol Airport in Amsterdam commissioned an outsize version of a *Real Time* clock-face to hang from the

ceiling of the arrivals hall—featuring a ladder for the imaginary worker to climb up.

Carapace, Baas's newest collection, is named after the hard shell of a tortoise or beetle. Each piece—including an armchair, sideboard cabinet and desk—is made of many small bronze sheets welded together to form a surface that looks a little like it was made from studded Viking shields—though it was in fact inspired by 1950s refrigerators. Their hard, industrial nature conceals the craft behind them: Everything down to the hinges is handmade. “In a way, you could say that *Clay* is the very opposite of *Carapace*,” Baas says, “because the *Clay* pieces looked very vulnerable and very exposed. [The two collections are] like the inside and the outside; both need each other.”

This is typical of Baas: He talks evocatively about his work, and takes an overall view of his practice. Few other designers can or will do this—most are keener to discuss their latest pieces on the market, rather than previous work. It might be one of the reasons why Baas is so often labeled as an artist rather than a designer. Then too there is the fact that he generally sticks to producing limited-edition works instead of partnering up with major design brands. And although he still lives in the middle of the somewhat cliquy design community in Eindhoven, he seems happiest slightly outside it. Instead of

“I’VE OFTEN BEEN CALLED A REBEL...
AND I DON’T AGREE WITH IT.
A REBEL JUST STICKS UP HIS FINGER
AND DOESN’T ADD ANYTHING.”

having his studio in Eindhoven, he's set it up on a farm an hour's drive northwest of the city. “I like to be on the periphery. I like to stand outside and do my own thing there,” he says. Aptly enough, his retrospective at the Groninger has the title “Hide and Seek.”

BACK IN TOWN

In 2014, after a five-year break from showing at Salone del Mobile, the design world's annual summit in Milan, Baas returned with a solo exhibition. “Baas is in Town” was a circus—an actual circus,



FROM LEFT: ADRIEN MILLOT; BEN QUINTON FOR NEWSWEEK; CARPENTERS WORKSHOP GALLERY; CHRIS VAN KOEYERDEN; LASVIT



with funhouse mirrors and chairs presented on carousels to a trumpet fanfare. Baas made it clear that the display was a commentary on the nature of the design world, and the design world smiled; his show won that year's Milano Design Award for best impact. Passing judgement on the industry was a brave decision—Salone del Mobile is a place where one misjudged move can kill a career. But Baas likes to swerve. His limited-edition *Real Time* grandfather clocks cost thousands of euros, so you can imagine how pleased his high-end customers were when, in 2010, Baas released an app version. For the iPhone. Which cost €0.99. He smiles when I raise this. "I always like to throw some meat to the dogs," he says.

He is not entirely happy with being seen as the industry's non-conformist. "I've often been called a rebel or enfant terrible and I don't agree with it. A rebel just sticks up his finger and doesn't add anything," he says. "I try to make some-

thing. The burned furniture is not a middle finger, it's a genuine search for beauty; I hope that comes across." Nonetheless, at this year's Salone del Mobile in April, he'll be rebelling just a little bit—his next collection is a venture into the mass market. "I am working on a series of chairs that are mass produced," he says, "but every piece is slightly different."

The coming retrospective has offered an opportunity for Baas, after 15 years of being "slightly different," to reflect. What has that been like? "Strange. Because I'm still playing, I still feel like a child," he says. "I'm always curious for the next step." Whatever direction that takes him, the industry—and his customers—will be watching. ■

+
HARD SHELL:
A Carapace chair and desk (*just seen*) in situ with their designer at his London dealer this January.

Maarten Baas: *Run & Hide*: Carpenters Workshop, London, to Mar.3; CARPENTERSWORKSHOPGALLERY.COM
Hide & Seek: Groninger Museum, Netherland, Feb. 18 to Sept. 24; GRONIGERMUSEUM.NL

BUYING BAAS

He has designed rugs for Nodus, cutlery for Valerie Objects and ceramics for Pils Potten, but it's furniture that really defines Baas. Here are three pieces to consider.



Smoke Cabinet

A burned, limited-edition piece that's redolent of Baas's dry—or *droog*—Dutch sense of humor. (2013)

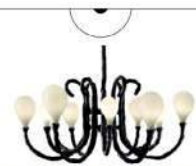
PoA; CARPENTERSWORKSHOP-GALLERY.COM



More or Less Chair

Steel-framed dining chairs for the Dutch industrial furniture brand Gispen, with a randomly cut plywood seat. (2011)

Set of two, €695 (\$739) wholesale; GISPEN.COM



Das Pop Chandelier

Lights that make you laugh: hand-blown bulbs from glass specialists Lasvit, with almost comical, molded clay arms provided by Baas. (2014)

From £16,250 (\$17,270); LASVIT.COM

AD

ARCHITECTURAL DIGEST

RADAR
fair

Just have fun Bold, colourful and uplifting pieces provoke a strong decorative statement and... a smile

I Am Light sculpture by Vick Vanlan

BREAKTHROUGH Cities founder Hazem Aljeir poses next to L'Ouvert et L'Horizon by Hawini, a piece inspired by the geometric patterns that are an integral part of Arab design.

Limited Moths by Mischer'braxler at Victor Hunt Designart Dealer

Left: Aerial sculpture, Sarah Angold
Below: Sushi cabinet by Campana brothers at Carpenters Workshop Gallery

DESIGN FEAST

The personalities, the must have pieces and the most desirable trends spotted at the 5th edition of Design Days Dubai

Photography **EFRAIN EVIDOR**



Architect Viktor Udzenija and his Little Rocker

PEOPLE
we love

This year, Design Days Dubai brought together 185 designers from 37 countries. Talents such as **Rola Wazni**, director of Paris-based Carpenters Workshop Gallery; rug designer **Michaela Schleyen** from Cologne, and Haidar A. Hindi, son of Kuwait carpet showroom Samovar; also from Kuwait is **Abdulla Al Awadi** who designed rugs based on the word love; architect **Viktor Udzenija** who made his design debut with the Little Rocker chair; and Lebanese designers **Vick Vanlian** and **Philippe Daher**, known for their quirky style with industrial touches. What a joyful and talented design family!



Abdulla Al Awadi



Vick Vanlian and Philippe Daher



Designer Michaela Schleyen and Samovar's Haidar A. Hindi



Rola Wazni, director at Carpenters Workshop Gallery

The Telegraph
LUXURY

LUXURY



If a desk is a signifier of its owner's psyche it will be fascinating to see who bids on two particularly notable lots, presented by the Carpenters Workshop Gallery, in the forthcoming Time for Design auction at Phillips. One is vivid magenta emblazoned with a giant turquoise wristwatch. The other, in dark fumed oak, features playful cast bronze elements, such as a leg formed from a higgledy-piggledy stack of alarm clocks and a tea set furnishing the top. Curiouser and curiouser.

Both have been specially commissioned for the Design Museum's fundraising sale, which is aiming to raise around £1m towards the

£3m required to complete its new John Pawson-renovated home, set to open at the former Commonwealth Institute building in Kensington this November. The museum's director, Deyan Sudjic, has sourced more than 70 lots, the majority of which are existing works donated from art and design luminaries including Anish Kapoor, Antony Gormley and Ron Arad. Sudjic was keen that the auction encapsulated the essence of the Design Museum: 'It goes from mass production at one end to one-offs and editions at the other; from technology to art.'

The suggestion to make new pieces came from Loic Le Gaillard, one half of the French duo behind the pioneering Carpenters Workshop Gallery. 'People will feel more committed to the project if they put their guts into it,' explains Le Gaillard. He suggested 'Time' as the theme, 'because there are so many ways people can think about time; it can stretch in all directions from the physical to the spiritual.' Sudjic asked artist Michael Craig-Martin, designer Sir Paul Smith and architect David Adjaye to produce pieces, posing the question: 'what does time mean to you?'

The answers – described by Le Gaillard as 'functional sculptures' – are aesthetically diverse. Craig-Martin had been thinking about creating furniture for a while; *Timetable* is a bold reversal of his paintings, which he called flat sculptures – a 3D manifestation of his artworks, in his intense signature palette of 'artificial secondary colours'. The desk is constructed from inlaid Corian, the durable DuPont composite that Craig-Martin has previously used for two colossal wall installations. The inlaying process facilitates colour accuracy and depth. 'It's such a beautiful technique,' he says. 'And all the colours are bespoke; I send the manufacturer, CREA-Diffusion, a Pantone code, and its ability to match them is staggering.'

Circling the table at its first viewing in the Carpenters Workshop Gallery's Albemarle Street space, Craig-Martin is evidently pleased. 'I was concerned it might be too aggressive,' he admits, 'but it's actually very calm and seems quite classical.' He imagines it will work best as a desk: 'If you are the person sitting behind it you are in a commanding position; it's quite clear who is in charge.'

Sir Paul Smith also embraced the opportunity to create furniture. His *Alice in Wonderland* homage channels his trademark 'classic with

a twist' approach. Created at Carpenters Workshop's bronzier d'art in Roissy and a Belgian foundry, the lost wax method was used to recreate a traditional clock and old Heron teapot owned by the designer.

Quoting Lewis Carroll, the piece's title – *the hurrier I go, the behinder I get!* – is engraved in Smith's handwriting on the side of the desk. 'I'm dyslexic, so that's perfect – it's probably the way I would say it,' he says.

Remove the teapot's lid and a flash of orange lining is revealed. 'It's nice to have a hidden secret somewhere. It didn't seem correct to do something minimal, this reflects my personality; it's like wearing this classic suit but instead of a Montblanc pen I've got these,' he says, producing two Caran d'Ache pens, one neon pink, one orange, from his pocket. Smith thinks the cup and teapot are ideal desk tidies, 'They're whimsical and that's needed in today's homogenised world. It's good to have something that's a bit of fun.'

David Adjaye's piece – a monolithic site-specific sculpture that harks back to ancient sundials – is still under construction. Artist, designer or architect: only time will tell which interpretation of the brief will attract the highest price. The beauty of it is that, either way, design wins. ■

Time for Design is at Phillips, 30 Berkeley Square, W1, on April 28; phillips.com

—
There are so many ways people can think about time; it can stretch in all directions!
—

Above: Sir Paul Smith with his *Alice in Wonderland*-inspired desk, featuring bronze clocks and teapots as teaser details. Below: Michael Craig-Martin designed the boldly coloured *Timetable*

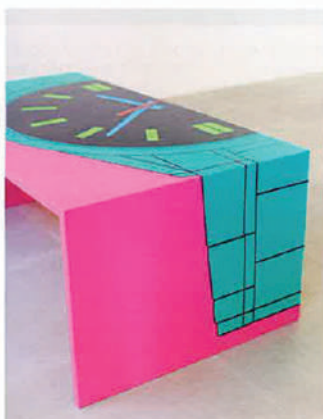
Making Time

DESIGN

Deyan Sudjic's creative fundraising bid for London's new Design Museum set three innovators a unique challenge

Words Bethan Ryder

Photographs India Hobson and Rick Pushinsky



ON TIME

More than a clock

Some designers and artists have inventive approaches to the standard analog unit.

Variety

From top right, Real Time, a grandfather clock by Maarten Bass; Atmos 566 by Marc Newson; and Time Is a Treasure I by Nacho Carbonell, a sculpture with an inset clock in bronze and blue agate.

BY JEAN RAFFERTY

Time today is instantly available from a watch on your wrist or a smartphone in your hand. So it is something of a surprise to realize that the traditional clock still stimulates the imaginations of superstar designers and contemporary design artists. Their trove of inventive takes on an analog timepiece is anything but old fashioned.

Take the Australian designer Marc Newson, renowned for his fast-forward designs from an airplane to furniture. (His now legendary pop-riveted aluminum and fiberglass Lockheed Lounge chaise longue sold for more than \$3.7 million at auction last April, setting a record for an object by a living designer.) He has created a host of singular timepieces, not to mention his continuing collaboration on the Apple Watch.

"I'm a huge fan of clocks, whether they are digital or not," Mr. Newson wrote in an email. "The idea of a centralized object in the house (or elsewhere) is a wonderful device with which to orientate oneself, not only physically, but symbolically. 'I find my gaze constantly drifting in the direction of my Atmos, seduced by how completely timeless an object it is — in many ways future-proof and completely analog,'" he continued. "I love that."

Mr. Newson's Atmos 566, created in

2010, is his latest reinterpretation of the iconic Atmos clock first designed in 1928. Powered by small variations in atmospheric temperature, it is virtually perpetual. Created with Jaeger-LeCoultre in two limited editions of 28 (from 102,000 to 123,000 euros, or about \$113,000 to \$136,000), the timepiece would catch anyone's eye. Its mechanism seems to float in clear or blue Baccarat crystal cubes, with a blue enamel dial. The designer also added indicators of the month and the equation of solar with real time, as well as a sky chart of the Northern Hemisphere with the cardinal point and zodiac signs.

As for his Hourglass timepiece, first introduced in 2011 as 60-minute and 10-minute models, "I was thinking of having fun with time," Mr. Newson said. Each one is hand blown in Basel, Switzerland, from a single tube of clear borosilicate glass, and contains millions of tiny gold- or silver-plated stainless



PHILIPPE JONER

steel balls. When the glass is inverted, they bounce down in a mesmerizing fashion that Mr. Newson has compared to gazing into a fire.

In 2014 the designer formed HG Timepiece with the horology consultant Nicole Viot and introduced quality upgrades to the Hourglass as well as adding 30-minute version last year. The latest Hourglass versions, with Mr. Newson's signature etched into the glass, range in price from \$12,000 for the silver 10-minute model to \$42,900 for the gold 60-minute one.

LESS IS MORE

Having fun was also the stimulus behind the French superstar designer Philippe Starck's latest clock, Time Less for Kartell with Jonathan Bui Quang Da.

It is a minimalist sprite of a wall clock with just eight, rather than the usual 12,

hour markers and a small central mechanism with two clock hands, made of copper, chrome or gold-toned metalized thermo plastic. (A new version of the clock is still in prototype; neither the price nor introduction date have been finalized.)

The other ingredient is "emptiness," as Mr. Starck put it in a phone interview. "This clock speaks of space."

"The idea is to show that time is infinite," he continued. "Putting a clock in a case limits its relationship to the beauty and understanding of the infinity of time."

TICKING ALONG

New-wave haute horology also has lured the design art world.

In 2013, when the Spanish design artist Nacho Carbonell created a family of eight massive bronze zoomorphic sculptures for his Time Is a Treasure collection with Galerie BSL in Paris, he planned to use slices of blue agate. But, when the centers of the agate slices were sold to a Place Vendôme jeweler to make clocks, "I decided to give my creatures the right to be clocks, too," Mr. Carbonell said.

Some of the sculptures are pot-bellied; others have long caterpillar shapes. They may sit on stubby feet or stand on long stilt legs. But each one conceals a hidden, but distinctly ticking, clock that brings it alive. (And he used the remains of the agate slices to en-

circle his sculptures' mouths.)

"You cannot remain indifferent to these endearing creatures," said Béatrice Saint-Laurent, the gallery's owner. "They talk to you, ticking and ringing, inviting you to look into them to see the clock and to also experience the personal time that is ticking within ourselves."

Four of the original limited-edition pieces are available at €16,000 to €32,000.

LANDMARKS

"Through the centuries, there has always been a fascination with clocks and they have always been collectible," Loïc Le Gaillard, the co-founder of the Carpenters Workshop Gallery in Paris, said in a telephone interview. "The artist's magic stretches the object into a sculpture and endows it with a secondary function of time."

In collaborations with the gallery, the Studio Job design duo of Job Smeets and Nynke Tynagel included clocks in several of their famous landmarks series made in patinated bronze, hand-blown glass, aluminum, marble and gold and silver leaf.

The showstopper in the limited-edition collection was the Burj Khalifa, created in 2014. Its clock — along with a likeness of the cliff-hewn Treasury of Petra — is behind the bronze doors of a cabinet in the base. Above, a cast aluminum reproduction of the Dubai skyscraper, the world's tallest building, is scaled by a black crystal-clad King



Kong with a small fleet of vintage planes buzzing about him.

"We started doing clocks from the time I was still at the academy back in the mid-90s," Mr. Smeets, who studied in Eindhoven, Netherlands, explained in an email. "I was always surrounded by clocks at home since my father used to restore them, but no soul was doing them because modernism was convinced the chair was the only true icon in design — time will tell."

FACE TIME

The Netherlands-based Maarten Bass has reinvented the grandfather clock for the Carpenters gallery.

Housed in a traditional wooden tower case, Mr. Baas's clock face is animated by a 12-hour looped film of a shadowy male figure, presumably the grandfather, apparently inside the clock and drawing each minute with a black marker on its face. He then erases the minute marker and hand; the old minute is gone. And he begins anew, redrawing and erasing them, minute by surprisingly slow minute.

Mr. Baas calls his concept "Real Time" and it shows the observer just how much can be squeezed into 60 seconds: You see the grandfather inside the clock also having a drink or a bite of a sandwich as time moves forward.

"I wanted to emphasize that no one knows what a minute is, or what time is, yet we plan everything to the minute," Mr. Baas said in an email. "The clock has become an abstraction, far from the actual passing of time. In 'Real Time,' I bring that passing of time back."

The clock has drawn double-take reactions. "The size of the clock is the same as a human so physically the public can imagine the guy living inside the clock," Mr. Le Gaillard said.

CLOCK OF THE WALK

In another collaboration with the Swiss clock manufacturer L'Épée 1839, Maximilian Büsser unleashed his latest MB&F desk roboclock, called Sherman, at the Salon International de la Haute Horlogerie in Geneva in February.

Sherman rolls around on caterpillar tracks inspired by the M4 Sherman tank and has two simple missions: His chest tells the time and, like many MB&F pieces, he aims to provoke a grin, making the world a happier place. The clock comes in three limited editions: plated in palladium or gold, or gilded and set with diamonds at prices ranging from 13,800 to 33,000 Swiss francs, or about \$13,900 to \$33,300. MB&F also plans to unveil a Performance Art table clock at Baselworld.



Wallpaper*
City Guide

LONDON

PHAIDON



Carpenters Workshop Gallery

Over the past decade, Frenchmen Loïc Le Gaillard and Julien Lombraill have been participating gallerists in the 'is it art/is it design?' debate. Since they launched in an old carpenter's workshop in Chelsea, in 2006, they've shown the type of conceptual works that blur the boundaries between the disciplines. They relocated to Albemarle Street in 2008 and, as an edgier kind of venture in a then rather staid Mayfair, Carpenters did a huge amount to nudge the area in a more contemporary direction. The list of talent they've exhibited includes Studio Job, Johanna Grawunder ('No Whining on the Yacht', pictured), Robert Stadler and Ingrid Donat, all now members of the design aristocracy. It continues to pursue the cutting edge, always on the hunt for fresh ideas and interpretations. 3 Albemarle Street, W1S, T 3051 5939, www.carpentersworkshopgallery.com

DAMN° 52

Wonmin Park : Haze

Exhibition, Carpenters Workshop Gallery, Paris, France until 14 October 2015



For his first exhibition at Carpenters Workshop Gallery in Paris, South Korean designer Wonmin Park has created a collection of resin furniture titled Haze. As the title suggests, the pieces are misty in their colouration, caught between varying degrees of translucency and opaqueness. This delicate sensibility is combined with geometric interplays of different shapes that mostly result in asymmetrical forms.

The focus is on "purity, simplicity and elegance", he says, and achieving "a balance between the aesthetic and practical part". What also matters is tone, transparency and texture. "The way I do my work feels like painting in the air, like on an empty canvas," says Park, who adds that the starting point is looking at nature and trying to translate that into his work. "Nature is never the same; the light is always changing," he says. "I think of how beautiful the forest is in the morning when the sun comes out and the light is so beautiful. I wanted to get this special feeling and transform it by putting it into the object."



Born in Seoul in 1982, Park studied at the Design Academy Eindhoven before setting up his studio. After living in the Netherlands for nine years, he moved to Paris five months ago in the quest for more cultural stimulation. He considers his relocation to Paris as representing a second step in his career. Park developed his new Haze pieces at Carpenters Workshop Gallery's research space in Roissy, a northern suburb of Paris, but produced them in the Netherlands. Having first cast pieces from resin for his graduation show in 2011, he has been working in a more process-oriented way on the Haze series. Each piece was conceived by first mixing the pigments of primary colours to create the colour he envisioned. He then added the pigments of the desired colours to the moulds of the resin sections. Each piece contains two or more slabs of resin, each created separately. A chair is composed of four different pieces of resin that have been fitted together, while the low tables are created of two pieces, such as pearly white and sky blue or gold and fuchsia. "Look, it's like the sky," Park exclaims, crouching down in front of the blue-based table.



Indeed, the dream-like quality in his work is an evocation of how he tries to capture sensations and feelings in his drawings. "I do drawings to remember what I thought about nature and experiences," he explains. "My work is all about feeling, it's a language for me." Park identifies his aesthetic as being Korean but concedes that the minimalist forms are inspired by western design. "What I like aesthetically about beauty is different from what western designers or artists are doing," he says. Looking ahead, Parks wants to experiment and work in more new ways. "I want to work with glass and metal," he clarifies. "My next step is expressing my identity more in my work. I want the objects to speak for themselves."



Bazaar Harper's

www.imagazinekorea.com

바이오 화장품의 현주소
 프레스티지 뷰티의 충분조건
 가을엔 머스크 향수

Backstage Beauty

아홉 번째 시네마 앤젤
 이정재와 이솝

ARTISTIC HOTEL

디자인 천국 부아부세
 도시에서 식물과 사는 법
 아트 인스타그램

정용화가 꿈꾸는 일탈
 문근영의 시간은 흐른다
 문승연의 또 다른 얼굴

PLUS;

조르지오 아르마니
 알렉산드로 미켈레
 아베 치토세

별책부록
HARPER'S BAZAAR
ART

BAZZAR Harper's TALK



은유로 가득한 디자인

기나긴 바캉스 시즌을 끝낸 파리. 마음껏 쉬면서도 한편으론 갈증을 느꼈던 문화적 영감을 찾아 나선 파리지앵 앞에 투명한 의자가 나타났다. 9월의 어느 날 마레 지구에 위치한 카펜터스 워크숍 갤러리에서 이제 막 전시 오프닝을 마친 박원민 작가를 만났다.





파리 카펜터스 워크숍 갤러리 솔로 전시에서 헤이즈 시리즈 신작 스톤에 앉은 박원민 작가

박원민 작가는 디자인 마이애미/바젤, 스페이스 로사나 올란디, 디자인 데이즈 두바이 등 굵직굵직한 전시에 이름을 올리고, 올해 초 메종 & 오브제 라이징 아시아인 탤런트 어워드와 지난해 디자인 전문 매거진 <월페이퍼>의 신진 디자이너로 선정되는 등 최근 몇 년 동안 눈에 띄는 활약을 펼치고 있다. 그가 이번에 첫 개인전을 연 카펜터스 워크숍 갤러리는 캄파냐 형제, 웬델 카셀, 네노, 릭 오웬스 등 동시대 아트와 디자인의 경계를 넘나드는 전방 위적 작가들을 전속 리스트에 보유하고 있는 가장 공격적이고 두드러진 갤러리로 꼽힌다. 서른 넷의 박원민 작가는 런던 메아피어에 이어 뉴욕 진출을 앞두고 있는 갤러리 소속 작가 중 최연소다. 물론 최초의 한국인이기도 하다.

박원민 작가의 대표작인 헤이즈(Haze) 시리즈, 우리말로 '희미한 연직' 에렌지이라는 독특한 소재를 사용해 만든 가구 시리즈다. 플라스틱보다는 투명하고 유리보다는 불투명한 기묘한 느낌에 파스텔 톤의 은은한 색감을 넣어 신비롭고 아름다운 분위기를 자아낸다. 시적이고 서정적면서 모던한 그의 디자인을 보고 어떤 이들은 소리야 나기 위해 서구 세계에 의자 디자인으로 명성을 떨친 최초의 일본 디자이너 가운데 한 명인 시로 구라마타를 떠올리기도 한다. 그는 이번 전시에 맞춰 새로운 작업을 선보였다. 불륨은 더 커지고 색은 더욱 정제해 동양적인 분위기를 지닌 그레이와 블랙을 적용하며 더 고요하고 깊어졌다. 전시 오픈이 시작되자 갤러리에 안개가 깔리기 시작했다. 불투명하면서도 투명한 상반적인 느낌의 모호함, 존재하지만 손에 잡히지 않을 것 같은 불확실함. 눈앞을 흐리는 안개 속에서도 결국은 존재를 드러내고야 마는 박원민의 작품들이 거기 있었다.

VIP와 컬렉터를 초청해 프라이빗 오픈닝을 가졌다. 반응이 어땠나. 다행히도 많기를 호응해줬다. 몇 작품은 판매가 되기도 했고, 콜라보레이션을 제안하는 이들도 있었다. 파운데이션 디렉터인 줄리앙(Juilen Lombrai)은 "이우환, 마크로스쿠, 도널드 저드 등이 연상되며 이들의 페인팅이 캔버스 밖으로 나온 듯하다" 라는 평을 들었다고 알려졌다. 많이 감사하고 기쁘다. 기존 파스텔 톤 시리즈도 아름답지만 이번 그레이 시리즈를 보면 감성이 한층 더 섬세하고 깊어진 것 같다. 순수성을 강조하고 싶었다. 복잡한 세상 속에서 내 작품을 볼 때만큼은 고요하고 우아한 시간을 누렸으면 좋겠다는 바람이다. 안개가 깔린 어느 아침, 해가 서서히 떠오르는 광경을 보여 첫 영감을 받았던 그 순간처럼 말이다. 이번 전시에 안개 효과를 연출한 아이디어도 여기에서 출발했다.

처음 디자인을 시작할 때로 돌아가보자. 원래 건축을 전공했다고 들었다. 디자인은 어떤 계기로 시작했나? 군대를 다녀온 후 대학 3학년 때 유학을 떠나려고 알아보다가 네덜란드 건축

디자인에 관심을 갖게 됐다. 10여 년 전인테아마네덜란드 디자인 문화 전성시대가 아니었나 싶다. 드록 디자인, 유르겐 베이, 헬라 용게리우스, 렘 쿨하스, 마틴 바스 등 시대를 주름잡는 크리에이티브가 쏟아져 나왔으니까. 그래서 에인트호번 디자인 아카데미로 진학했다.

그때를 기억한다. 드록 디자인은 그 실험성과 파격적인 행보로 주목 받았고 네덜란드는 디자인의 신성과 같았다. 하지만 그때와 지금은 또 다르지 않나? 그렇다. 어떻게 보면 모던 디자인을 이끈 이탈리아에 맞서 새로운 사조를 만들며 실험적이고 사회적인 유희 또한 강렬한 작품들을 선보였지만 본격적인 디지털 모바일 시대로 넘어오면서 많이 변했다. 근본에서 독립하고 자신을 뛰어넘기 위해 부친을 살해하는 신화처럼 예술과 디자인계에서도 새로운 흐름이 나타남과 동시에 이를 넘어서고 뒤집는 과정이 되풀이된다. 결국 살아남는 자가 역사가 된다.

이러한 시대의 흐름을 읽어내는 것도 아티스트로서는 매우 중요한 것 같다. 유럽에서 지내면서 또한 에인트호번 디자인 아카데미에서 공부하면서 어떤 것을 배우고 생각했나? 특히 에인트호번은 여타의 디자인 스쿨과 차별화된 커리큘럼으로 유명하다. 에인트호번 디자인 아카데미는 어떤 회사에 취직해 조직에 맞춰 작업하는 디자이너를 길러내지 않는다. 보다 예술적인 접근을 강조한다. 아트와 크래프트, 디자인이라는 꼭지점 사이에서 새로운 비전이 중요하다는 걸 배웠다. 그럼에도 불구하고 학교를 졸업할 때 즈음 지겨워졌다. 피곤했다고 할까? 새로운 카테고리를 만들고 싶다는 욕구가 일었다. 자문했다. 무엇이 새로운가? 무엇을 만들 것인가? 아름다움을 어떻게 창조할 것인가? 그래서 나는 반대로 가기로 했다. 더 이상 스토리 텔링이 새로운 시대는 지났다. 그건 차라리 필수가 됐다. 나는 그저 작품이 지닌 순수성과 그 존재성으로 보여주고 싶었다.

레진이라는 소재로 작품을 만드는 과정은 구체적으로 어떤가? 지난 밀라노 디자인위크에서 새로 선보인 촛불 시리즈도 그렇고, 유난히 빛과 컬러에 관심이 많은 것 같다. 레진은 나에게도 새로운 소재였다. 그런 만큼 우여곡절도 실패도 많았다. 물같은 상태의 레진에 전용 염료를 섞은 뒤 틀에 넣어 굳히는데 마치 얼음을 만드는 과정과 비슷하다고 생각하면 된다. 이렇게 만든 각각의 조각을 접합해서 의자와 선반, 테이블 같은 가구를 만든다. 레진에 염료를 섞으며 색상 조합을 내는 작업은 특히나 민감한 과정이다. 마치 공기 안에 그림을 그리는 것 같다고 할까? 그 안에서 일어나는 미세한 컬러의 변주를 포착하고 싶었다. 레진이 지닌 투명함과 빛의 투과는 색의 순수성을 가장 극명하게 보여준다고 생각한다.

2013년 당신을 처음 유럽에 소개한 로사나 올린디는 재능 있는 신진 디자이너를 발굴하는 것으로 유명하다. 지난 밀라노 디자인위크에서 올린디와 이야기를 나눴을 때 그녀는 신진 디자이너의 잠재력은 언제나 그녀를 흥분시키는 동시에 실패의 가능성 또한 외면할 수 없다고 했다. 그녀와의 작업은 어떤가? 눈에 보이는 결과물 없이 레진을 사용해 디자인을 하겠다는 계획만 가지고 로사나 올린디를 만났다. 처음엔 그렇게 많이 쓰이는 소재가 아니었기 때문에 그녀 또한 반신반의했다. 하지만 수많은 시도 끝에 첫 작품을 완성했고 아주 좋은 반응을 받았다. 로사나는 디자인계의 산증인과 같다. 그만큼 안목과 디렉팅 능력이 뛰어나다. 그리고 에인트호번 디자인 아카데미 출신에 대한 신뢰와 믿음도 가지고 있었다. 그 덕을 조금 봤다. (웃음) 작년에 그녀와 함께 바티 발세키 미술관(Museo Bagatti Valsecchi)에서 연전시는 정말 아름다웠다. 잊지 못할 것이다.

디자인과 아트의 경계가 허물어지고 있다. 당신을 아티스트라고 불러야 할지 디자이너로 불러야 할지도 모호하다. 갤러리에서는 아티스트라고 부른다. 내 작업은 인더스트리얼 디자인이 가미된 에디션을 만들어 전시하는 방식과는 다른 카테고리라고 생각한다. 작품 프로세스 또한 디자인 프로세스가 아니다. 말하자면 조각인데 완성된 작품이 테이블, 책장, 의자 등 기능이 있는 것뿐이다. 디자인 도면도 없다. 그렇지만 디자이너가 아니라고도 말할 수 없을 것 같다. 이 모호함 속에서 나를 어떤 방식으로 부르느냐는 큰 의미가 없다. 세상이 빠른 만큼 디자인의 수명도 짧아졌다. 이런 시대의 디자인 작가로서 늘 새로운 걸 보여줘야 한다는 중압감도 있을 것 같다. 인터넷과 모바일 시대에 새로운 디자인은 발표되는 즉시 전 세계로 전파된다. 내 작품이 유명 디자인 웹진에 소개되자 이람뿐 아니라 방글라데시, 멕시코 등에서도 즉각적으로 연락이 와서 놀란 적이 있다. 커피 제품도 너무나 빠르게 생산된다. 하지만 내 작품은 이미 그런 차원을 넘어섰다고 생각한다. 예술가들이 자신만의 세계를 구축한 후 그 안에서 깊고도 많은 역할을 창조한 것처럼 말이다. 헤이즈 시리즈는 나아지면 만들어낼 수 없다. 이 자신감은 그동안의 경험에서 비롯된 것이다.

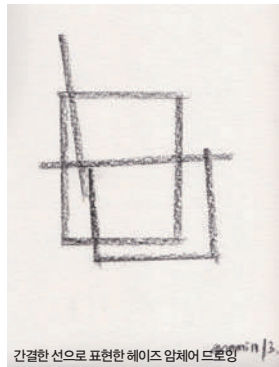
그 경험이라는 것은 구체적으로 무엇인가? 두 세계로 나뉜다. 하나는 디자인 작가로서 내가 표현하고자 하는 방법과 대상을 찾고 구상하며 구축해온 나만의 세계다. 또 다른 하나는 밀라노, 파리, 마이애미, 두바이 등 세계의 많은 전시회에 참여하고 큐레이터, 갤러리스트, 컬렉터를 만나 경험하고 터득한 세계다. 작가로서 이 세계가 어떻게 돌아가는지 시장과 취향



'Chair With Three Legs', 2014



'Haze Bookshelf(White, Gray and Navy)', 2015



간결한 선으로 표현한 헤이즈 암체어 드로잉



2014년 이탈리아의 바티 발세키 미술관에서의 전시



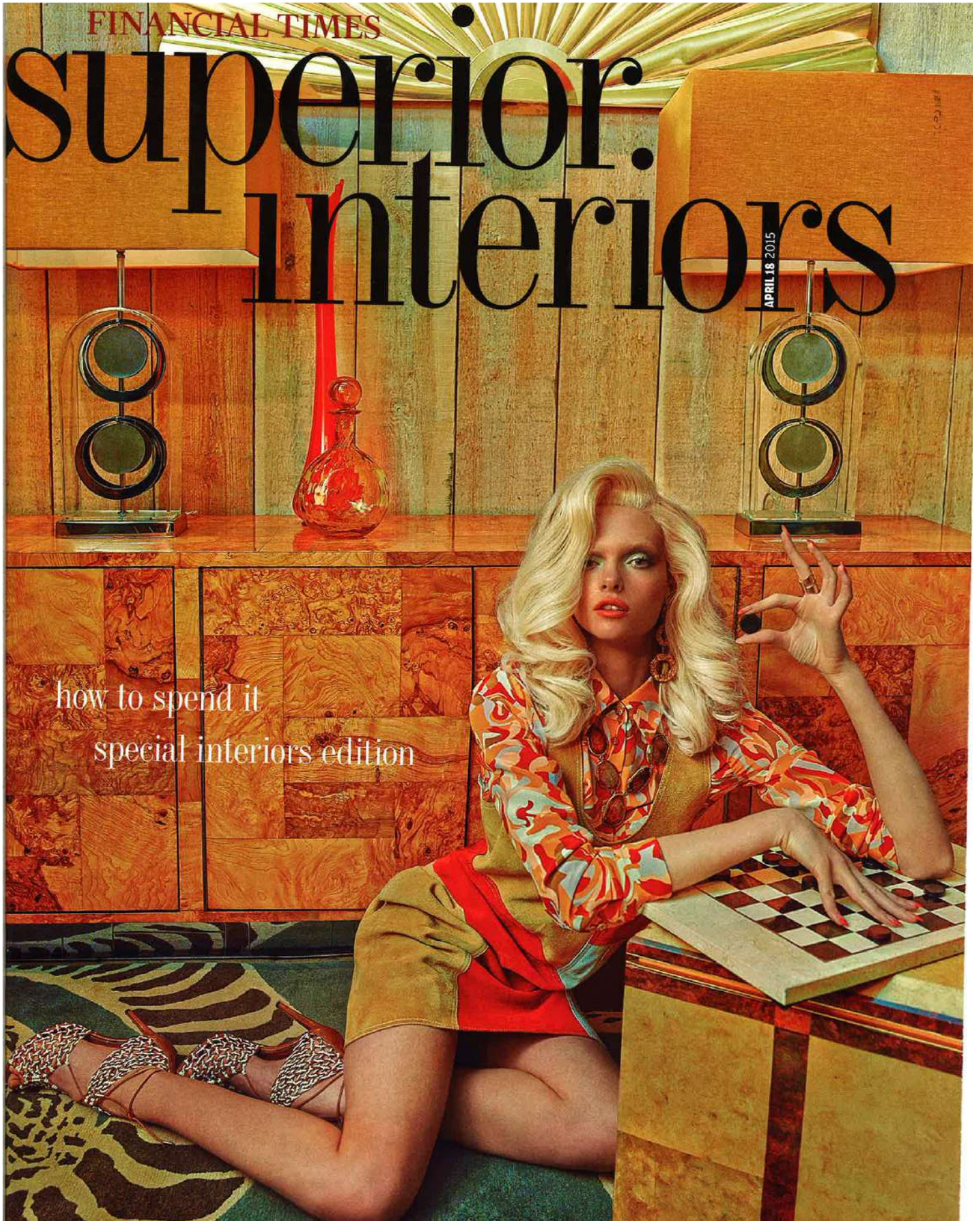
2013년 스파지오 로사나 올린디에서 열린 전시 풍경

을 읽고 파악하는 일도 중요하다고 생각한다.

최근 거점을 파리로 옮겨왔다고 들었다. 스튜디오 운영을 어떻게 하고 있나? 현재 에인트호번에 있는 디자인 스튜디오에서 10여 명의 스태프와 함께하고 있다. 오랜 기간 호흡을 맞춘 후 최근 분리, 독립한 프로젝트 스태프까지 포함한 인원이다. 이들의 든든한 지원 덕분에 거점을 파리로 옮겨갈 수 있었다. 졸업 당시 아무것도 없는 상태에서 생계도 막막했던 시절을 가끔 떠올리면 늘 신기하고 감사하다.

자, 이제 닷을 올렸다. 전시 준비 때문에 한동안 쉬지 못했으니 여행을 떠나 휴식도 취하고 싶고, 뉴욕 전시도 앞두고 있다. 이번 전시가 새로운 시작이라고 생각한다. 그동안 영 디자이너로 불려왔지만 이제는 다른 챌린저를 열고 싶다. 새로운 작품 구상도 끝났다. 레진을 바탕으로 하는 시리즈는 당분간도 계속 할 예정이지만, 새 작품은 다른 소재로 작업을 진행하고 있다. 아름다움이라는 추상적인 개념을 눈앞에 표현하고자 하는 목표는 그대로다. **B**

글/ 강보라(프리랜스 에디터) 에디터/ 안동선



FINANCIAL TIMES

superior. interiors

APRIL 18 2015

how to spend it
special interiors edition

sculpt fiction

In the quest for furnishings as avant-garde as the artwork on their walls, design aficionados are turning to the Carpenters Workshop Gallery. Lucia van der Post talks to its maverick founders



Carpenters Workshop Gallery owners Loïc Le Gallard (left) and Julien Lombrai (right) with (from left) a Robert Stadler leather Spherical Bomb armchair, price on request, Studio Drift dandelion seed and bronze Fragile Future Diamond chandelier, price on request, Sebastian Brajkovic anodised aluminium console table, from £4,500, Studio Job bronze, handblown glass and handpainted Cat Hiss lamp, from £10,000, and Charles Trevelyan bronze Tripartite floor lamp, from £9,500

“**T**o be successful as an art dealer in London,” says Loïc Le Gaillard, joint owner, with Julien Lombraïl, of Mayfair’s Carpenters Workshop Gallery, “we realised you had to be either very wealthy or very well-connected. We were neither.” Which meant, of course, that he and Lombraïl (pictured right) had to do some lateral thinking. There’s

nothing like the prospect of failure to sharpen the wits – the long-time friends joined forces and carved their own niche in the market: “functional sculpture”.

“We were always much more interested in form than function,” says Le Gaillard (pictured left). “There’s such a fine line between a piece of sculpture and a practical object. We work with artists whose eye we admire and ask them to add an element of functionality.”

Today, among a certain elite group, the Carpenters Workshop Gallery has a reputation that stretches around the world. Its sophisticated clientele includes those who head up international fashion labels or reign over blue-chip companies; and at PAD, Design Miami/ Basel and last year’s Biennale des Antiquaires (where it was the only contemporary design gallery to be given a



Clockwise from right: Stuart Haygarth spectacle lens Optical chandelier, price on request. Maarten Baas charred wood and epoxy resin Smoke Plecel piano, price on request. Atelier Van Lieshout blackened bronze Kiss lamp, price on request.



sculpture – pieces that were much more than merely furniture – was going to be our “thing.” At the time it was a fairly novel idea; when they founded the Carpenters Workshop Gallery in Chelsea in 2006, David Gill was the only other gallerist selling work with a comparable ethos. “Many of our clients had extraordinary artworks on walls and wanted to match that quality with furniture that was just as exciting.”

They began selling pieces by Ron Arad (New Orleans armchair, price on request, pictured overleaf) and Droog and moved on to attending graduate shows at Eindhoven and the RCA. “There we came upon Vincent Dubourg’s exploded-aluminium and bronze chests [from £12,000, see “Cabinet Reshuffle” on page 90] and Sebastian Brajkovic’s aluminium tables [from £4,500, example pictured on previous pages]. We bought their work straight out of college.” Soon they realised they were making the right artistic choices; the talents they spotted, such as Studio Drift, started to be picked up at international fairs, including the Abu Dhabi Art Fair. Today they work with a roster of renowned designers: the great American Wendell Castle (Whispers chair, price on request, pictured overleaf), Maarten Baas (Smoke Plecel piano, price on request, pictured below), Stuart Haygarth (Optical chandelier, price on request, pictured on previous pages), the Campana Brothers, Johanna Grawunder, Robert Stadler (Spherical Bomb

space), its high-ticket avant-garde pieces frequently sell out.

The two men grew up in well-heeled, highly cultivated Parisian households where art played an important part (Le Gaillard’s father, for instance, was a contemporary art dealer). Le Gaillard came to London to study before starting a

marketing business specialising in designer beauty brands. “It taught me a lot,” he says. “To watch margins, to be organised and disciplined.” After 12 years he sold the company and found himself at a crossroads. “I’d always had pictures from my father and then there were my own modest purchases. People started to buy them, so I decided this might be a good business venture.”

Around this time his old friend Julien Lombraill, who already had a gallery in Paris, came to him with the notion of embarking on a London enterprise together. They put in £20,000 each and started selling pictures for £300. But it was tough going as they couldn’t initially get into any of the big fairs. “We quickly understood it was a crowded market and we needed to do something different,” says Le Gaillard. “We realised we were onto something when we saw how a chair, lamp or coffee table could drive emotions and decided that functional

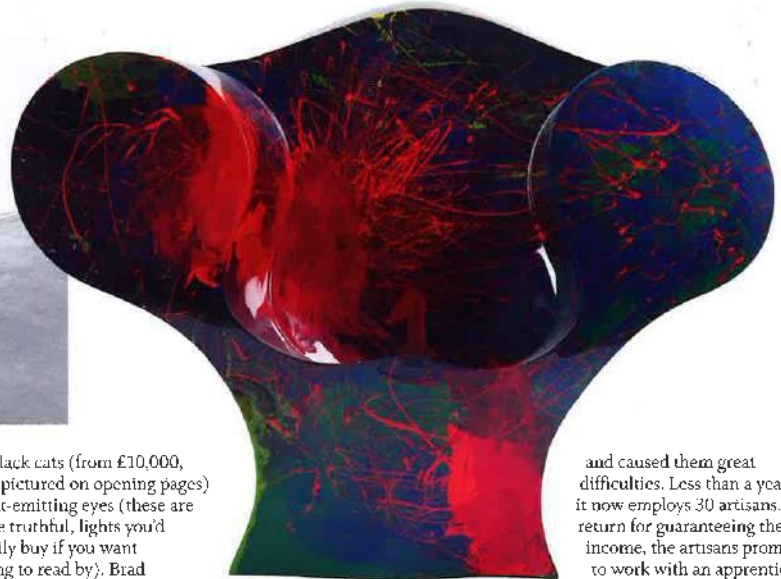
“We saw how a chair or table could drive emotions and decided that functional sculpture – pieces that were more than merely furniture – was going to be our ‘thing’”



Clockwise from left: Wendell Castle stained ash Whispers chair with oil finish, price on request. Ron Arad pigmented polyester and fibreglass New Orleans armchair, price on request. Robert Stadler marble and aluminium Cut and Paste console table, price on request



"We like to surprise our customers with something unexpected" – this is not a gallery for those looking for the safe and understated



armchair, price on request, pictured on opening pages, and Cut and Paste console table, price on request, pictured above) and many, many others.

Opening a second store in Mayfair (2008) and a third in Paris (2011) helped build their international profile, and today they collaborate with artists and collectors from across the globe. "We often have as many as 20 projects on the go and like to surprise our customers with something unexpected." This is not, then, a gallery for those looking for the safe and understated. Most of what they sell are one-offs or limited-edition pieces.

Le Gaillard and Lombraill work differently from most gallerists. For instance, they finance many of the artists so they're free to concentrate on what they're good at – being creative. "I've never wanted finance to restrict the work in any way," says Le Gaillard, "and while we get exclusivity on some pieces, we don't insist the artists work only for us." They also collaborate a great deal. Australian designer Charles Trevelyan, for instance, who makes extraordinary floor lamps (from £9,500, example pictured on opening pages), usually brings small maquettes of his pieces into the gallery for the three of them to discuss.

Lighting seems to be a source of fascination for the duo, and many of their artists are captivated by its magic. There are Studio Drift's bronze circuit boards/cum wall lights (from £2,000) and beautiful bronze chandeliers (Fragile Future Diamond chandelier, price on request, pictured on opening pages) and Studio Job's

bronze black cats (from £10,000, example pictured on opening pages) with light-emitting eyes (these are not, to be truthful, lights you'd necessarily buy if you want something to read by). Brad Pitt is said to be a fan of Atelier Van Lieshout, a Dutch art collective that has exhibited at the V&A and has pieces in New York's Museum of Modern Art. Its surrealist, sometimes sinister designs include the blackened bronze Kiss Lamp (price on request, pictured on previous page) and a fur and fibreglass Body Sofa strewn with bodies (price on request).

Today, much of Le Gaillard and Lombraill's work is behind the scenes. "We often play an advisory role, helping art lovers to put together meaningful collections. Our customers will have come to us in the early years to buy a single piece. Then they add to it, and because many of them have multiple homes we find ourselves acting as design consultants." Currently the pair are advising at least 10 major collectors. "For many of our clients, the purpose of their houses is to showcase their art."

When I meet Le Gaillard, it is their latest project – an 80,000sq ft factory outside Paris that excites him most. It is part training centre, part manufacturing base and part experimental crucible. The idea came when one of their regular manufacturers went into receivership

and caused them great difficulties. Less than a year old, it now employs 30 artisans. "In return for guaranteeing their income, the artisans promise to work with an apprentice, transmitting their skills so that trade secrets won't die," says Le

Gaillard. There's a bronze expert, a man who's "magical with parchment", a textiles genius who used to work at fashion house Balmain and a specialist upholsterer. They hope to recruit around 80 artisans.

Le Gaillard sees the new venture as a virtuous circle. "If you work with the best artisans and artists, you have the best producers," he says. "By giving these craftsmen a livelihood and sharing their ideas, we hope to foster team spirit and an energy that, in the end, will make financial sense. But the factory is also essential if we are to bring our artists' visions to life. If we provide the best tools and make the greatest skills available to them they will be spurred on to push the boundaries even further."

So today the Carpenters Workshop Gallery is much more than just a gallery. As to the high prices its pieces command, Le Gaillard doesn't think they act as any kind of barrier. "If you give people the best, I have discovered that they are prepared to pay for it." ✦
3 Albemarle Street, London W1 (020-3051 5939, www.carpentersworkshopgallery.com) and branches.

PHOTOGRAPHY: ANDREW HARRIS; STYLING: JESSICA WATSON; HAIR: ANDREW HARRIS; MAKEUP: JESSICA WATSON

CONTEMPORARY CRAFT
HOW TO DEFINE LUXURY
IN THE MODERN ERA

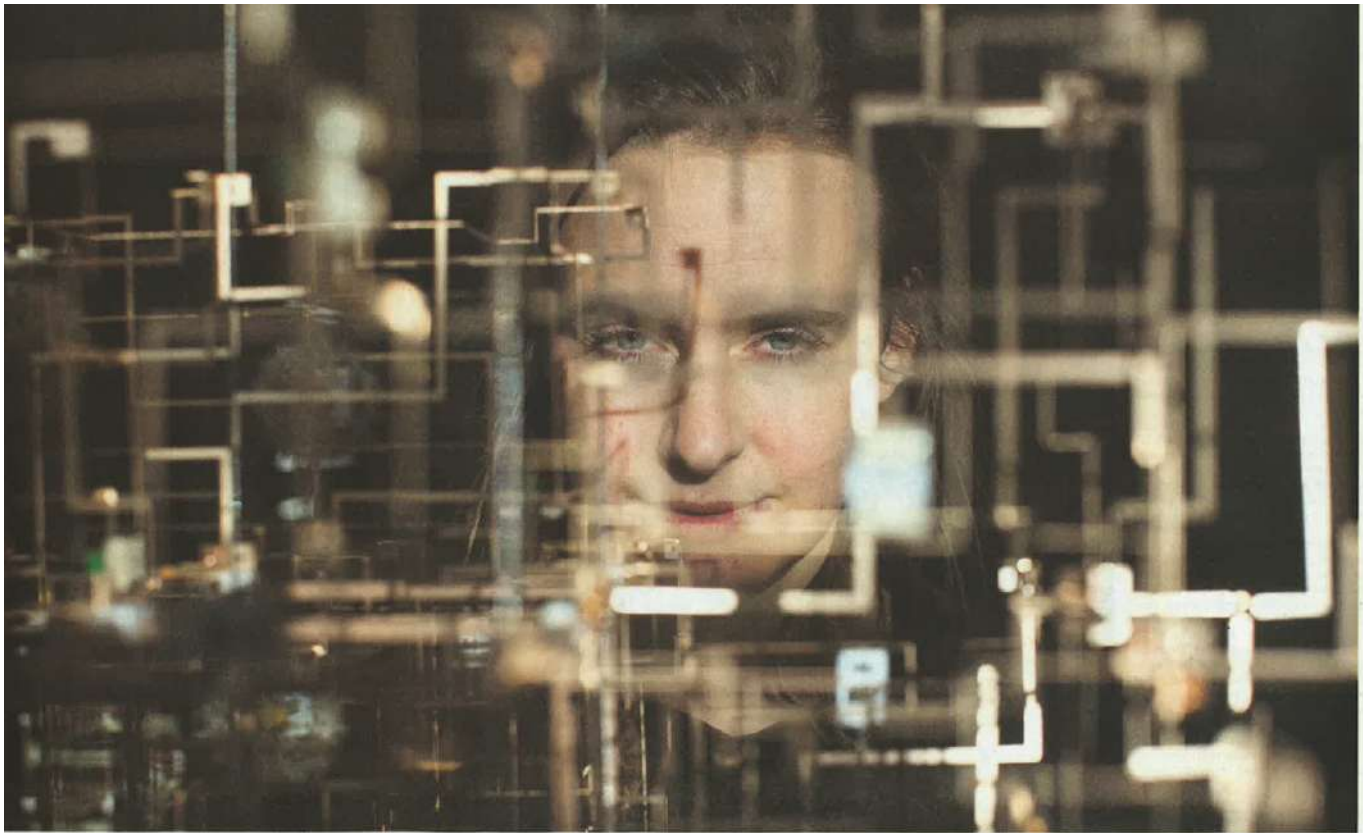


INSIDE | SPECIAL REPORT

International New York Times

FRIDAY, MARCH 27, 2015

A Cut Above CRAFTSMANSHIP



Light and form
Lonneke Gordijn, artist and co-owner of Studio Drift, a design studio in Amsterdam, which created a chandelier that combines a modular three-dimensional circuit board structure with LED lights. The structure took two months to make.

PHOTOGRAPHS BY LILY BURKE/REXUS FOR THE NEW YORK TIMES

Experts say craftsmanship should reflect experimentation and change as well as heritage and quality. A gallery's owners have just such a goal: bringing artists together with artisans to create the masterpieces of tomorrow.

A Cut Above CRAFTSMANSHIP

Defining luxury for a modern era

LONDON

Passion and focus may become hallmarks of a new craftsmanship

BY LIBBY BANKS

What do a painted pebble, a diamond made from roadkill and an ecclesiastical crown have in common?

All represent luxury, according to "What Is Luxury," an exhibition scheduled to open April 25 at the Victoria & Albert Museum. The display will showcase more than 100 objects representing contemporary craftsmanship and design, as well as more conceptual projects.

"There was such a narrow discourse about luxury that just focused on

brand," he said. "But the trap is that this can tip into nostalgia, and I don't think the contemporary luxury consumer is feeling nostalgic."

Sepia-tinged advertising campaigns, mini-movies showing white-coated workers hand stitching in the workshop, the revival of dormant heritage brands such as Vionnet, Poiret and Schiaparelli, and marketing campaigns anchored to milestone anniversaries all have contributed to this wistful mood.

"There are a lot of people working in a craft-based way today and who are dedicated to materials and processes, but in ways that you couldn't call at all nostalgic," said Mr. Openshaw, offering as examples the Irish furniture designer Joseph Walsh and the milliner and jeweler Maiko Takeda, who is based in London. "Their work is in no way heritage, but they also aren't happy to just hand over the whole process to a machine."

Ms. Scholze believes contemporary craft is poised to fill something that has been lost in the boom of the luxury industry. The personal luxury goods market was worth 223 billion euros, or \$242 billion, in 2014, triple its size 20 years ago, according to the global management consultancy Bain. And while growth has slowed recently, there still has been significant change.

"The luxury industry has become so successful and often so accessible, it can feel like the question of exclusivity has been lost," Ms. Scholze said. "Craft in luxury is about making something that is so unique it can only be made one time, and, perhaps even more, appreciating the passion and endless obsession of these makers."

An example of such single-minded creativity in the museum exhibition will be The Golden Fleece, a headpiece made from strands of gold so impossibly thin that it has the appearance of fur. It took its creator, Giovanni Corvaja, a grueling 12 years of research and more than 2,500 hours to make.

The piece combines traditional metalwork with a technique devised by Mr. Corvaja that combines weaving, braiding and carpet-making, resulting in a gold wire that is one-fifth the diameter of human hair.

"My pieces turn out to be luxury items because of the rarity of the components they are made of, rather than the fact they are made of a precious metal," said the goldsmith, who works in Todi, in the Italian province of Perugia. "I like to think about my work as a mixture of various elements: time, diligence, skill, passion, ideas and gold. And of all those things, gold is probably

LUXURY, PAGE 54



Natural sources

The chandelier by Studio Drift features andellon seeds that were harvested by the studio and dried and applied to the LEDs by hand. The andellons help soften the light.

brands, the industry and the market, we felt it was time to reopen discussion," said Jana Scholze, the co-curator. "Luxury is shifting to something that is not simply focused on consumption, and this has implications for future craft — exciting implications, I think."

Craftsmanship's place within luxury — in terms of expertise, innovation, preciousness and exclusivity — will be the focus of "Creating Luxury," the first and most substantial part of the exhibition.

Exceptional craftsmanship has long been a prerequisite for luxury products, but there is a tendency to think of craft as something preserved in aspic, said Jonathan Openshaw, editor of the trend forecaster L:SN Global and author of "Postdigital Artisans," scheduled to be published in May.

"In recent times we've seen luxury brands go back to their heritage and craftsmanship as an antidote to the logo and as a way of distinguishing their

A Cut Above CRAFTSMANSHIP

Big projects, and ambitions, under one roof

ROISSY, FRANCE

Former factory allows artists to collaborate directly with artisans

BY JEAN RAFFERTY

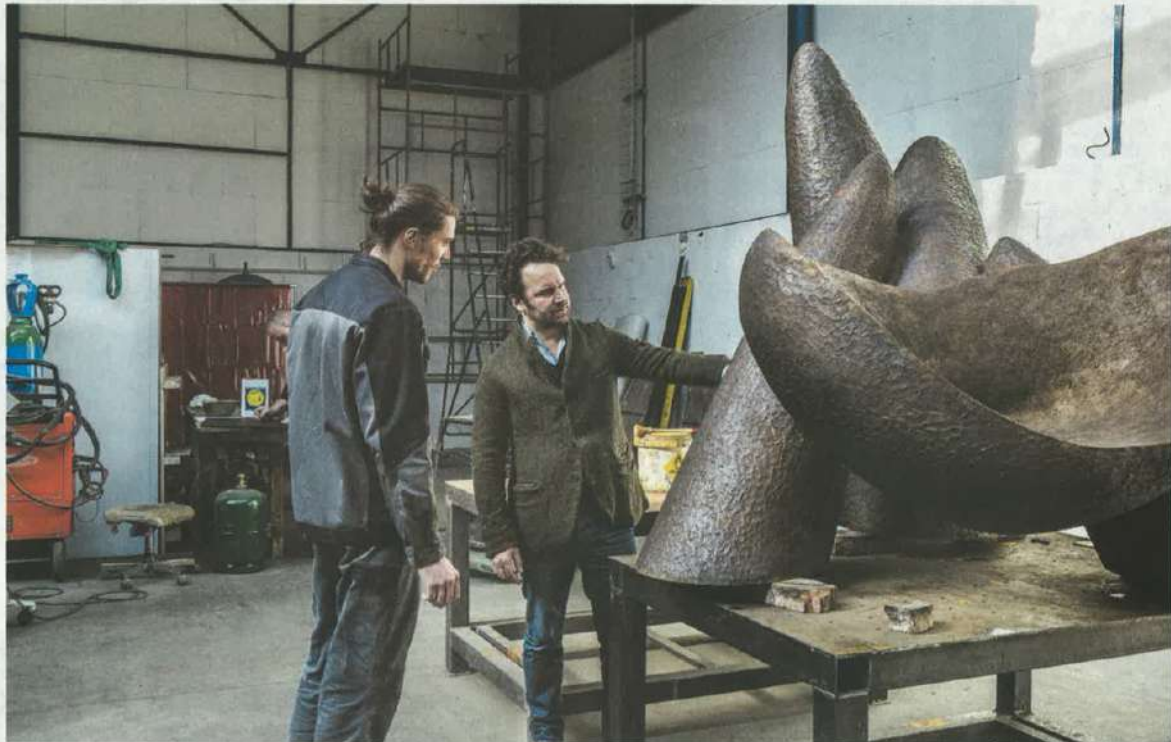
When the renowned Blanchet-Landowski foundry in the Paris suburb of Bagnolet announced its sudden closure last June, it might have meant the disappearance of the institution's *savoir-faire*.

Instead, the news signaled a don't-miss opportunity for Julien Lombrai and Loric Le Gaillard, co-founders of the Carpenters Workshop Gallery (CWG), with locations in Paris and London. They decided to fast-forward a longtime ambition to open a CWG artisanal space.

It would allow the artists and designers they represent, including Studio Job, Wendell Castle, Humberto and Fernando Campana, Atelier Van Lieshout and Rick Owens, to work directly with artisans skilled in parchment and patina, to chiseling and cabinetry.

"I think we are the first gallery to integrate artisans into our business," said Mr. Lombrai, 38. "We are paying salaried, in-house handcraft people and also asking them to experiment, trying new things out of the blue."

CWG Roissy is an 8,000-square-meter, or 85,000-square-foot, building north of Paris, near Charles De Gaulle Airport, that was formerly an industrial varnish factory. The sprawling site includes workrooms, offices and lots of storage — enough space for the artists and artisans to give the gallery near total control over production quality, no matter how large their creations.



PHOTOGRAPHS BY GAIL BESANA FOR THE NEW YORK TIMES



Space to create

At the new Carpenters Workshop Gallery center, Guillaume Priol, an artisan, and Julien Lombrail, the gallery's co-founder, discussed the patina on "Above Within Beyond," a bronze sculpture by Wendell Castle. Left, Sebastien Brajkovic was one of the first two artists to move into the CWG Roissy studios. Below, the production team's office and, bottom, tables by Charles Trevelyan, a London-based furniture and product designer.

called CWG's unusual management approach. Working hours are flexible. The artisans "do what they have to do," he explained. "We don't ask them to adapt but to develop what they are good at. We put our brains together. Thanks to that, we are evolving."

CWG Roissy does not yet have the full range of artisans and equipment that the partners want, but for now "this workshop is at the beginning of the chain and at the end," Mr. Lombrail said.

The first step in any project is a prototype, which the artist has approved. If the piece will be a bronze, for example, it then is sent for casting in one of eight foundries around Europe. "When the raw cast comes back, we clean and assemble it, patinate it and do the very important finishing and comfort," he explained. "I love sculptural furniture, but design gives a promise. If it's a chair, you should be able to sit on it and if it's an excellent chair, it should be comfortable."

In a continuing renovation, the former factory has been converted from a warren of small rooms to a vast main floor, mezzanine and an upper level. In the metalworking atelier, a masked and gloved artisan was using an electric tool he invented to patinate a panel of a bronze design destined for a palace in the Gulf. Nearby, another masked craftsman brushed a cocktail of oxides onto the bronze structure of a Donat desk.

Mr. Lombrail noted that it was impor-

Some of the equipment used here came from the Landowski foundry, established in 1870 to cast bells. It worked with such famous 20th- and 21st-century French sculptors as César, Ipoustéguy, Jeanclos and François-Xavier Lalanne, and its stamp, Landowski Fondateur, was generally acknowledged to represent rare and exceptional know-how to artists.

One of them was Mr. Lombrail's mother, Ingrid Donat, a sculptor and creator of art furniture who worked with the foundry for more than 30 years.

As a child, Mr. Lombrail often accompanied her to the foundry to see her models made in bronze. "I watched the guys chiseling and patinating with the flames," he said. "I loved all that."

By 2006 Mr. Lombrail, who had become an art dealer, teamed with Mr. Le Gaillard to open the first CWG gallery in the Chelsea neighborhood of London. Almost immediately the men took a controlling role in limited editions of furniture that they eventually would sell, commissioning pieces and overseeing production.

CWG galleries in London's Mayfair and the Marais in Paris followed.

As the business grew, Mr. Lombrail said, it began focusing on what he called "functional sculpture," furniture that is highly collectable — and it attracted a celebrity clientele that included Brad Pitt, Roman Abramovich and Dasha Zhukova, the fashion designers Tom Ford and Jean Paul Gaultier and the architect Peter Marino. The gallery's focus also encompasses such art works as Rain Room, an immersive environment created in 2012 by Random International.

Then came the opportunity to add the Roissy location. In addition to buying the Landowski equipment, the partners invited the foundry's craftsmen to join them.

Not everyone accepted. "I said, 'I'll

take you for the rest of your working life, but you must pass on your skills to younger people,'" Mr. Lombrail said. "That is not common in foundries. Patina experts hide the labels on their bottles so no one knows how they do it. Handicraft is like that."

But five of the foundry's 15 skilled experts signed on, including Nicolas Gay, the former head of Landowski's metal atelier and now CWG's chief of metalworking. Three other craftsmen, proficient in creating prototypes, manipulating parchment, woodworking, cabinetry and gilding, have also joined.

It was a challenge to convince the artisans, Mr. Lombrail said. "We are a new world, a new company. They have skills and experience that take 20 years to acquire," he continued. "Nicolas, for example, is a virtuoso of chiseling. He can take a bronze panel that is not flat, hit on two spots and it goes super flat. The bronze listens to him."

What helped was what Mr. Lombrail



tant for the operation to be both economical and ecological, citing efforts like recycling oxides used in the patina process and plans to use compressed air rather than electricity to run some finishing tools.

During the tour, he pointed out Studio Job's Chartres, a bronze and gold leaf cabinet/bar in the form of an upended version of the famed cathedral. At Miami Basel 2013 it was displayed alongside an 18th-century commode that once belonged to Madame de Pompadour at a stand shared by CWG and the Paris antique Benjamin Steinitz.

Wendell Castle's monumental outdoor bronze sculptures "Above and Beyond" and "Veiled in a Dream" loomed nearby.

Both are examples of CWG's "quite extraordinary pieces — ones that are almost not supposed to exist," Mr. Lombrail said.

In the light-filled, cabinet-making/carpentry and parchment atelier on the upper level, the two Palucki brothers were working on the components of a desk: Matheusz carefully sanded a wooden drawer while Andrzej concentrated on putting together the parchment top. Fabric was first glued to a wood panel and the parchment was then stretched over it.

Back on the main floor, Adrien Brugère, who came from a noted haute joaillerie atelier, spent his first day at CWG Roissy by researching combinations of gemstones and bronze.

"One man may be doing 10 different things," Mr. Lombrail said. "It's amazing to have 20 people working on one piece. That is why it can be so expensive. It's not the number of people; it's the number of skills."

But he noted: "We are cutting production times by two or three. For collectors and interior designers who always want things fast, it's a great business advantage."

Ms. Donat and Sebastien Brajkovic were the first artists to move into the CWG Roissy studios.

"What makes it a dream is we artists come to create designs and all the technical side is taken care of by the artisans," Ms. Donat said in a telephone interview. Part of her studio is devoted to the panels she now uses to sculpt directly into wax; the motif then is molded by the lost wax or sand technique onto bronze. Another room holds samples of the experimental fabrics that she and the gallery team are developing with leading Italian and French fabric houses.

She described the synergy between artist and artisan as finding a way "to open and close a 70-kilo drawer in a bronze commode using only two fingers," or making sure that a huge openwork bronze door destined for a Gulf palace would stand up.

"Everything happens in one spot," she said. "Problems are solved in an hour. We can even add things at the last moment."

Mr. Brajkovic, who had been based in Amsterdam, recently moved to Paris "for love," he explained, and to prepare for his solo show in late April at CWG Paris. Although he still goes to the Netherlands to work with his network of artisans there, "the pieces come together here," he said in a phone interview. "We can still change a lot of the design, the grain on the surface, bending the piece more to the left or right and checking the upholstery trials to see if it fits and the colors are right."

"Your work gets better because you can tell them to do it again and again until it is exactly how you want it," he said. "Basically, they lend me their hands. I stand next to them and I ask for this and that, but I could never do it myself."

Mr. Marino cited a commission for his recent revamp of the Louis Vuitton store on the Avenue Montaigne. "Look up and see a ginormous round chandelier, a perfect example of my working with Julien," he said. "Now, he seems to be taking things one step further."

Mr. Lombrail declared, "During the Renaissance, workshops like this made things for kings, princes and maharajahs. During Art Deco, it was the same."

"When design came in, this sort of craftsmanship disappeared," he continued. "Young people don't know it. We are reintroducing it. When we do perfect pieces, we sell them very quickly. We know the recipe."

A Cut Above CRAFTSMANSHIP

Defining luxury for the modern era

LUXURY, FROM PAGES 1
the most easily attainable.'

Another of the exhibition's craftsmanship showpieces is a chandelier created by the Amsterdam-based duo Lonneke Gordijn and Ralph Nauta of Studio Drift. The Fragile Future 3 Concrete Chandelier, which is about 11 square feet and took two months to create, combines a modular three-dimensional circuit board structure with LED lights decorated with real dandelion seeds. The dandelion seeds were harvested by the studio and dried and applied to the LEDs by hand.

"The Fragile Futures projects started with us thinking about what happens



Attention to detail

Lonneke Gordijn, right, and Inez van der Velden at Studio Drift. Above, the Fragile Future 3 Concrete Chandelier, which is to be part of the "What Is Luxury" exhibition at the Victoria & Albert Museum in London.

when you fuse natural components with technological components," Ms. Gordijn said. The combination of contradictory materials seems to achieve something impossible, rather than the obviously expensive.

"We were surprised to be included in an exhibition about luxury because our work feels very removed from the world of luxury brands and logo handbags, but perhaps we represent what luxury could be," Mr. Nauta said. "What people who buy our work are buying is a huge amount of time that allows us to put so much thought and care into a piece. That to me is luxury."

The definition of craft must evolve beyond traditional handmade techniques if it is to free itself from nostalgic associations with the past, Mr. Openshaw said. "I think it is less about handcraft and it's more about the fingerprint of



PHOTOGRAPHS BY ILVY NIJHOLTZEN FOR THE NEW YORK TIMES

the maker; it's about objects showing the unique fingerprint of something that feels extraordinary."

The V&A's exhibition is well timed, said Claudia D'Arpizio, partner and head of Bain's global luxury goods practice. Ms. D'Arpizio said she had observed a shift to a more thoughtful attitude toward luxury purchases in the global market.

"Status symbols and showing off possessions are still important, but globally we're seeing increased sophistication in taste," she said. "Increasingly it's about demonstrating knowledge, passion and

taste in what you're buying."

The fashion designer Iris van Herpen is, by her own admission, pushing the relationship between craftsmanship and luxury to its limit.

"Craft is still very important for the luxury industry, but it shares its place with newer techniques and technology," she said. "In my opinion they are equal and they need each other."

The Amsterdam-based designer regularly experiments with what she describes as "3D and 4D printing, biomaterials, biotechnology and metamaterials."

A dress from her spring 2013 collection, created in collaboration with the Canadian architect Philip Beesley, will be part of the V&A exhibition. It incorporates handwork techniques with graduated laser-cut mesh.

"It might sound conflicting, but new technology makes new ways of excellent craft possible again," Ms. van Herpen said. "We craft dresses by hand because they are impossible to make with technology, and we use all kinds of new techniques and technology for the same reason — because that would be impossible to do by hand."

She added: "It's about a mix of traditional craft, collaboration and knowledge with new techniques and materials — possibly even with science or biology. Technology and craft go hand in hand, and that's the ultimate luxury."

To Mr. Nauta, the markers of what is rare and exclusive in the 21st century are more elusive.

"It's about that moment of surprise when someone walks into a space and encounters a piece and gets a feeling of the impossible being possible," he said. "That's the quality that we want to capture in the objects we make."

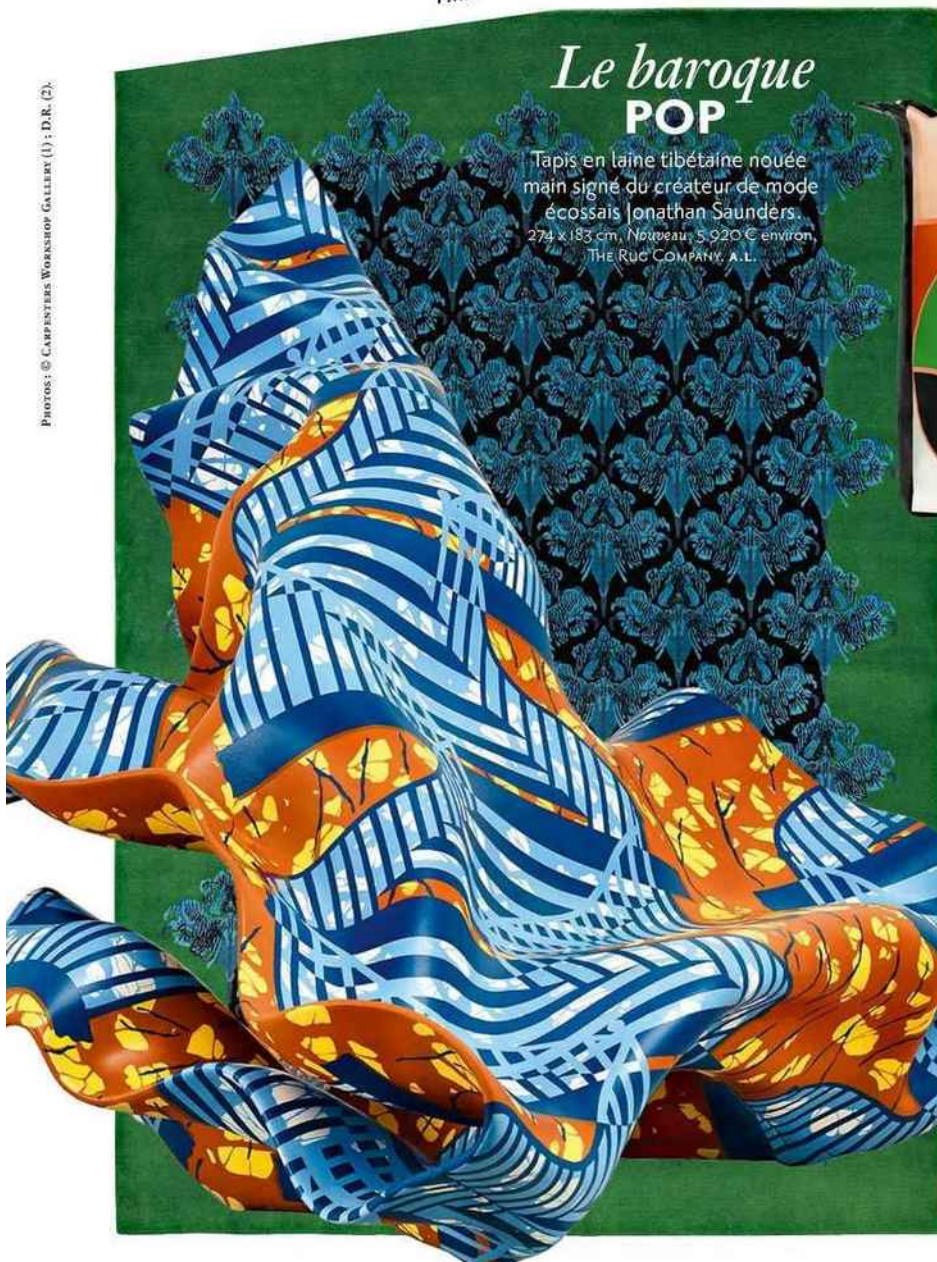


LE SHOPPING AD

Ce mois-ci, on aime...

PAR SARAH DE BEAUMONT, MARION BLEY ET AURORE LAMEYRE.

PHOTOS: © CARPENTERS WORKSHOP GALLERY (1); D.R. (2)



Le baroque POP

Tapis en laine tibétaine nouée
main signé du créateur de mode
écossais Jonathan Saunders.
274 x 183 cm, Nouveau, 5 920 € environ.
THE RUC COMPANY, A.L.



LE SAC D'ARTISTE

À l'image des tableaux de sa série Rio, la peintre new-yorkaise Sarah Morris a imaginé ce sac carré et multicolore. En cuir de veau extrasouple, édition limitée à 125 exemplaires.

Le Pliage, 2 200 €, LONGCHAMP, M.B.

LE FAUTEUIL VOLANT

Ce spectaculaire fauteuil à structure d'aluminium et acier inoxydable habillé de wax est une création de l'artiste anglais Yinka Shonibare.

Windy Chair I, édition limitée, L 189 x l 177 x H 167 cm, prix sur demande,

CARPENTERS WORKSHOP GALLERY, A.L.

POWER

2014

GAME CHANGERS

POWER 75 2014

THE TERM "GAME CHANGER" has been used to such an extent that it's nearly at the point of abuse. But few can doubt the art world landscape of 2014 has drastically changed from years past. For our latest Power List, we looked beyond the usual winner's circle to those who are resetting the rules from the inside out.

The chosen names represent upwardly mobile auction specialists, independent-minded collectors, committed gallerists, savvy museum directors, visionary patrons, innovative designers, and other experts in categories that are still being defined. They are the movers and shakers behind art funds and flipping tools, the advisers who will tell you not only what to buy but when to sell, the executives who have abandoned top posts for nimbler organizations, the market maestros who have tapped new revenue streams and brought new clients from around the globe into the fold, and the creators of a new kind of art campus.

What might have been considered gray areas just a few years ago are now wide-open fields with room to run—thanks, in large part, to the international players who appear on this list. Read on for our picks. **—THE EDITORS**

DESIGN POWER



BILLIE TSIEN + TODD WILLIAMS

- **LOIC LE GAILLARD + JULIEN LOMBRAIL**

Since founding Carpenters Workshop Gallery in London's Chelsea district in 2005, the Parisian entrepreneurs have opened a second shop in Mayfair and another in Paris, offering "functional sculpture" by the likes of Vincent Dubourg and Wendell Castle at fairs, including the Biennale des Antiquaires and the Abu Dhabi Art fair. Now, in the Roissy suburb of Paris, the duo is launching a 24,600-square-foot facility, the base for a team of engineers and technicians in addition to foundries and studios for small-scale production of limited editions. Described as a research and development plant, the outpost will host Ingrid Donat and Sebastian Brajkovic as artists in residence early next year.

- **BARBARA + MORTON MANDEL**

This couple has literally changed the face of the Cooper Hewitt, Smithsonian Design Museum. A \$10 million endowment, the largest in the museum's history, made in February through the Cleveland-based Morton and Barbara Mandel Family Foundation, supports digital access to the collection and innovations in visitor experience—like a pen-shaped device that lets museumgoers save favored works to an online profile. After a three-year renovation, the

museum's Andrew Carnegie Mansion on New York's Museum Mile reopens this month with an additional 7,000 square feet of updated facilities, most of which belong to the Barbara and Morton Mandel Design Gallery on the top floor.

- **ITO MORABITO**

Opportunities have abounded for the Marseille-born industrial designer since his 2005 debut. In 2010 he purchased the rooftop of Le Corbusier's Cité Radieuse building, which he has restored through his Paris-based studio, Ora-ito, with help from the French government. After building it out as an exhibition space, called Marseille Modulor, Morabito commissioned a Corbusier-themed piece by Xavier Veilhan to inaugurate the space in 2013. He then invited Daniel Buren to produce jewel-toned stripes that sprawled across the entire roof in June. Later in the summer he unveiled an Eames-inspired sneaker, replete with simulated molded-wood accents.

- **BILLIE TSIEN + TODD WILLIAMS**

While basking in the honor of receiving the American Institute of Architects' 2013 Firm Award, the married duo started this year with some disturbing news. Their 2001 bronze-clad design for the American Folk Art Museum in New York was

FROM TOP: ANNE SENEZIO; ADRIEN MAJLOT



LOIC LE GAILLARD + JULIEN LOMBRAIL

DEALER'S NOTEBOOK

Julien Lombraill and Loïc Le Gaillard

Tell us about your background.

LLG: I completed my master's in corporate finance in London. I founded a marketing company, which specialized in designer cosmetics. In my early 30s, I decided to take a leap, sell the business, and do something I really wanted to do. I set up the Carpenters Workshop Gallery to get into the art and design business.

What drew you to the business?**Does your personal taste influence the type of artists you show?**

JL: I'm not an artist myself, but I've always loved artists and wanted to be involved in the creative process. We try to keep our personal tastes independent of the type of artists we exhibit, but as we are so involved in the development and production of works it's impossible.

What do you feel sets your gallery apart?

LLG: It's hard to explain, but there's a "flavor" that

connects the works we show. When you come into the gallery you feel it. While individually the works are very different, collectively you can tell that they're consistent with our curatorial vision. The gallery is actively involved in the research and production of the limited-edition works exhibited.

What are the biggest challenges you face as art dealers, and how do you deal with them?

JL: The greatest challenge is that we really want everything to be perfect, because we're only interested in perfect works. That's why we don't offer all the pieces by an artist. We produce a selection that is a result of a quest for perfection in terms of art, production, and functionality. Perfect from A to Z.

How has the art landscape changed since you opened the gallery?

JL: When we started out, less than a decade ago, there was little connection between art and design. Since then, things have changed so much. We are pleased to see that now there are designers who no longer do industrial design; they are creating a new kind of discipline that is closer to art.

Are there any works that have been painful to part with?

LLG: All the time, because of the nature of the work we do. Often I feel so close to a piece that I just can't let go, and I end up buying it myself. It's an occupational hazard. Julien and I are without a doubt the best clients of the gallery.

JL: Yes, most of the works that we sell. The hardest to part with are the unique pieces or the last of a limited edition. I hate to sell something that I don't know how to replace. An example is Marc Newson's Pod of Drawers: We had to sell it, you know, we have bills to pay. The unique

AGES: 36 (Julien) and 43 (Loïc)

HAIL FROM: Bordeaux (Julien) and Paris (Loïc)

PRESIDE OVER: Carpenters Workshop Gallery, 54 Rue de la Verrerie, Paris; 3 Albemarle Street, London; 2 Michael Road, London

GALLERY'S SPECIALTY: Producing and exhibiting functional sculptures by artists and designers working outside their traditional territories of expression

ARTISTS SHOWN: Atelier Van Lieshout, Maarten Baas, Sebastian Brajkovic, Andrea Branzi, Humberto & Fernando Campana, Wendell Castle, Ingrid Donat, Vincent Dubourg, Lonke Gordinj & Ralph Nauta, Johanna Grawunder, Stuart Haygarth, Mathieu Lehanneur, Les M, Frederik Molenschot, Nendo, Rick Owens, Random International, Pablo Reinoso, Robert Stadler, Studio Job, Charles Trevelyan

GALLERY'S FIRST SHOW: Contemporary paintings by Zhang Huan in 2006

pieces by Wendell Castle are also difficult to say good-bye to.

What are the most important skills for an art dealer to have?

LLG: Never stray from your artistic path and your convictions. Your values and conduct must remain impeccable. JL: Passion. That's enough.

If you could own any artwork in the world, what would it be?

LLG: A piece by James Turrell ... oh, and a triptych by Francis Bacon as well. These two would be enough to make me a very happy man when I wake up for breakfast.

If you were not an art dealer, what would you be doing?

JL: I'd be a movie or music producer, which would be the same as my role now but in a different field. I would still put my heart and soul into supporting artists.

LLG: I would love to be a carpenter—to have the skill and ability to make things with your own hands must be a satisfying talent. ■

120



Loïc Le Gaillard

Julien Lombraill

Interiors

Draw of the desk

Classic furniture piece has been adapted for the laptop age. By *Emma Crichton-Miller*

At the Salone del Mobile furniture fair in Milan in April, the Dutch designer Frans Willigers made an announcement. The desk as we know it, he said, is “as good as dead”. The widespread use of the laptop has rendered the archetypal desk with drawers and storage space obsolete. It was appropriate, then, that Willigers christened his new piece of hybrid furniture The Last Writing Desk.

In past centuries, if you thought and wrote then you needed a desk. Work places for businesses and governments, schools and universities were designed around the desk, whether ranked in serried rows or sequestered in the corner office. Today, however, mobile technology allows us to carry as much work with us as we store on our desktops. The overt function of the desk is diminished but its symbolic function remains – to mark a space for private thought, within public arenas of hotels, offices and airports and to separate intellectual work from all the other things we do on tables – eat breakfast, play cards, pile post.

Willigers’ solution for the desk to end all desks is minimalist and angular. It has a gently sloping surface for a laptop, inspired, he explains, by the propped

surfaces monks used in their scriptoria. This sweeps around to provide another surface to accommodate a laptop bag and perhaps a coat, and then there is a backless seat, to encourage active posture in the desk-bound. The whole is covered in calfskin, perhaps a distant echo of the vellum over which monks toiled. Willigers admits his desk, available via eporta.com for €5,300, is not a solution for those at their computer eight hours a day; it is more a pleasurable stopping point in a hotel lobby or private house, where you can sit to check your emails.

Loïc Le Gaillard, of Carpenters Workshop Gallery, argues that far from making the desk redundant, today’s working patterns have given it a new role. “Many people have a more flexible way of organising themselves. They can often work at home, where they have space to think. The sculptural and aesthetic qualities of a desk can have a real decorative impact in the home – but a desk is also something very personal.”

Based Upon, a company that creates bespoke furniture based on the life stories of its clients, has made a desk that is more personal than most. The piece was commissioned by a daughter for her father’s 60th birthday (such commissions usually start at about £500,000). Based Upon travelled to Siberia to visit the man’s birthplace, his

► George I Japanned bureau cabinet (c1725), £575,000
Apter-Fredericks



that can be pulled out for a secretary to take dictation, and the piece comes with its original *cartonnier* for documents. The flat writing desk had been introduced as a distinct item of furniture by the French cabinet-maker André-Charles Boulle in about 1710. This desk’s creator, Pierre Garnier (1726-1806), was one of the first to pioneer the neoclassical style, with Grecian details and restrained geometries. It is, Iselin says, “the original power desk”.

If desks are about status, they are also about secrets. On display with Apter-Fredericks at London’s Masterpiece fair in July was an English bureau cabinet from 1725 with exotic

(£52,000, edition of eight). It seems to dance on its branch-like bronze legs, like a mythic beast.

In the past 50 years, one distinct trend has been the abandonment of the weighty boardroom desk in pursuit of character and elegance.

At Design Miami/Basel, Galerie Pascal Cuisinier showed the smaller Rio Rosewood version of Pierre Guariche’s President desk (1961), a modernist classic (€32,000). In the same tradition of Gallic chic, Francis Sultana’s more recent Harry Desk (£20,735, edition of 30) is wrapped in pink leather, with a streamlined lacquered rosewood body and patinated bronze drawer with rock crystal handle. Driving to a minimalist extreme is Thomas Lemut’s Jel desk (2012, edition of eight, £14,000 with

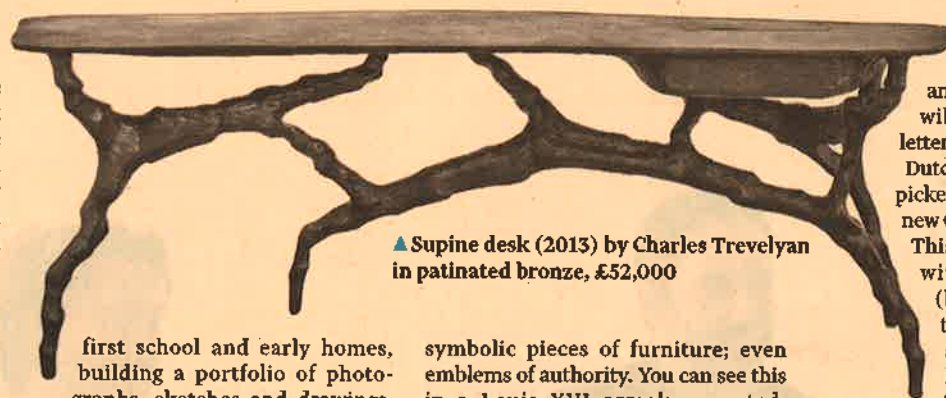


▲ Bespoke gift (2014) by Based Upon in oak, phosphor bronze and leather

Fumi Gallery) made from batons of woods – sycamore, ash, cherry, acacia, pear, oak, beech and walnut – held together with steel screws. There is a metal shelf; a vestigial drawer. It is, says the French designer, “my masterpiece”.

For almost 20 years, Italian designer Constanza Algranti has made one-off pieces from reclaimed materials such as benches, gutters, barrels and metal sheets. In her Milan studio, industrial waste is transformed into sculptural furniture – including, this year, a desk. The resolutely functional Algranti desk (from €2,500) has a smooth top, foot bar and two capacious drawers.

A desk at its best celebrates and embodies the romance of work. Perhaps the purest such model is US artist Donald Judd’s Standing Desk (1984, available from Artware Editions, \$9,900-\$26,400 depending on materials). It has open shelves for books, space beneath the main writing or drawing surface for pens and papers, and promotes a healthy standing position – a direct invitation to get down to work.



▲ Supine desk (2013) by Charles Trevelyan in patinated bronze, £52,000

first school and early homes, building a portfolio of photographs, sketches and drawings, absorbing the local culture.

The team then created a huge desk in phosphor bronze, oak, leather and Tramazite – a material which they have developed – with decorative details, including cast panels of images drawn from the research trip. As this extreme example shows, desks are peculiarly

symbolic pieces of furniture; even emblems of authority. You can see this in a Louis XVI ormolu-mounted, mahogany French desk (c1765-70) currently available at Galerie J Kugel in Paris (€2.4m).

As William Iselin, a consultant and expert in European antiques and art, puts it: “If you were an 18th-century CEO, this is what you would sit behind.” The desk has aprons

lacquering and a flap desk (£575,000) – a masterwork of drawers and cubby holes into which wills, title deeds and love letters can be squirreled.

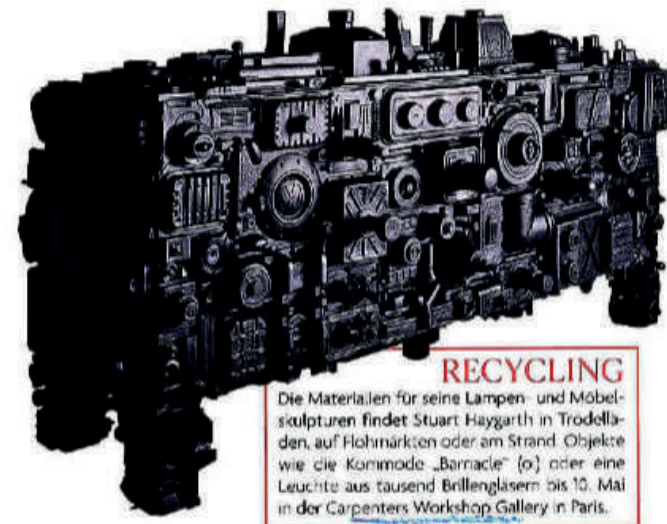
Dutch designer Maarten Baas picked up on this idea with his new Carapace desk (£65,000). This armadillo-like piece, with its welded “skin” (bronze or steel), narrow top and bulbous cupboard speaks “a contemporary language”, Baas says. “Everybody works on a laptop today, so desks do not need to be so wide.”

Essential, however, are hidden compartments, not just to conceal cables but also to secrete private papers or objects. Charles Trevelyan has also inserted a drawer and a hidden box for wires into his sculptural Supine desk



▲▲ Carapace desk (2016) by Maarten Baas, £65,000
Adrien Miller







Hunting and Gathering

Stuart Haygarth wouldn't quibble if you called him a scavenger. After all, he once created a sculpture from items confiscated from British Airways passengers. So he's a perfect fit for the Carpenters Workshop Gallery, where the line between art and design is regularly blurred. For "Play," running at the gallery's Paris branch through May 10, he reconfigured toys as furniture and lighting—think a chandelier made from vintage fairground lamps and rocking horses. The show also revisits previous limited-edition pieces incorporating found eyeglass arms or glassware.

Clockwise from left: A chandelier that Stuart Haygarth built from vintage fairground lights and rocking horses is appearing at the Carpenters Workshop Gallery. Sunglass frames composing another chandelier. The Paris gallery.

Go to interiordesign.net/haygarth14 for more artwork by the sculptor.

FRY, COURTESY OF FRANK GERRY



WHO'S WHO.
Julien Lombraill, 35 anni, parigino, è cofondatore della Carpenters Workshop Gallery. Insieme al suo amico d'infanzia Loïc Le Gallard ha aperto la prima galleria nel 2006 a Londra. Vive a Parigi, nel quartiere del Marais, con la moglie Nitsa Benchehrif, attrice e produttrice, e con la figlia di tre anni.



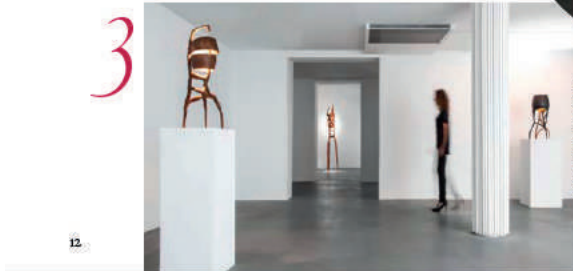
1. Julien Lombraill (a destra) e Loïc Le Gallard, i fondatori della Carpenters Workshop Gallery. Il divano è Body Sofa, un pezzo unico di Atelier Van Lieshout, 2009.

MAGNIFICA
ossessione

La fusione di arte e design domina nella residenza e nella galleria di **Julien Lombraill**

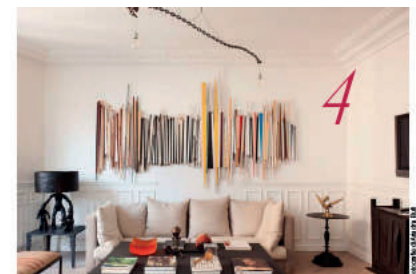
The Carpenters Workshop Gallery, nel cuore del Marais, è una galleria conosciuta per le opere che combinano arte e design. Il nostro scopo primario è di produrre "sculture funzionali".
 Qual è la differenza nel programma espositivo tra le due gallerie di Parigi e Londra?
 Non esiste nessuna differenza. Cambia soltanto il team con cui i nostri artisti si

trovano a lavorare.
 Tra i "designer-artisti" rappresentati dalla Carpenters Workshop Gallery ci sono anche degli italiani? Sì, attualmente lavoriamo con Andrea Branzi, uno dei maestri del design italiano. Siamo molto orgogliosi di collaborare con lui.
 Durante gli anni nelle due gallerie sono state organizzate mostre che hanno avuto notevole risonanza. Ora a Parigi, →



3

2. Mobil-scultura di Rick Owens esposti nella mostra "Prehistoric" allestita nel settembre 2013 nella sede londinese della Carpenters Workshop Gallery.
 3. La personale di Charles Trevelyan nella sede parigina, ottobre 2013.



4

4. Il soggiorno della casa parigina di Julien Lombraill. Alla parete, un'opera di Karsten Konrad. Sulla sinistra, Family Lomp di Atelier Van Lieshout, sulla destra, prova d'artista di Sebastian Brajkovic. Lampadario Lustre di Franz West.
 5. Julien Lombraill con la moglie Nitsa Benchehrif e la figlia Tess, di tre anni.
 6. La sala da pranzo della casa di Lombraill. Le lampade snodate sono di Jean-Louis Dimecq.



"Frequento spesso i MERCATINI dell'antiquariato e compro pezzi vintage perché amo cambiare regolarmente gli spazi in cui vivo"

Julien Lombraill

mente mi lascio anche ispirare dai lavori degli artisti che collaborano con la galleria.
 Qual è la sua casa ideale?
 La mia casa ideale è un luogo funzionale e rilassante in cui ti senti felice e sei te stesso. Un posto dove sentirsi libero di esprimere le tue idee attraverso una varietà di collezioni d'arte e design.
 C'è un oggetto o un mobile da cui non si separerebbe mai?
 È difficile scegliere, ma uno dei miei pezzi favoriti è *Cantine (Refectory)*, un mobile-scultura di Vincent Dubourg; è stato il suo regalo per il mio matrimonio. □
 —Gabriele Magnani e Monica Moriarelli



6

→ sino al 1° febbraio, è in corso: "Wendell Castle/Leap of Faith". Quali progetti avete in programma per il prossimo futuro?
 Il 2014 si preannuncia un anno con un intenso programma per le gallerie. Posso anticipare che la nostra prima mostra dell'anno a Parigi sarà quella del designer inglese Stuart Haygarth con il suo show "Play". Abbiamo avuto un'anteprima del suo lavoro al Design Miami di dicembre che ha ottenuto un'ottima reazione da parte dei visitatori dello stand.
 Anche a casa sua, come nelle vostre gallerie, si coglie il gusto per la contaminazione tra arte e design. In che modo sceglie i pezzi per i suoi interni?
 Collezione pezzi di numerosi periodi e stili di design. Frequento i mercatini dell'antiquariato durante i weekend e acquisto pezzi vintage, perché amo cambiare regolarmente gli spazi in cui vivo. Natural-





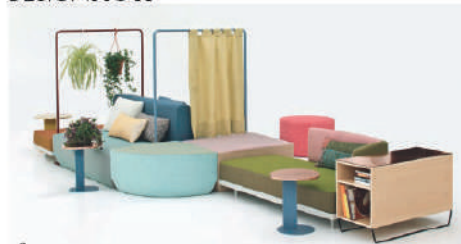
No.109 AUGUST 2013.08

ELLE DECORATION 家居廊

Living With Design 与设计一起生活

ISSN 1674-7779

新设计 DESIGN NOW



向往自然的设计师们巧妙地将大自然融入家居设计, 让都市里的人们离自然更近一些。



04 沙发新风貌 客厅沙发对看电视的依赖早就过时了!除了看电视,客厅还是阅读、工作、游戏、聊天、沉思的地方。德国设计师Werner Assinger因此善用拼贴艺术的手法为Moroso设计了Ekin沙发模块。除了餐桌、坐卧两用沙发、咖啡桌等可供自由拼装的组件,他还特别设计了花盒架,让你坐在客厅就能看见自然。www.moroso.it 05 植物灯罩 夏天是坐在户外的好时节。德国设计师Sebastian Hirtner为Moroso的M'Atrique非洲风格系列新开发了一款热带风情味的Banjool户外椅。鲜艳的色彩和饱满的几何形状令人印象深刻且富有创意。椅子座椅材料采用高质细手缝制的织品,保证了耐用性。www.moroso.it 06 装饰挂屏 如果家里没有足够多的挂屏,那么就试试加拿大设计师Ryan Taylor的Babylon系列吧!白色椭圆形挂屏使用时也可以用作花盆。不论是挂在书房或是厨房一角,它都能为空间带来自然凉意。www.projecta.com 07 椅子上的自然 德国设计组合CAMPANA兄弟最近举办了整个德国一个展,在法国Carpenters Workshop Gallery展出Ocean Collection(海洋系列),兄弟俩特别为展览设计了一款Duo椅子。不同色的黄色曲线构成此铁椅,仿佛有海浪要拍上座椅在眼前。campana.com ITCC

家居廊编辑部供图(除特别说明外)

CUSTOT GALLERY DUBAI

GALERIE D'ART CONTEMPORAIN



為了避免入畫的攝影打擾到自然的環境，他選擇在沙漠中尋找攝影「最佳位置」。然而，在光禿的沙漠中尋找一個把動物拍攝成自然的攝影題材，這比在大城市裡尋找一個時興的攝影題材，比如賽馬、足球等活動的攝影更加困難。為此，他需要花更多的時間去尋找一個合適的拍攝地點。在沙漠中，他需要花更多的時間去尋找一個合適的拍攝地點。在沙漠中，他需要花更多的時間去尋找一個合適的拍攝地點。在沙漠中，他需要花更多的時間去尋找一個合適的拍攝地點。

從攝影到現代藝術

在攝影與現代藝術的邊界中，他開始思考攝影與藝術的關係。他認為，攝影不僅僅是記錄現實，更是一種藝術表達。他通過對攝影的探索，將攝影與現代藝術相結合，創造出一種新的藝術形式。他認為，攝影不僅僅是記錄現實，更是一種藝術表達。他通過對攝影的探索，將攝影與現代藝術相結合，創造出一種新的藝術形式。

他開始思考攝影與藝術的關係。他認為，攝影不僅僅是記錄現實，更是一種藝術表達。他通過對攝影的探索，將攝影與現代藝術相結合，創造出一種新的藝術形式。他認為，攝影不僅僅是記錄現實，更是一種藝術表達。他通過對攝影的探索，將攝影與現代藝術相結合，創造出一種新的藝術形式。

邊界問題。這種邊界問題在攝影與藝術的結合中，在沙漠中尋找攝影「最佳位置」。

然而，在光禿的沙漠中尋找一個把動物拍攝成自然的攝影題材，這比在大城市裡尋找一個時興的攝影題材，比如賽馬、足球等活動的攝影更加困難。為此，他需要花更多的時間去尋找一個合適的拍攝地點。在沙漠中，他需要花更多的時間去尋找一個合適的拍攝地點。在沙漠中，他需要花更多的時間去尋找一個合適的拍攝地點。

「不過，」他繼續說，「為了達到我的目的，在藝術與攝影的邊界中尋找攝影與藝術的結合，這是一項艱鉅的任務。他通過對攝影的探索，將攝影與現代藝術相結合，創造出一種新的藝術形式。他認為，攝影不僅僅是記錄現實，更是一種藝術表達。他通過對攝影的探索，將攝影與現代藝術相結合，創造出一種新的藝術形式。」

現代性的困境

然而，在光禿的沙漠中尋找一個把動物拍攝成自然的攝影題材，這比在大城市裡尋找一個時興的攝影題材，比如賽馬、足球等活動的攝影更加困難。為此，他需要花更多的時間去尋找一個合適的拍攝地點。在沙漠中，他需要花更多的時間去尋找一個合適的拍攝地點。



BLACK

AND

WHITE

TRUTH IN

NICK BRANDT'S MESSAGE ISN'T NEW, BUT HE CONTINUES TO FIND GUT-WRENCHING AND DISTURBING WAYS TO DELIVER IT.

BY AYSWARYA MURTHY
PHOTOGRAPHY BY
NICK BRANDT

For nine years, Brandt took viewers up close and personal with the largest, tallest, fastest and fiercest animals in the Serengeti.

Photographer Dick Brandt's latest and fourth series to be produced in East Africa, is one of those artworks that demand to have their backstories told. As powerfully dystopic as the pictures are, tales about the "making of" give viewers a new perspective that lends even more poignancy to consequent viewings. It's like how "Hearts of Darkness" makes you appreciate "Apocalypse Now" even more, because what's beyond the frame is often much worse.

For nine years and three series of photographs, Brandt took viewers up close and personal with the largest, tallest, fastest and fiercest animals in the Serengeti. Known for an intimate portrait style that is quite unusual in the realm of nature photography, Brandt's genius lies in making it seem as if these wild and magnificent beasts decided to one day wander into a studio in London and strike a pose for posterity—a proud and desperate attempt to immortalize themselves in film before they are wiped off the face of this earth. They aren't just anonymous or stereotypical lions and chimps and giraffes anymore, but complex, individualistic creatures with almost human personalities. Finally, we see them, finally, we understand them. Finally, we pity them, we fear for them, we share their silent panic.

"At the beginning, even though I know this extraordinary natural world was disappearing, I photographed it as a kind of paradise, albeit tinged with a melancholy," says Brandt. "In fairly short order, I saw the escalating speed of destruction, and wanted to address that more directly. It reached a point where it felt somewhat irresponsible to take photographs that only showed beauty, and didn't convey the significance and impact of the loss." Between 2007 and 2012, Brandt clicked thousands of pictures,



ALLEYWAY WITH CHIMPANZEE, 2008
"The panel of the chimpanzee set by a semi-legendary stealer of film (stealing, I had rejected the original portrait because I had hoped for an area of a connection with the animal. But here in the alleyway location, with his head bowed, he appears to be lamenting the loss of the world at his disposal, and the desecrated world that is now there to take."



GIRAFFE WITH QUIRRE, 2004
 "It is that with the original context of the giraffe looking over the fence, it was in quite powerful enough, because I had photographed him from behind. But here in the setting of the giant quarry, he appears to be looking out at his environment and seeing what has now become of it — a former paradise is now a desolate wasteland."

some of which went on to be part of the three-part series — "On This Earth", "A Shadow Falls", and "Across the Ravaged Land" — telling a deeply personal tale of the disappearing natural world of East Africa. The rest were waiting in storage in for Brandt's next inspiration. "Over prior years of photographing portraits of animals in East Africa, each of those featured in the panels was originally unused or unreleased, justified or unjustified. But poring over ten years' worth of contact sheets, I found in the case of many photos, now placed within the context of a very different setting, their original weakness was transformed into a strength," he says.

For "Inherit the Dust", Nick Brandt printed and enlarged his unreleased animal portraits to life-size, placing them in locations such as factories, underpasses and quarries — lands where elephants, rhinoceroses, oxen, lions, apes used to once wander freely. Today they are merely ghosts in the landscape. And humans who have taken their place are poorer for it. "Most of us still think that the destruction in Africa is to do with poaching, feeding the insatiable demand for animal parts from the Far East. Actually, it's much more complex and monumental than that. Mainly, it's about us. Significantly, it's about the terrifying number of us, and the impact of the very finite amount of space and resources for so many humans," Brandt explains, talking about the collision of humanity and Africa's natural world that inspired this latest series. And it is not just the animals who are the victims of environmental devastation, but also the humans now inhabiting these landscapes. A distressing example is the dump site in Nakuru, Kenya where "garbage trucks would drive up and dump their contents onto the toxic, smoldering pile of waste already there. Scores of people who live on the periphery of the dumpsite appear from out of nowhere, and descend upon the trucks, scavenging alongside the pigs for scraps of rotting food that they eat right there," he says. "It's a cliché, but we must act urgently. If we continue to do nothing, future generations will be inheriting the sad remnants of a once-vibrant living planet. They will be inhaling dust," he says.

"Poring over ten years' worth of contact sheets, I found in the case of many photos, now placed within the context of a very different setting, their original weakness was transformed into a strength."

"I never imagined that the elephants would look so trapped between the two gargantuan concrete pillars, the matriarch appearing to be looking almost sympathetically at the humans also rendered homeless."

The Making Of

Brandt is often asked if the images of the animals were photo-shopped into these desolate landscapes and this offends him to no end. They weren't, of course. The panels were painstakingly constructed and assembled in each of the locations. Sometimes Brandt would have staked out the perfect landscape for a particular image, only to come back to it in a few weeks to find it had completely changed. He'd spend hours on site waiting for the local people to grow accustomed to his crew and the panels being there, to symbolize how the people living within these landscapes now are oblivious to the presence of the animals that used to live there. Twelve days of the project were spent at the dumpsite, which Brandt describes as the most apocalyptic location of all where he photographed. After just two days, members of his crew experienced nosebleeds and bacterial and lung infections. But in the end, it all seems to have been worth it, several times over.

"Shooting reality, in situ, with the physical life-size panels present, was always going to produce far superior results, due to the countless unexpected incidents, both small and large, that occur throughout any shoot," says Brandt. "But I didn't realize this at the start. When we began, I assumed that I would need to 'stage' the action, and with my assistant director coordinating for selected local people to move through frame on cue. However, within two days of starting shooting, I realized that this wasn't working, leading to stiff, dull results. Waiting for something unexpected to happen was more likely to produce something much more interesting."

He speaks at length about "Underpass with Elephants, 2015" (Lean Back, Your Life is On Track), which illustrates his point beautifully: "I wanted just one person, probably a child, to see the animals in the panel, whilst all around, no-one else did. But I never imagined that this tiny boy on the right, a child of one of the many homeless people sleeping out on the land beneath this underpass, would wander into frame, fascinated by these giant elephants, and touch them with what appears to be a stick in his hand," Brandt remembers.

"I never imagined the crudely juxtaposed billboard beyond, featuring a well-to-do middle class African man leaning back in his garden chair, with the tag line beneath: Lean Back, Your Life is On Track. I never imagined that the elephants would look so trapped between the two gargantuan concrete pillars, the matriarch appearing to be looking almost sympathetically at the humans also rendered homeless. I never imagined that her trunk

UNDERPASS WITH ELEPHANTS, 2015

Shot on a custom built digital and white film, with a Mamiya RZ67 Pro II, the final artwork image is constructed of several negatives to capture the wide field of vision, which were placed together in the photo shoot.



CUSTOT GALLERY

DUBAI

WORTH THE EFFORT
While photoshopped might seem like the easy solution, Sayed insisted that working with the We-voice panels to create produce a more striking result, one that wouldn't have been achieved otherwise.



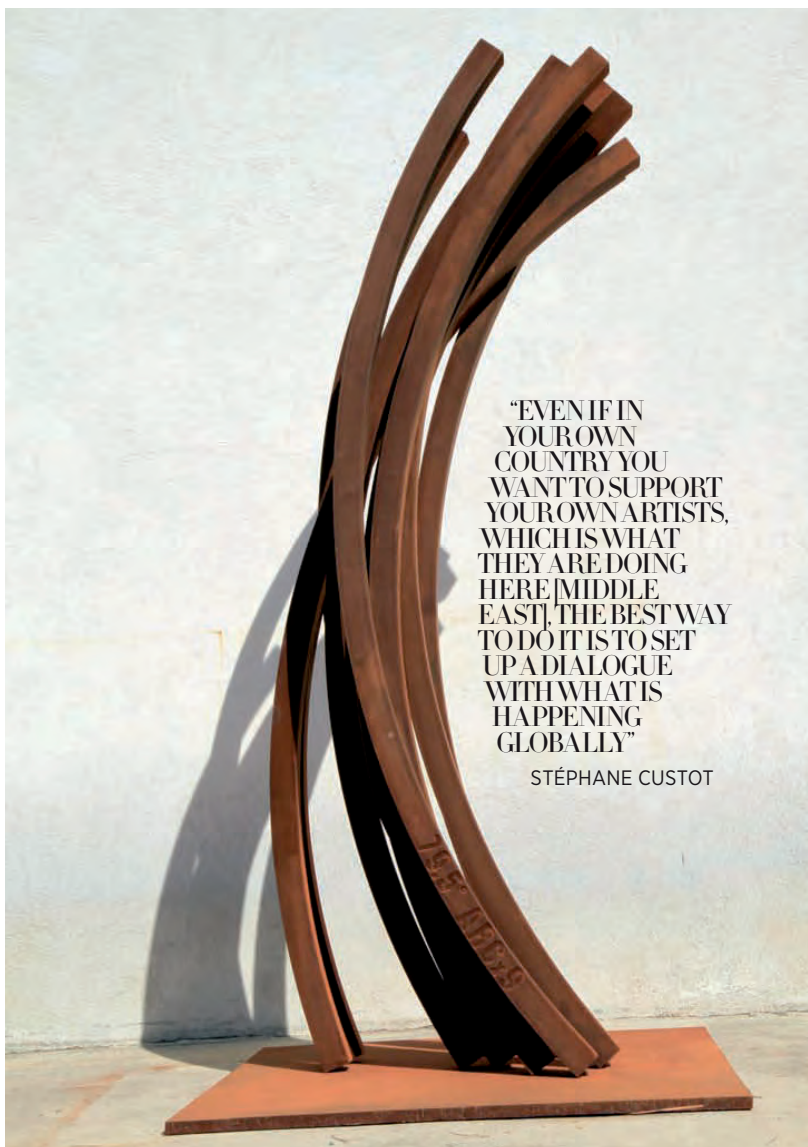
would appear to be practically resting on the ground in front of the panel, not confined to the panel itself. I never imagined all the homeless children sniffing glue. It's hard to see clearly on a computer screen, but all these kids, some as young as 6 or 7 years old, were high on glue from the bottles hanging from their faces."

More than 20 of the best images from *Inherit the Dust* are being shown at Custot Gallery Dubai until February 28, 2012. The exhibition travels in May to the Mahomed II Museum of Art in Moscow.



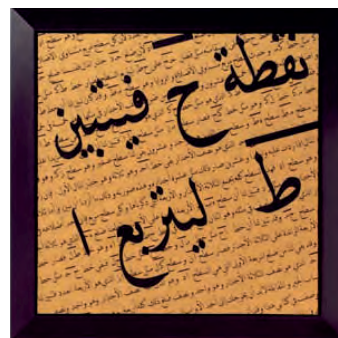
Harper's BAZAAR ARABIA





“EVEN IF IN YOUR OWN COUNTRY YOU WANT TO SUPPORT YOUR OWN ARTISTS, WHICH IS WHAT THEY ARE DOING HERE [MIDDLE EAST], THE BEST WAY TO DO IT IS TO SET UP A DIALOGUE WITH WHAT IS HAPPENING GLOBALLY”

STÉPHANE CUSTOT



soon an antique car dealership and Ikonhouse for design, among others in Alserkal Avenue's ever-growing creative tenets.

The gallerist's calm nature and optimism is infectious. Sitting in the gallery surrounded by such eminent Western works of art seems oddly out-of-place in Alserkal Avenue yet very much welcome and needed in order to spice up the local art market. But clearly, Stéphane is also an explorer; he's a man in search of new discoveries and challenges. "The problem in Dubai is that there is not enough competition," he adds. "When the Louvre Abu Dhabi opens it will change the cultural aspect of the region. The art market here will grow with increased art education, more art galleries and with the new museums. For me, this is a nice adventure and opportunity."

While fascinated by Dubai and what it can offer, Stéphane's mission is not about working with Middle Eastern artists. "I have no knowledge of Middle Eastern art," says Stéphane. "It will take some time but I want to learn more. Eventually, I would be interested in bringing a few Middle Eastern artists to London for an exhibition, but for now my principle

priority is to showcase Western and European artists at my Dubai gallery." Ultimately, it is about creating a dialogue between artists from one's home country and region with the rest of the world, and with art fairs, biennials and exhibitions taking art professional constantly around the world, this is largely the trend these days.

"Even if in your own country you want to support your own art, which is what they do here [Middle East], the best way is to set up a dialogue with what is happening globally," adds Stéphane. "It is important for us to foster this dialogue." What the gallerist emphasises is a transatlantic conversation through art but also through people and culture. Increasingly, with the current socio-political and economic events currently taking place, there is an increased need for dialogue. As Stéphane underlines, "Dubai is now important to the global art scene." And even if the Middle East region is presently under stress due to the spiraling oil prices, war in Yemen and other political and cultural conflicts, the optimistic gallerist believes in Dubai's vision. For Custot Gallery's first Dubai show participating artists Marc Quinn, Bernar Venet, Ian Davenport, Pablo Reinoso and Fabienne Verdier all took time out of their busy lives to come to Dubai to support the dealer.

The gallery's next exhibition presents the first solo show of eminent French artist Bernar Venet in the Middle East. Works from his *Arc* series are poised graciously within a natural landscape. Arched ever so slightly and seeming to balance on close to nothing, Venet's lines pierce the sky with their empowering beauty. ■

Bernar Venet runs at Custot Gallery in Dubai from 19 May until 30 July 2016. custotgallerydubai.ae

Walk into the 700-square-metre Custot Gallery Dubai with its nine-metre-high ceilings and you'll easily marvel at the plethora of eminent works of international contemporary artists, a welcome juxtaposition in the area's Alserkal Avenue. British artist Ian Davenport's colourful drip paintings align the walls next to French conceptual artist Bernar Venet's poignant sculptural works, while American abstract artist Robert Indiana's Pop Art iconography greets visitors with a playful smile. The space could be anywhere—London, New York or Hong Kong—but it's in Dubai, a city that mesmerised gallery owner Stéphane Custot several years ago convincing him to open up a space and fill the gap in the Dubai market for Western Contemporary art.

It was during a trip to Dubai around two years ago that Stéphane became transfixed. "I went to Alserkal Avenue and I found some charm in a city with no charm," he says with a laugh. The gallerist, who has been based in Europe for 25 years, also organised art fairs for many years in cities such as Paris, London and New York, including PAD, the London fair for Twentieth Century Art. "When I was working on the art fairs, I loved the idea of bringing lots of different people together in different environments, with various artistic disciplines," he says. "I found in Alserkal Avenue the same kind of spirit. Here is a mix-match of people doing a mix-match of things." Stéphane's neighbours include M.A.D. Art Gallery for kinetic art, Leila Heller Gallery,

Facing page: Stéphane Custot stands outside of his Alserkal Avenue space.

Above:

Left: Bernar Venet. *79.5° Arc* x 9. 2009. Corten steel. 645 x 315 x 150 cm.

Right: Bernar Venet. *Homage to Al-Khwarizmi* n°2. 2013. Acrylic on canvas. 181 x 181 cm.

TheNational | ARTS & LIFE



Disorder: Acute Angles. Courtesy Custot Gallery Dubai

French conceptual artist Bernar Venet brings his 'doodles' collection to Dubai

Myrna Ayad

May 4, 2016 Updated: May 4, 2016 04:55 PM



Sometimes, Bernar Venet creates about 300 "gribs" (gribouillage, or doodles), as he calls them, in one sitting. Spontaneous, unrestricted and somewhat meditative, the French conceptual artist then selects those that are "most interesting and most free". Entirely experiential, the process can be likened to action painting and is an activity that Venet thoroughly enjoys.

Some of these gribs will be exhibited at Dubai's newly opened Custot Gallery on May 19 as part of Venet's first solo exhibition in the Arab world. "My gribs are probably non-artistic for some, but they do perhaps open to something visually, aesthetically and formally new," says Venet, who showed a sculpture and a work on paper at Custot Gallery's group exhibition debut in March.

UAE debut

His dealer, Stephane Custot, believes Venet's work fits within the region's cultural practices and ethos. "I can see his work in the region so well and it's logical for me to have Bernar showing here," says Custot.

"I would like to do something ambitious in Dubai – not a four-metre sculpture to put next to the entrance of a hotel," says Venet, laughing. "I would like to sign the city with something important."

For his upcoming solo exhibition, he presents a new set of sculptures that are more pointed, sharp and narrow, all of which began as maquettes, which he experimented with.

"I play with possibilities and improvise," says Venet, who debuted some of these works in April at New York's Paul Kasmin Gallery.

One would be forgiven for sensing that these new sculptures appear severe and therefore evoke harshness. However, that is hardly what Venet intends on conveying. "A line can be straight, curved or broken, and then there is a possibility of making a line go a little crazy," he explains. "Remember, an angle is a broken line."

The big prizes

The International Sculpture Centre honoured Venet, a recipient of France's Chevalier de la Legion d'Honneur, in February with a Lifetime Achievement Award for his contributions to the genre of sculpture. These accolades, however, humble the jovial, light-hearted artist, whose passion for drawing began in childhood. "I think in shapes, I visualise the sculpture right away. When I was younger, I wasn't as sure of myself and perhaps a little tense, but I overcame that," he says.

"I have a tendency to love everybody and believe that everybody is nice. You need to be relaxed and then everything becomes easier and more natural."

Born and raised in the South of France, where he now has a namesake foundation and sculptures that dot the French Riviera, as well as other parts of the world, Venet visited Dubai about 10 years ago as part of a plan to potentially create sculptures for the city.

"I care to show in Dubai because I care to show my work to people who have never seen this kind of art. If you put a work somewhere, you feel closer to the people," he says.

"I feel the city. I honestly love it because it's so original; it's about changing the world and changing yourself constantly and showing what can be done in architecture. I feel close to that because it's pure creation all the time."

In the summer of 2011, Venet was invited to exhibit at the Château de Versailles in Paris. Seven of his works were displayed on the palace grounds, but perhaps the showstopper were the 22-metre arches that embraced the statue of Louis IV at the Place d'Armes. About six million people saw those arches and a similar work will be installed in Bonn, Germany, in June.

Almost protective, the manner in which they encircle a space has been noted by some as evoking a sense of warmth and openness. This is complemented by their earthy copper colour, which contrasts the coldness that steel, the material that Venet uses for his sculptures, exudes. "People feel an embrace in my pieces," he says.

Just as Venet's sculptures often leave an impression of regard, so, too, they can be read within the contexts of Islamic architecture and calligraphy. "Definitely," he says. "I often thought about the writing, the movement in the calligraphy looking very much like my sculptures. The arches are abstract and deal with soft lines; sure there is a relationship."

• Bernar Venet's solo exhibition opens on May 19 at Custot Gallery Dubai. For more information, visit www.custotgallerydubai.ae

GRAZIA



Installation view from
The World Meets Here at
Custot Gallery.



THE RECENT INAUGURATION OF THE NEW CUSTOT GALLERY IN DUBAI SAW THE ARRIVAL OF BRITISH ARTIST IAN DAVENPORT.

The abstract painter and former Turner Prize nominee joined gallerist Stéphane Custot and artist Marc Quinn for the opening exhibition. Entitled *The World Meets Here*, the group show features celebrated international artists including Fabienne Verdier, Bernar Venet and Zao Wou-Ki, and aims to provide a comprehensive survey celebrating modern and contemporary work.

Davenport is a significant addition to the show. Having graduated from Goldsmiths College of Art in London in 1988, he participated in the seminal 1988 exhibition *Freeze* alongside his contemporary Young British Artists.

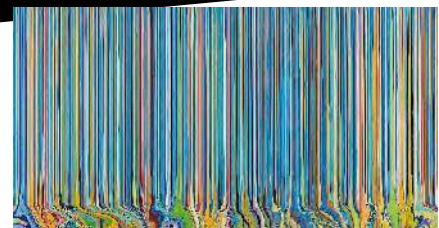
"I'm enjoying my first experience in the region," Davenport tells *Grazia*. "It's interesting to see how things are developing here." Of his paintings, the artist says a lot of his pieces happen through "studio accidents." The works are made by pouring and dripping household paint onto prepared canvases, boards


IAN DAVENPORT IN THE MIDDLE EAST

Right: Ian Davenport,
Coburcade Phthalocyanine
(*Red Shade*), 2015

and aluminium panels, tilted so that gravity and the consistency of the paint determine the final composition. This technique lends itself to an exploration of colour. "You become aware of a rhythm in the work," Davenport says.

"I had been looking for something a bit more immediate in my practice and I had been to Florence and seen these frescos and wall paintings and I really liked the directness of all that," he explains. "I was sitting in my studio playing around with syringes to apply paint to



the canvas and it just really worked. The paint started cascading down and then flooding onto the floor and over a number of years I discovered how that element could also be incorporated into the painting. It creates this unusual tension between something that is controlled and something that is much more organic." 

AD



CUSTOT GALLERY DUBAI, DUBAI

Stéphane Custot, art dealer, gallerist and the pioneer of numerous art fairs around the world, sees Dubai as a challenging new territory for his latest space, Custot Gallery Dubai, in Alserkal Avenue. "It might be challenging but this is the standard I set myself," he explains. "There is huge potential for art and collectors in the region and what might be an adventure today could be normal tomorrow." When the Louvre and Guggenheim open in Abu Dhabi, he sees the artistic landscape continuing to mature, with such establishments encouraging more collectors and connoisseurs to visit the region. However, it's thanks to Alserkal Avenue's creative vision that he brought Custot Gallery to Dubai. "I feel they've created an art fair atmosphere within Al Quoz and I like this concept." "The World Meets Here", the gallery's inaugural exhibition in March, took visitors on an artistic journey through America, Europe and China, featuring artists like Robert Indiana and Ian Davenport. From May 15, the gallery will feature important sculptures from Bernar Venet.

BESPOKE



vision | marc quinn 29

Art's a Science

Marc Quinn is one of the world's most important living artists. Having emerged in the early 1990s, his organic readymades and sculptures of the human body have provoked astonishment and enthusiasm – in equal measure – and though he may have softened with age, he still looks to the rigorous world of science for guidance.

Looking at Marc Quinn's most recent work in the Middle East, as part of an inaugural 'The World Meets Here' group show in Dubai's Custot Gallery, it's difficult not to reflect on what a far cry it is from that which first brought him to fame. If "blood head" doesn't sound familiar, then maybe his initial association with YBAs (Young British Artists, such as Damien Hirst and Tracey Emin) in the 1990s will resonate, though most of those artists have moved on in their own individual careers. Given their link to shock value and social spectacle, it is an affiliation Quinn doesn't really want to think about today. "That was a long time ago," he says during a quick chat at the gallery after his opening talk.

Nonetheless, he is still feeding a blood head today, the sixth in the series of 'Self' in fact. Having started with the first in 1991, these eerie replicas of his own head, cast in almost five litres of his own blood (drawn over a five-month period for the sake of his own survival) have been growing in number by a rate of one piece every five years. Each is disembodied and sits atop a stainless-steel plinth containing a refrigeration unit that keeps it in a solid state by remaining frozen at -18 degrees Celsius. Charles Saatchi bought the first but in 2005 he sold it to American hedge-fund manager, Steve Cohen, for a reported 1.5 million GBP (almost 3 million USD at that time).

"It's like Beckett does Rembrandt because it's self-repetitive," says Quinn wryly, referring to the latter's numerous self-portraits. "I wanted to make a sculpture that is as real as possible, that's made of me. It is the ultimate portrait." He points out that the heads can even function as repositories since you could technically perform a biopsy on each one to learn more about the health of his body at that particular moment.

The closer you get to Quinn's works, the more you identify a certain morbidity (yes, he did create those paintings and sculptures in 1997, using his own excrement) but in many ways, they have more to do with life than death. It's not in fact art for art's sake since underpinning his oeuvre is a great fascination with the natural world,

a need to understand it and the knowledge it brings.

"I like to make art that reflects the world we live in. We are all embodied beings – we cannot be alive without being inside the body – this is universal. So it's paradoxical that 'Self' looks like an image of death. It has the same amount of blood as my own body – and I'm still alive. It refers to the amazing ability of the body to recreate itself and how we take for granted a whole infrastructure that supports us." In an interesting parallel, when his first 'Self' began to age through desiccation, Quinn turned to a team of scientists for help. The solution turned out to be silicone oil, which forms a barrier to prevent the mould from drying out.

More than an artist of grand gestures, Quinn often pushes the boundaries between art and science in his experiments to create long-lasting art. Because of his openness to other disciplines and paths to knowledge, he says he made sure not to study art at university, opting instead to read History and Art History at Cambridge. Yet it is science that truly permeates his work.

The iridination might have started because his father was a physicist but whether it was due to chance or environment, Quinn isn't content with facile methods. His freezing technique led to further explorations with liquid silicone, this time 25 tonnes of it plunged in a large-scale walk-through 'Garden' installation for the Prada Foundation in 2000 – an impossibly colourful artificial paradise of preserved flowers. "Like my head, 'Garden' looks like it's alive but it's a hallucination – a moment of transformation from real life into art. It's a sculpture of plants made in the material of plants. Human desire brought all of these flowers together; you normally wouldn't find them in the same part of the world. The flower gives up life for eternity – like all things, it stays beautiful because it dies young."

Taking his work even further afield, Quinn's 2001 portrait of the Nobel Prize-winning geneticist Sir John Sulston, consisted of a piece of polycarbonate agar jelly, bacteria colonies (cloned from a single sperm cell containing part of Sulston's full genome) and a gel cell, enclosed in a refrigerated, stainless steel frame. "That's as real as you can get because the DNA contains the map for you to re-make yourself." >

CUSTOT
GALLERY

DUBAI

vision | marzo | giugno 31



Bespoke

30 vision | marc quinn



Far left: Marc Quinn's 2000 follow-up to 'Alison Lapper Pregnant'. Middle: 'The Ecstatic Autogenesis of Pamela' (Anderson) was created in 2010. Top right: From 2006 to 2010 Quinn created various iterations of Kate Moss, all in yoga positions. Bottom right: This is the very first 'Self' sculpture that Quinn made. Since 1991 he has made five more.

So where does all this leave Quinn's works today? According to Stéphane Custot, founder of the Dubai gallery, and a man with whom Quinn has worked for more than a decade, he is shifting geographies, both literally and figuratively. "It's been fascinating to see the evolution of his oeuvre and I know that he has wanted to exhibit his work in this region for a while," he says. The two works Custot chose for his first show are a 2011 shell bronze sculpture, 'The Origin of the World (Cassis Madagascariensis) Longitudes', and a 2013 iris painting, 'The Eye of History – Desert Perspective'. "I personally love those pieces with their references to the power of science and nature."

The iris painting comes from his body of work: 'We Share Our Chemistry with the Stars' and follows in a similar conceptual vein to his DNA series. "We are all the same but we are different. Our irises and fingerprints, normally scanned at airports verify our identity, and make us each unique. They are where abstraction and figuration meet." Quinn blows up the iris and paints it like a colourful aperture, superimposed on the map of a world. Then there are his new works made using a 3D scanner to print much larger replica sculptures of found seashells (imitating the way organisms reproduce through DNA) but for Quinn, it's essentially the fact that this highly intricate structure "is made by a tiny, brainless creature, without a spinal column," as he puts it. "It's the archaeology of art. This begs the question: is art created or does it exist in the world we found ourselves in. Is it discovered or invented?" Which makes me think, what came first, art or science?

"It is my sense that art should always be ahead of the world," he continues, "You bring life into art and then the world plays catch up." A big pronouncement perhaps but it dramatically puts Quinn's whole trajectory as an artist into perspective, beginning from when he made his series of disabled sculptures, partly fuelled by fragmented or damaged classical statues in museums, which then inspired his seminal sculpture, 'Alison Lapper Pregnant' (an English artist born without arms and with shortened legs) in Trafalgar square in 2005 (an inflatable version of which was also presented at the opening ceremony of London's Paralympic Games in 2012 and then later

exhibited at the 2013 Venice Biennale), thus shifting the way public art is experienced. In 2008, he worked on the completely opposite image of the perfect or idolised woman with 'Siren', an 18-karat gold statue of Kate Moss (which recently fetched 1.3 million USD at auction). He then moved on to transsexuals, always keeping people guessing as to what he'd do next.

"The world was changing. What was seen as sensationalist then is normal now. At the time, I was celebrating different type of bodies, different types of beauty and different types of normal. Marble is the material of celebration. When I made perfect neoclassical marble statues for the disabled, which are normally uncelebrated bodies, it wasn't about the past, Greek or Roman, it was about the future. Today, people can transform themselves through surgery. You can basically sculpt your own body," says Quinn.

As of late, he's tuning in more to the environment, with his 'Toxic Sublime' series of sculptural paintings, formed through a complex process in which Quinn takes photographs of picturesque sunsets, in a reference to Turner, which he then enlarges and takes to the street, sanding them down and covering parts of the surface with spray-painted driftwood reliefs and impressions of manhole covers and sewer grates, among other symbols of controlled water flow in an urban setting. "It's a synthesis between the natural and the urban, an essay on human intervention. It's terrible and beautiful at the same time." By turning the paintings on their heads, mounting them on aluminium sheets, then twisting and creasing them, perhaps he is trying to say we can no longer paint idyllic sunsets – it is no longer our time to do so.

In his art, Quinn alludes to a powerful theory of natural evolution, both in our environments and our bodies, by digging at the complex interrelationship between art and science, identity and sexuality, process and creation, life and the fragility of our existence, corporeality and material transformation, and he sums it all up with a parting shot: "Both art and science are concerned with where we come from and where we are going to but where science looks for the answers, art poses the questions, and creates a space in which you can dream." ■

GULF NEWS

The world of art meets at Custot Gallery Dubai

The inaugural exhibition at the gallery includes large-scale sculptures and contemporary artworks by artists from all over the globe



Published: 16:32 March 16, 2016
By Manika DhamaSpecial to Weekend Review

GULF NEWS 

Bringing international postwar and contemporary art into the region, Stéphane Custot's eponymous gallery at Dubai's Alserkal Avenue district opened this week with the exhibition *The World Meets Here*. This group show, which includes large-scale sculptures and contemporary artwork, is presented in the unusually designed gallery, with expansive nine metre-high ceilings, from Brussels-based architect Françoise Marcq.

Showcasing international artists such as painters Chu Teh-Chun, Zao Wou-Ki, sculptors Marc Quinn, Pablo Reinoso and French conceptual artist Bernard Venet among others, the inaugural exhibition represents Custot's experience of more than 25 years in galleries at Paris and London. His ambition for the Dubai gallery is for it to be a space for international modern and contemporary art in the city and the surrounding region.

"The artistic events that I will have the pleasure of presenting will demonstrate my perspective on modern and contemporary artistic creation internationally, from the biggest artistic masters to the most promising emerging artists. This curatorial calendar, supported by the exigency and expertise that are so valuable to me, will be an opportunity to present works in an open dialogue between East and West. To attract appreciation of these artists' works in Dubai is an ambitious plan, an interesting challenge and a source of great joy," he says.

The opening exhibition brings together artists who are dispersed not only in their geographical locations, including China, Britain, Russia, France and America, but who also work with varied materials — such as Marc Quinn's bronze sculpture, Peter Halley's geometric prints on canvas and Robert Indiana's steel structure. However, within the gallery these occupy a shared idiom that is contemporary both in its influences and expression.



American painter, printmaker and sculptor Robert Indiana, best known for his LOVE series from the 1960s, is exhibiting his eight-foot high COR-TEN steel Seven sculpture, depicting the number 7, which mirrors his 1965 canvas work in the way the number is styled. This work is among the sets of sculptures Indiana created in the shape of the numerals 0 to 9. While some of those are brightly coloured, the number seven appears in a warmer, rusty, almost wood-like colour. This sculpture courted controversy in 2014 when it was placed as a permanent fixture outside the Portland Museum of Art, with some residents and eminent figures from the area questioning its relevance as an engaging art piece in a public space.

Another COR-TEN steel sculpture on display at the exhibition is Venet's work from the Classic-Leaning Arcs series, which, like his other sculptures, examines mathematical and scientific theories. In 1979, there was a shift in Venet's artistic production as he began the first works in his Indeterminate Lines series and also began to examine his Arcs, Angles, and Straight Lines series. Venet has been commissioned to produce several large public sculptures on sites in Berlin, Denver, Paris, Nice and Tokyo, among other cities. In 2011 he exhibited seven monumental sculptures at the grounds of the Château de Versailles. In 2005, he was named Chevalier de la Legion D'Honneur of France. The International Sculpture Center (ISC) announced that he will be the recipient of their 2016 Lifetime Achievement Award.

The Custot Gallery will host his solo exhibition soon after *The World Meets Here* concludes.

Examining the relationship between architecture and space and drawing on his previous architectural experience, Reinoso's *Milonga* is created from shoes, wood and natural fibre. The twisting forms of the installation are reminiscent of his most prominent series, *Spaghetti Benches* from 2006. These works take anonymous public benches as a starting point and then become transformed into twisting, branch-like elements past the point of their inanimate origins.

The play with gravity can also be seen in the work of American sculptor Jedd Novatt, internationally renowned for his ever-developing series *Chaos* created in bronze or steel. At the exhibition he is showcasing his bronze and black patina sculpture *Chaos Fisura*, a balancing act of piling open-space squares and overlapping unequal edges.

Contorted forms appear in London-based Quinn's *The Origin of the World* (*Cassis madagascariensis*) *Longitudes*, a bronze sculpture that hearkens back to the iconic painting *L'Origine du monde* (1866) by Gustave Courbet in its nomenclature and symbolism as well as to "Sandro Botticelli's *Birth of Venus* (circa 1482), which shows the deity risen from the sea in a shell, which in classical iconography is seen as a protective and life-giving element. Withdrawal into this symbolic softness, this feeling of security, signifies temporary escape from a reality which many people perceive as increasingly hard; they feel alienated from real life through those after-effects of globalisation which alter social structure — such as the loss of contact with nature, of long-term identity-shaping, and of established tradition, says Quinn.

Among the paintings on display is Frank Stella's *Maze*, a signature example of his series of concentric squares and mazes, as well as his method of minimalism, which has had a profound influence on visual art since the 1960s. His geometric paintings are objects that refer to nothing outside themselves; "what you see is what you see", according to Stella.

As much a colour story is Peter Halley's *Ancillary Control*, a striking work on canvas, which showcases his favoured medium of rendering cells, prisons and conduits in fluorescent Day-Glo acrylic paint and Roll-A-Text texture additive.

His works are "diagrams of the lived experience in a contemporary urban environment, in which social space is ever more divided and geometrised but individuals remain connected via 'conduits' of information flows, roadways and electrical grids".

English abstract painter Ian Davenport presents two paintings from his 'Poured Lines + Puddle Paintings' series that bring a sculptural aspect onto the canvas through vivid colors and what he terms "an element of musicality, movement and feeling."

French abstract painter Fabienne Verdier presents her recent work *Ascèse*, created using black acrylic on blue background on cotton linen canvas. Verdier, who lives and works in France and Canada, paints vertically in ink, standing directly on her stretchers, using giant brushes and tools that she invented, suspended from the studio ceiling. Her work combines Eastern aspects of unity, spontaneity and asceticism with the line, action and expression of Western painting.

Contemporary art now is more visible than it has ever been at any time in history, though exhibited works that draw most attention in galleries and museums across the world are only a fraction of the art world. For Custot, the focus on Middle East by opening Custot Gallery Dubai was to tap into a market that is situated halfway between Asia and North America.

"Dubai already plays host to an established and respected art fair, Art Dubai, which attracts visitors from all over the world. The gradual establishment of major museums and galleries in Dubai and the wider Middle East region will undoubtedly turn this part of the world into a major new global cultural crossroads. My professional experiences in Western art markets drove me to forge a path for myself, both on a personal and a professional level," he says.

In 2005, Custot set up the Custot Gallery in London, where he exhibited works by modern and contemporary artists such as Jean-Michel Basquiat, Alexander Calder, Nicolas de Staël, Jean Dubuffet, Joan Miró, Joan Mitchell, Pablo Picasso, Pierre Soulages, Frank Stella and others. In 2006, he co-founded the Pavillon of Art and Design, an art fair that has become a key fixture in the arts world calendar in both Paris and London, in the form of PAD Paris and PAD London. In 2010 he joined forces with Leslie Waddington to found the Waddington Custot Galleries. Following from his experiences in Paris and London, in terms of the exhibition programme for the Custot Gallery in Dubai, he aims to offer a comprehensive overview of the international contemporary art scene to both the Dubai audience and those passing through.

Manika Dhama is an independent writer based in Dubai.

The World Meets Here will run at Custot Gallery, Alserkal Avenue, until May 7.

Wallpaper*

THE STUFF THAT REFINES YOU

A new conversation: Stéphane Custot on Dubai's emerging art markets

ART / 17 MAR 2016 / BY MYRNA AYAD



Stéphane Custot, the French art-dealer and gallerist, opens his Dubai outpost with a 'The World Meets Here', pictured. *Photography courtesy of Custot Gallery Dubai*

▶ ↻ ■■■ 1 OF 7

INFORMATION

'The World Meets Here' runs until 7 May. For more information, visit the [Custot gallery website](#)

ADDRESS

Alserkal, Avenue Unit No. 1-84
Street 6A, AL U.A.E, Dubai

Stéphane Custot's got a sense of optimism about him that is envious, but also infectious. Construction delays and an apartment in flames on New Year's Eve in Dubai's The Address aside, the French-born dealer says there is a gap in the Dubai art market for Contemporary Western art and he's here to fill it.

He oozes matter-of-factness and says buoyant things like: 'What's happened until now is the past. What's important especially here in Dubai is what's happening now and what's happening next,' and 'To be an art dealer is to be intuitive, it's not to be reasonable.'

It was intuition, admits Custot, that first led him to Dubai just over two years ago. It was Alserkal Avenue, Dubai's preeminent art district, that convinced him to set up an outpost in the Arab world after 25 years of operating from Europe.

Marc Quinn, Ian Davenport, Bernar Venet, Pablo Reinoso and Fabienne Verdier all took time out of their busy schedules to show their new Dubai dealer some support at his inaugural show, 'The World Meets Here'. The space is marvellous, all 700 sq m of it enveloped in nine-metre-high ceilings. This is what Dubai can do that London can't: large-scale sculpture and a new conversation.

With the region in flux courtesy of a plunge in oil prices and a war with Yemen, finance is the name of today's game, but Custot retorts: 'When you have the best thing, you always find a client.' What about Custot's blue chip art and its hefty price tags? 'Of course there's no market for Western art here because there's no dialogue yet.'

EDGAR
DAILY.COM

ART

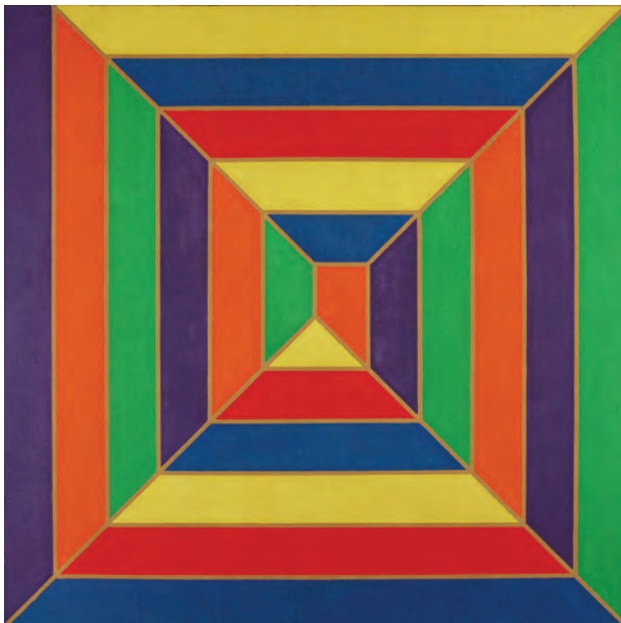
M O D E R N

T I M E S



[1]

MAJOR NEW DUBAI GALLERY SET TO
OPEN WITH A STUNNING EXHIBITION OF
CONTEMPORARY ART AND SCULPTURE



[2]



Stéphane Custot

Important international contemporary artwork will be served up at a new Dubai gallery, which, according to its founder, will strengthen the city's burgeoning reputation as an "important international cultural hub".

Custot Gallery Dubai opens in March to coincide with the city's major event Art Dubai (March 16 - 19) and Edgar got a sneak peek at some of the pieces that will be on display. A strong exhibition entitled

The World Meets Here will feature contemporary art and sculpture from illustrious international artists such as Ian Davenport, Chu Teh-Chun, Marc Quinn, Pablo Reinoso, Bernar Venet and Zao Wou-Ki.

Founder Stéphane Custot has operated for more than 25 years in the art world and has galleries in London and Paris. The Frenchman is excited about opening his new 700sqm space in Alserkal Avenue. With Abu Dhabi welcoming the Louvre this year, followed by the Guggenheim in 2017, Custot believes the UAE is stamping its authority on the art world.

"The new establishments have aroused interest and curiosity in equal measure and are helping to cement the region's status as a major new global cultural meeting point," says Custot. "They will further whet the appetite for art in the region and help to drive the expansion in the local commercial art market."

custotgallerydubai.ae



[3]



[4]

1. *Cassis*
Madagascar-
iensis
Longitudes,
Marc Quinn
2. *Maze*, Frank
Stella
3. *Variation of 'Z'*,
Pablo Reinoso
4. *Planet*, Marc
Quinn

Street life

'The Godfather of street art' was the nickname given to Richard Hambleton, whose work is on display at chic Emirates Towers restaurant La Cantine du Faubourg in February. A contemporary of Keith Haring and Jean-Michel Basquiat, Hambleton was mentored by Andy Warhol. lacantine.ae



FINANCIAL TIMES
**how to
spend it**

the @-dit

The best of the week's online-only stories, from Middle Eastern art hubs to buttery single malts, on free-to-access Howtospendit.com and our magazine app



The World Meets Here: Dubai

Christina Ohly Evans casts her eye over iconic sculptures and postwar paintings
"The UAE is experiencing a cultural boom," says Stephane Custot, owner of London's Waddington Custot Galleries, which is set to open a dynamic 700sq m space in Dubai on March 14. "The major arts institutions in the Middle East are accentuating the region's status as a global cultural crossroads between the east and the west." Custot's first exhibition in his vast gallery, located in the heart of burgeoning arts hub Alsekal Avenue, is entitled *The World Meets Here*, a group show focused on postwar masterworks and modern art by artists from around the globe. Among the installations is British sculptor Marc Quinn's enormous bronze seashell *Cassis madagascariensis Longitudes* (£165,000, pictured). **For more catch-it-while-you-can news and events, click [Need to Now](#)**



DJI Osmo camera

Jonathan Margolis tests a drone maker's first foray into ground-based cameras in Technopolis TV



Mando Footloose bike, £1,999

Just one of 900-plus ideas in our inspirational Gift Guide

Sparkly shoes

Alyson Walsh plumps for pumps with pizzazz

I'd rather keep clothes low key than look-at-me, but under-the-radar glamour is the perfect foil for sparkly statement shoes. Having worked at French Sole for a decade before setting up her own business, Lucy Choi is also a good designer to go to for bejewelled ballerinas and pointed flats. I especially like her Miami ballet pump (£155, pictured) and Juliette woven leather flat (£225).

Uncover more glittering finds from the luxe bloggerati at [The Haute Seat](#)



Kininvie Special Release #1

Simon de Burton savours a singular single malt

Although you might never have heard of the elusive Special Release #1 from the tiny Kininvie distillery in Dufftown, Moray, there's a good chance you'll have tasted it. Since production began in 1990, it has been used for the blending market - only in 2013 did the first pure Kininvie single malt, a 23-year-old release, become available. It sold out predictably quickly, which compounded my determination to get hold of a bottle of 2015's (pictured), pronto - a mere 1,600 have been produced. The aroma is best described as soft and buttery, while the distinctly sweet vanilla flavour is combined with a vibrant freshness and pleasantly oaky overtones.

Click [The Reconnoisseur](#) for more finds from our top contributors



“

My eye flitted across the newspaper headline 'This year's big fashion item: the tracksuit'. I have a slight problem with tracksuits, and you could go so far as saying they alarm me. It is probably my aversion to physical exertion that is responsible - the nearest thing I have to sportswear is a pair of plus-fours

”

Nick Faulkes, aka online columnist Swellboy



Haute Custom Beauty

Vicci Bentley spotlights a dynamic alternative to "mono-diet" skincare
Haute Custom Beauty's online Derma Skin Analysis calculates a prescription by matching skin with one of the 600-plus Derma Profiles in its database. The basis of the 30-Day Beauty Ritual (£235) is a collagen tonic (revitalising, calming or balancing) and one of four firming and wrinkle-smoothing moisturisers. However, the daily elixirs are the truly unique actives. From 11 single-shot ampoules, personal rituals involve between five and eight, each targeting specific issues, such as deeper lines or slackness. Their sequence may be varied - promising better results than "mono-diet" skincare. **For a library of customisation experts, click [The Bespokeperson](#)**

FONDATION HENRI CARTIER BRESSON

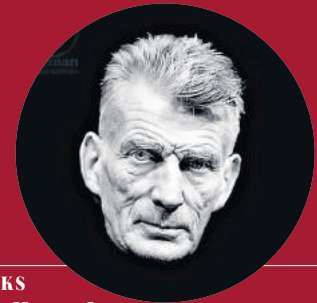
PARIS

The Daily Telegraph

The Daily Telegraph Saturday 1 February 2020

3

Contents



EXHIBITIONS Skegness in vogue

How the art deco boom
reinvented seaside style

page 8



HOW I SEE IT It's not the end of the world, is it?

A new comedy
channel fails to
tickle *Victoria*
Coren Mitchell

page 10



BOOKS

'I will neither help nor hinder you'

Deirdre Bair recalls
the 'impossible task'
of writing Samuel
Beckett's biography

page 12



VIEWFINDER WINDOW DISPLAY OF A BRUSH MERCHANT IN BEIJING (1948) BY HENRI CARTIER-BRESSON

In November 1948, soon after he had founded the Magnum Photos agency, the French photographer Henri Cartier-Bresson was commissioned by *Life* magazine to shoot a story on the "last days of Beijing", before the arrival of the Maoist troops.

Intending to stay for just a fortnight, he was forced to remain in Shanghai under Communist control for several months, only leaving the country days before the proclamation of the People's Republic. A selection of the photographs he took during that

momentous visit are now on show at the Fondation Henri Cartier-Bresson in Paris, displayed alongside a series the photographer made 10 years later, to document the so-called Great Leap Forward.
henricartierbresson.org

EL  MUNDO

HOJA N°28

PAPEL

FOTOGRAFÍA

EL MUNDO.
MARTES 24 DE DICIEMBRE DE 2019HISTORIA
DE UN ICONO
DEL **CARTIER-BRESSON Y
LA FIEBRE DEL ORO**
PERIODISMOPOR INAKI
GIL, PARÍS

Diciembre de 1948, los comunistas de Mao están a punto de hacerse con toda China. *Life* tiene un encargo para Henri Cartier-Bresson, «pequeño fotógrafo surrealista», según Robert Capa. Ilustrar un reportaje que ya tiene título: *La última vez que vimos Pekín*. A la vuelta, para en Shanghái y tropieza con una historia: el dinero no vale nada y hay que cambiarlo por oro. Tira dos carretes de 36 fotos. La última imagen, a la que no da importancia, lo consagrará mundialmente como reportero y lo convertirá en un icono del fotoperiodismo. *Gold rush*. La fiebre del Oro.

No es extraño que la Fundación que lleva su nombre la haya utilizado como emblema de una exposición dedicada a sus dos viajes a China. El iniciático iba a durar dos semanas; se quedó 10 meses. El segundo, cuatro meses en 1958 de la mano de comisarios del Partido Comunista Chino. En este último utilizó 376 rollos de película. En el primero, 162. Todos los contactos, todas las notas, sus cartas enviadas y recibidas y ejemplares de las revistas donde aparecieron las imágenes están en los archivos del centro parisino.

El gran reportaje de Cartier-Bresson. La Fundación del fotógrafo francés muestra íntegro su trabajo en los últimos días de la China nacionalista, desde los momentos de pánico en Shanghái hasta la nostalgia de Pekín en vísperas de la llegada del ejército de Mao, cuando su historia de refinamiento languidecía



Henri Cartier-Bresson, en China, en 1948. MAGNUM

Esa documentación permite conocer al detalle el «instante decisivo» que transformó a un fotógrafo artista en reportero e impuso su mirada humanista, humilde y empática como estándar de la profesión.

Estamos en el Shanghái

cosmopolita de 1948 que (sólo) tiene cinco millones de habitantes. El Gobierno nacionalista del Kuomintang se bate en retirada frente a los comunistas de Mao Zedong. Para dar confianza a la población, decide que los ciudadanos

pueden convertir en oro su moneda, el yuan de oro. Es noviembre y no pone límites. Error. El 14 de diciembre lo restringe a 188 gramos por persona. Al día siguiente a 37,5 gramos por persona... cada tres meses. La moneda se derrumba. El pánico llega a Shanghái el 22 de diciembre donde la gente desafía el toque de queda para no perder su sitio en la cola. El 23, miles de personas se agolpan en el Bund, donde están todos los bancos.

Y también las oficinas de *Life*. Cartier-Bresson va al despacho de la revista americana, que vende cinco millones de ejemplares cada semana. Ve las aglomeraciones, le parecen las habituales. Lo contará en su descripción del carrete 294 cuando lo mande a revelar a la sede de Magnum en Nueva York:

«Subí a la oficina de *Life* a hacer una llamada de teléfono. En la puerta siempre hay gente esperando para cambiar oro en el banco de al lado pero la multitud era más grande». A la salida, por fin, se da cuenta de que sucede algo inusual: «No podía bajar al portal, la escalera está llena de gente. Imposible pasar».

Sus notas para las tomas 26 a 31 de este rollo son vistas de la aglomeración desde una ventana. En las fotos 32, 33 y 34 narra que en el callejón entre dos inmuebles hay cola en los dos sentidos, lo que origina incidentes. La 35 es una vista de calle desde el portal donde pasará hora y media. Observará que la policía no actúa con dureza y que un agente salpica agua de un charco a los que esperan (foto 36).

Cambia de película. Carrete 295. Más colas. Dos mujeres que recogen objetos perdidos en el tumulto como zapatos y paraguas (fotos 10 a 14), un hombre se masajea el pie lesionado (20 a 23). En las notas para las imágenes 33 a 35 especula acerca de si en las filas hay gente recrutada por las sociedades secretas y

añade: «Ese día, más tarde, seguía habiendo colas».

Fue su última anotación porque las fotos 36 y 37 (los rollos eran de 36 pero a veces cabía una fotografía extra) no fueron descritas por su autor. Pero eran las buenas. Sobre todo la última donde se percibe la tensión, los empujones y donde varios de los protagonistas miran a la cámara, algo que se evitaba siempre. El reportero no estuvo en el filo dramático de la noticia (ese día, en Shanghái hubo siete muertos) pero captó la angustia, la desesperación. Una mención de su texto inspiró el título: *gold-rush-queue*, la cola de la fiebre del oro.

Fundó un «nuevo estilo, menos noticioso, más poético y distanciado, atento a las personas, a las preocupaciones individuales, a las miradas tanto como a los encuadres», escriben Michel Frizot y Ying-lung Su, comisarios y autores del catálogo de la exposición. Cartier-Bresson lacónico, resumió: «Yo me ocupé casi únicamente del hombre».

Life publicó el 17 de enero de 1949 la foto en una doble página con otras dos imágenes. Las únicas dramáticas. Un pie con título, *La fiebre del oro china*, y subtítulo, *El avance de los rojos lleva el pánico a Shanghái*. Cinco días después, apareció en la revista favorita del autor, *Illustrated* de Londres: «La ciudad de la desesperación». En el texto se leía: «Siete personas murieron pisoteadas», dando a entender que había sido allí. Peor aún, la revista *Noir et blanc* se inventaba que «la muchedumbre, alocada, buscaba autorización para el último tren». *Paris Match* la llevó a su portada en su primer número, el 29 de marzo. El pie precisaba que la moneda china había perdido en seis meses el 99,5% de su valor.



Y así fue como el fotógrafo discreto que procuraba ser invisible sobre el terreno, la «libélula inquieta» como le llamó Truman Capote, disparó una foto legendaria. Tenía 40 años y, como quien dice, debutaba en el fotoperiodismo. Por la puerta grande.

Sin embargo, hay un Cartier-Bresson antes de China. Francés, hijo de industriales con gobernanta doméstica que le enseñaba inglés, quiso ser pintor y se movió en ambientes surrealistas. Fue de los primeros en elegir la Leica. Convirtió sus viajes diletantes en reportajes.

NEWS

NEWSROOM

News from the black & white world. Edited by Mark Bentley, markbe@thegmcgroup.com

HIGH CONTRAST

A new documentary film charts the life of Italy's most famous female photojournalist. *Shooting the Mafia* uses archive footage, newsreel and photographs as it follows the career of Letizia Battaglia (now 84), who began documenting the impact of the mafia in the 1970s. The film premiered at the Sundance Festival and receives a theatrical release from 29 November.

A top prize of £15,000 is on offer for the overall winner of the Wellcome Photography Prize. The international competition focuses on stories about health, medicine and science affecting society and individuals worldwide. Deadline: 16 December.

Vintage daguerreotypes, ambrotypes, calotypes, albumen and gelatine prints will be on sale at the first Bristol Vintage Photograph Fair. Specialist dealers from the UK and Europe will have original prints on show at RPS House in Bristol on 1 December.

The National Portrait Gallery in London has received a grant of £9.4 million from the National Lottery. The money will help fund major refurbishment of the building, including restoring historic features, creating a new visitor entrance and enhancing accessibility.

Winning pictures from Survival International's photo competition can be seen in a new 2020 calendar. The competition aims to give an insight into the diversity and unique ways of life of tribal and indigenous peoples around the world. The calendar, which features colour and B&W work, is available from survivalinternational.org/shop, price £13.99.



At the entrance to a tavern, Beijing, December 1948 by Henri Cartier-Bresson. © Fondation Henri Cartier-Bresson / Magnum Photos.

VISIONS OF CHINA

Original prints by Henri Cartier-Bresson of two remarkable trips to China are on display.

In November 1948 Cartier-Bresson was commissioned by *Life* magazine to photograph Beijing before the arrival of Maoist troops. He stayed for 10 months and left a few days before the proclamation of the People's Republic of China. Ten years later he returned to report

on the results of the revolution.

Foundation HCB in Paris is devoting its new space entirely to Cartier-Bresson's work in China until 2 February. The exhibition, *Henri Cartier-Bresson: Chine 1948-1949/1958*, features 114 original prints from 1948-49 and 40 prints from 1958. A new book to accompany the exhibition is published by Delpire.



NORTHERN LIGHTS

Renowned photographers and emerging artists will have work on show at the Photo North Festival.

Pictures by Mik Critchlow, Jim Mortram, Denis Thorpe and Carolyn Mendelsohn, as well as winning images from the Pink Lady Food Photographer of the Year, will be displayed. There will also be talks, workshops, book signings and portfolio reviews.

The festival runs at Harrogate Convention Centre from 30 November to 2 December.

Pictures by Mik Critchlow will be among the work on show.

© Mik Critchlow

© Max Waugh/Wildlife Photographer of the Year 2019



STANDING FIRM

Congratulations to Max Waugh, who won the black & white category of this year's Wildlife Photographer of the Year. His picture shows a lone American bison weathering a snowstorm in Yellowstone National Park in the US.

The best 100 pictures from the competition can be seen in lightbox displays at the Natural History Museum in London until 31 May next year. The exhibition

will tour across the UK and travel to Australia, Canada, Germany, Spain and the US.

Wildlife Photographer of the Year is developed and produced by the Natural History Museum. A new book, *Wildlife Photographer of the Year Portfolio 29*, is on sale, price £25. You can also see the best black & white pictures from the competition on the digital edition of this magazine.

© F Dilek Uyar / Sony World Photography Awards



This picture by F Dilek Uyar from Turkey is entered into the open competition of the 2020 awards.

MORE CHANCES

Four initiatives to encourage photographers have been launched by the Sony World Photography Awards.

The initiatives are a Latin America Professional Award open to photographers from Latin America, a China National Student Award open to students at Chinese colleges, an Environment category to promote the importance of

the environment in fine art and photojournalism, and a Youth competition featuring monthly challenges. These are in addition to the usual competition categories.

The deadline for the student competition is 29 November, the open competition and national awards deadline is 7 January and the professional awards deadline is 14 January. Entry is free.

© Sanlé Sory



2CV Bricoleé, 1968
by Sanlé Sory.

AUTOFOCUS

Four photographs by Sanlé Sory have entered the permanent collection of the Victoria & Albert Museum in London.

The David Hall Gallery, which represents Sanlé Sory, announced that the pictures can be seen on a wall of new acquisitions, alongside work by Mitch Epstein, Lee Friedlander and Philippe Garner. The images are also in a new V&A book *Autofocus*:

The Car in Photography, published to coincide with the exhibition of the same name running in the Sainsbury Gallery of the V&A from 23 November to 19 April. Seven Sanlé Sory photographs were shown in the recent Kubatana exhibition at Vestfossen Kunstlaboratorium in Norway, which was the museum's most visited exhibition of the last decade.

© Dilla Djalil Daniel / Alfred Fried Photography Award



It's food o'clock by
Dilla Djalil Daniel.

FINDING PEACE

Black & white photographers were among the winners in the Alfred Fried Photography Awards.

The awards recognise the best images of peace and are named after the Austrian Nobel Peace laureate of 1911. The main award of €10,000 went to Stefan Boness, with Dune Laboile winning the children's award. Four more people won medals, including B&W photographers Dilla Djalil Daniel, Camilo Leon-Quijano and Alain Laboile.



NEWSROOM

News from the black & white world. Edited by Mark Bentley. markbe@thegmcgroup.com



At the entrance to a tavern, Beijing, December 1948 by Henri Cartier-Bresson. © Fondation Henri Cartier-Bresson / Magnum Photos.

VISIONS OF CHINA

Original prints by Henri Cartier-Bresson of two remarkable trips to China are on display.

In November 1948 Cartier-Bresson was commissioned by *Life* magazine to photograph Beijing before the arrival of Maoist troops. He stayed for 10 months and left a few days before the proclamation of the People's Republic of China. Ten years later he returned to report

on the results of the revolution.

Foundation HCB in Paris is devoting its new space entirely to Cartier-Bresson's work in China until 2 February. The exhibition, *Henri Cartier-Bresson: Chine 1948-1949/1958*, features 114 original prints from 1948-49 and 40 prints from 1958. A new book to accompany the exhibition is published by Delpire.

DER SPIEGEL

Kultur

»Man sollte das Denken gar nicht erst vor neun Uhr morgens beginnen.« ▶ S. 120



Cartier-Bresson-Foto aus Shanghai

HENRI CARTIER-BRESSON / MAGNUM PHOTOS

Ausstellungen

Momentaufnahmen

● Am 25. November 1948 erreicht ein Telegramm den französischen Fotografen Henri Cartier-Bresson, der sich mit seiner Frau gerade in Burma, heute Myanmar, aufhält. Die Agentur Magnum bittet ihn, für das US-Magazin »Life« nach China zu fahren, um dort über die letzten Tage Pekings vor der bevorstehenden Machtübernahme durch die Kommunisten zu berichten. Cartier-Bresson bleibt zwölf Tage in Peking, dann reist er weiter nach Shanghai und beschließt dort, den historischen Umbruch langfristig zu dokumentieren. Fast ein Jahr lang wird er in China bleiben, kaum vorstellbar im heutigen Reporterleben. Es ist eine Zeit, die seinen Stil prägen wird, seine ewige Suche nach dem einen entscheidenden Moment, so kurz er auch sein mag. China habe aus Cartier-Bresson erst den Reportagefotografen gemacht, der er für den Rest seines Lebens gewesen sei, sagt Michel Frizot, der Kurator der Ausstellung, die jetzt in Paris zu sehen ist (»Chine 1948–1949. 1958«, in der Fondation Cartier-Bresson; bis 2. Februar 2020).

Eines der beeindruckendsten Fotos zeigt Menschen, die sich in einer Warteschlange verzweifelt aneinanderklammern, als wollten sie nicht ihren Platz verlieren. Sie stehen Schlange vor einer Bank in Shanghai, weil sie aufgrund der Inflation ihr Geld in Gold umtauschen wollen. Es ist einem Zufall zu verdanken, dass dieses Bild existiert. Auf der Filmrolle trägt es die Nummer 37, eigentlich gibt es nur Platz für 36 Fotos. Cartier-Bresson sah – auch das ist heute kaum vorstellbar – keine einzige seiner Aufnahmen, bevor er sie nach New York schickte. In Notizen kommentierte er, was er fotografiert hatte: ungewöhnliche Einblicke in den Alltag Chinas während einer politischen Zeitenwende. Kinder in zerrissenen Hosen, die um eine Portion Reis anstehen. Abgeordnete der nationalistischen Kuomintang-Partei, die mit dem Tennisschläger unter dem Arm auf ihren Abflug warten. Lauter kleine, entscheidende Momente. BSA

FOTOFEVER

FOIRE DE PHOTOGRAPHIE CONTEMPORAINE

Vincent Descotils

Den franske fotografen Vincent Descotils univers består av de nære ting – naturen rundt ham på landsbygda, sanselighet og stillhet. Den langsomme tiden.

TEKST KRISTIN SKÅMEDAL FOTO VINCENT DESCOTILS

Fotomessen Fotofever, som kan kalles Paris Photo's lillebror, har etablert seg i de tidligere lokalene til Paris Photo i Carrousel du Louvre. I år var sjette året messen ble arrangert hvor ikke fullt så etablerte gallerier viser mindre kjente fotografer. Slagordet er «Start to Collect» og tanken er at man her kan oppdage nye og spennende fotografer.

En av disse fotografene er Vincent Descotils, presentert av det Paris-baserte galleriet Courcelles Art Contemporain. Hans små, runde bilder, bare 17 cm i diameter, tiltrakk seg vår oppmerksomhet. Motivene er poetiske, drømmeaktige og intime. Serien som han har kalt «Les Sentinelles» består av hundre bilder, kulltrykk montert på treplater med et opplag på fem av hvert bilde.

Som mange andre fotografer fikk Vincent Descotils sitt første kamera av foreldrene sine, og ble straks grepet av magien. Etterhvert begynte han også å tegne, og begynte på tegneskole. Han jobbet lenge med bøker som illustratør og grafisk designer, men fotograferte hele tiden ved siden av. Etter hvert fant han sitt eget univers og bestemte seg da for å satse på fotografi på fulltid.

– «Les Sentinelles» handler i stor grad om å sanse, være i, og å ta vare på naturen, forteller han. – Jeg er meget følsom overfor naturen, og naturen er min største inspirasjonskilde. «Les Sentinelles» er bålet vi sovner foran, det er å se når alle lysene er slukket, det er lyset fra månen og dens skygge på bakken... Bildene mine er som å lytte til nattens lyder, lukke øynene og gripe drømmenes lys. I naturen finnes det en ro, det er stillhet. Tiden er langsam. Det er en annen, beskyttet verden.

– Du finner sjelden urbane spor i mine bilder. Der jeg bor, på landet i nærheten av Paris, er landskapet enkelt, trivielt, det finnes ingen store skoger. Jeg leter ikke etter

det grandiose landskapet, jeg vil heller snakke om det som vekker emosjoner, det er skjønnhet i de små tingene. Jeg ønsker at bildene mine skal vise vei inn i en annen verden, de handler om drømmer. Utfordringen er å oversette det enkle i livet – en tur, et møte med et dyr.

Teknikken Vincent bruker er spesiell. Han beskriver det selv som kokekunst. For å få frem sitt univers, det egne spesielle uttrykket, bruker han hva han finner. Alt mulig rart, forskjellige teksturer, metall, aluminium, stein, tre, blekk, vått eller krøllet papir. Han kan bruke ti, tolv ulike materialer i bildene, og han maler og tegner på dem og så avfotograferer han det. Tidligere blandet han alt manuelt, nå gjør han det meste i photoshop.

– Interesserer et motiv meg begynner jeg å arbeide, og så utvikler det seg underveis. Jeg leter alltid etter den samme følelsen som jeg hadde da jeg sto i landskapet. Kjenner jeg igjen følelsen, eller når bildet griper tak i meg, avslutter jeg behandlingen. Jeg er veldig opptatt av kvaliteten på det endelige resultatet, derfor jobber jeg hovedsakelig med kulltrykk, piezografi og rent karbonblekk, noe som gjør at jeg får en veldig tett og subtil rendering for både de mørke og de lyse partiene.

Vincent Descotils lar seg inspirere av livet rundt seg – årstidene, uskyldighet, barn som vokser opp og den fysiske og mentale forandringen som skjer med dem – forandringer i alle former. Samtidig er han opptatt av den rene usminkede feminiteten, og jobber ikke med profesjonelle modeller, men menneskene han har i omgivelsene sine. Han liker godt å fotografere danserinner – konen hans er danser og koreograf, datteren og vennene hennes. Kort sagt de nære ting.

www.vincentdescotils.com

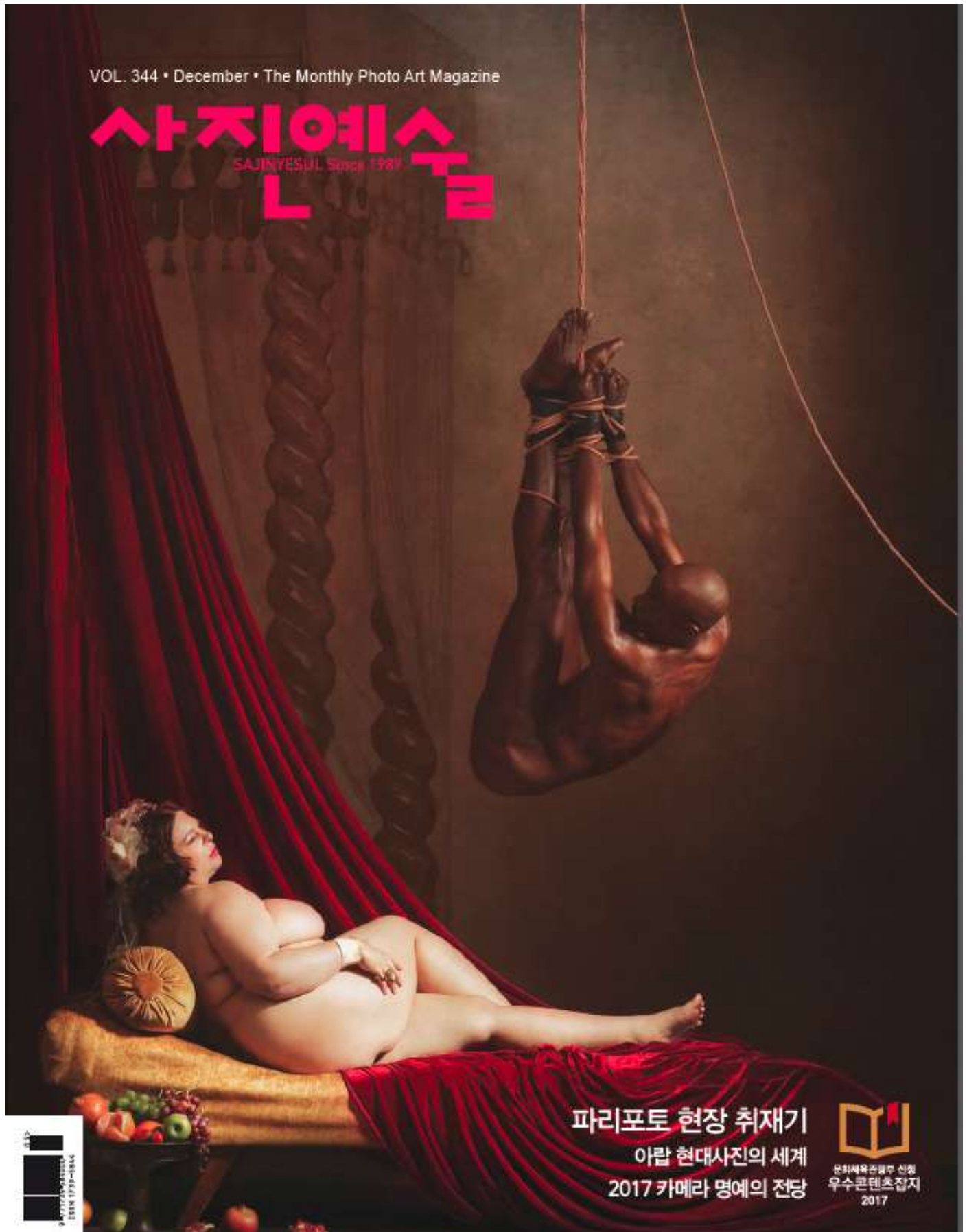






VOL. 344 • December • The Monthly Photo Art Magazine

사지예술 SAJINYESUL Since 1987 L T



파리포토 현장 취재기
아랍 현대사진의 세계
2017 카메라 명예의 전당



문화체육관광부 선정
우수콘텐츠잡지
2017

ISSN 1793-8846



©ABonmart

젊은 사진의 가능성

fotofever paris 2017

아트바젤 같이 큰 아트페어가 열리는 도시에서는 같은 시기에 이곳을 찾는 컬렉터와 관계자들의 발길을 잡기 위한 위성행사가 함께 열리게 마련이다. 가령 올해 3월 열린 홍콩 아트바젤 기간에는 아트바젤 전시장과 걸어서 10분거리 떨어진 곳에서 홍콩 아트센트럴이 열리는 식이다. 보통 이런 행사들은 본 아트페어보다는 규모가 작지만, 진입장벽이 좁은 본행사보다 젊은 신진작가들과 신생 갤러리에 문을 열어두기에 새로운 작가들을 발견하는 기회가 되기도 한다.

fotofever paris 2017(이하 포토피버)는 파리포토가 열리는 주간에 함께 열리는 일종의 위성 페어이다. 장소 역시 그랑팔레에서 얼마 떨어지지 않은 Carrousel du Louvre에서 열린다. Carrousel du Louvre는 루브르 박물관과 그 앞의 퐁리리 공원, 지하철 역으로 이어지는 연결통로의 거대한 쇼핑복합지구로이다. 루브르 박물관의 하루 방문객수는 평균 1만 5천명으로 집계되고, 그 중 70%가 외국인임을 감안할 때, Carrousel du Louvre가 위치한 곳의 유동인구는 헤아릴 수가 없다.

이런 지리적 이점을 적합하게 살린 포토피버는, 파리포토보다는 좀더 합리적인 가격에, 좀더 젊은 신진작가와 중소 갤러리에 초점을 맞춘다. 또한 사진작품을 처음으로 소장하는 초보 컬렉터

들이 이 포토피버의 타겟층이다.

2011년 처음 시작해, 올해로 6번째를 맞는 포토피버는 지난 4월과 7월, 파리과 아를에서 한 번씩 페어를 개최했고, 파리포토가 열리는 11월 10일부터 12일 사이에 파리에서 다시 한 번 개최됐다. 주최측은 포토피버가 “컨템포러리 사진을 처음 소장하는데 적합한 가격을 제시하는 아트페어”라고 소개한다. 올해는 80개 갤러리에서 150명의 작가들이 참여했다. 이 중 40%의 갤러리가 포토피버에 처음 참여하는 갤러리이다.

파리포토가 10년 이상의 갤러리 역사와, 높은 참가비 등, 까다로운 기준으로 참여갤러리를 고르고 작가들의 작품도 상대적으로 고가로 거래된다면, 포토피버는 그보다는 낮은 가격대로, 관객이 부담 없이 주머니를 열게 만들 수 있는 가격의 작품들을 제시한다. 포토피버의 창립자이자 기획자인 Cécile Schall은 합리적인 미술작품 쇼핑을 내세운 ‘어포더블 아트페어(Affordable Art Fair)’에서 일했던 경험을 살려, 파리포토의 대안적 성격으로 위성페어인 포토피버를 창립했다. 그는 “오늘날의 사진시장은 하나는 아니지만, 그렇다고 다양하지도 않다. 우리는 컬렉터들이 비록 그들이 익숙하진 않더라도, 다른 나라에서 온 새로운 아티스트들을 발견할 수 있는 기회와 장을 제공하고, 컬렉팅을



©강재구

처음 시작하는 이들에게도 그들이 컬렉터로서의 첫 발을 성공적으로 내딛게 도와서, 사진 시장이 성장하는데 목표를 두고 있다”며 “컨템포러리 사진을 하고, 에디션을 30장 이하로 제한하는 작가들의 작품을 검증받은 갤러리를 통해 선보이게 하고 있다”고 설명했다.

파리포도의 메인 갤러리 부스 151개 중 오직 11개의 갤러리만이 아시아 갤러리이고 주로 미국과 서유럽쪽 갤러리가 많은 반면, 포토피버는 일본, 홍콩, 대만, 터키 등 아시아 지역 갤러리가 많이 참여했다. 특히 80개 갤러리 중 10개 갤러리가 일본 갤러리일만큼 참여도가 높았는데, 이는 프랑스와 일본이 서로간의 우호적이고 활발한 교류에 영향이 있다. 올해 포토피버의 아트 디렉터도 일본, 프랑스 혼혈인 Yuki Baumgarten이 맡았다.

이번 포토피버에서는 특히 한국 갤러리 AN INC.가 작년에 이어 올해에도 두 번째로 참여했는데, 노순택, 강재구, 하태범 작가의 작품을 선보였다. 강재구 작가는 군 입대를 앞둔 남성들의 누드를 찍은 신작을 선보였고, 하태범은 사진을 모형으로 만들고 다시 그것을 촬영하는 아트웍 과정을 비디오로 상영해 관람객들의 관심을 모았다. AN INC. 김동현 대표는 “이번 페어에 참여하면서 전시 기획을 ‘우리는 전쟁을 소모한다’고 컨셉을 잡았다”며 “하태범 작가의 작품 제작과정을 비디오로 함께 보여주니까 관객들이 많이 관심을 보이면서 재밌어 했다”고 전했다. 그는 또한 “포토피버는 처음 컬렉션을 하는 이들이 타켓층이다 보니, 가격대를 아주 높게 잡지는 않고, 컬렉터들에게 투자 가치가 있는 새로운 작가들을 많이 소개하는데 초점이 맞춰졌다”며

“포토피버가 작년부터 더 컨템포러리한 작품들이 많이 눈에 띈다”고 동향을 전했다.

포토피버에는 주로 디지털 작업을 하고, 시각적인 실험을 하거나, 비주얼적인 면을 강조한 작업들이 많았는데, 작가들 연령대와 국적도 다양했다. 포토피버 행사장에는 갤러리들이 참여하는 전시부스 공간과 함께, 별도로 작품을 구매한 후 집이나 다른 공간안에 걸었을 때 얼마나 잘 어울리는지를 볼 수 있도록 인테리어 모델 하우스를 만들고 그 안에 작품들을 걸어놓았다. 가구 디자인 회사 Roche Bobois의 협찬을 받아, 소파와 테이블 등의 진짜 가구들을 공간 안에 놓고 벽면에 작품들을 걸어놓았다.

혹자는 작품을 장식 취급한다고 부정적인 반응을 보일 수도 있지만, 실제로 작품을 자신이 머무는 공간 안에 걸어두고 싶어서 구매하는 소박한 새내기 컬렉터들에게는 어떤 작품이 공간과 어울리는지 상상하게 할 수 있는 일종의 팁인 셈이다. 사진의 예술적 측면을 강조하고 고가의 작품으로 거래되는 파리포도와 사진의 공간 장식적 기능을 인정하고 그러면서도 투자가능성이 있는 작가들의 작품을 제시하는 포토 피버, 이런 양쪽의 전허 다른 아트페어가 공존하는 것이 파리의 매력이라하면 매력인 셈이다. 실제로 포토피버에서 관람객들은 편한 분위기에서 갤러리스트들과 작가들과의 대화를 즐겼으며, 아시아 및 제 3세계 작가들의 작품 앞에서 발길 멈추는 관람객들이 많았다.

포토피버 측은 내년에도 파리포도와 같은 시기에 개최될 예정이며, 또한 앞서 아를과 파리에서도 페어를 개최할 예정이라고 밝혔다.



△ ◁ © Petrina Hicks, *Serpentina II*, 2015, courtesy THIS IS NO FANTASY + dianne tanzer gallery
△ © Lakin Ogunbanwo, *Let it Be*, série *Are We Good Enough*, 2016, courtesy THIS IS NO FANTASY + dianne tanzer gallery
◁ © Elena Helfrecht, *The Seeds of the past are blooming now*, 2017, courtesy Luisa Catucci Gallery
▷ △ © Sylvie Bonnot, *Grande Mue Platine II*, 2017, courtesy Ségolène Brossette Galerie
▷ © Sylvie Bonnot, *Mue Mini Torso*, 2017, courtesy Ségolène Brossette Galerie







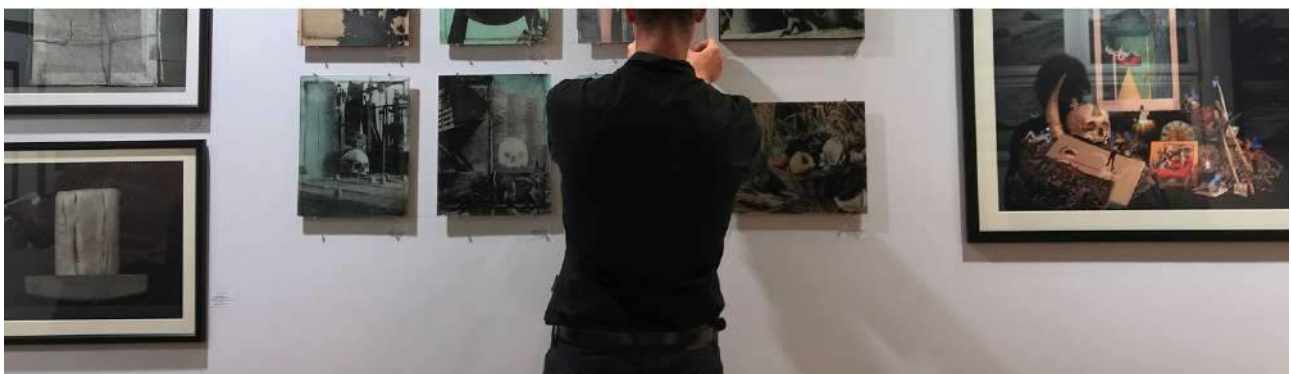
FOTOCULT MAGAZIN



start to collect

FOTOCULT besuchte Paris um fotofever paris persönlich zu erleben. Einige Eindrücke und Impressionen hat Nadja Gusenbauer zusammengefasst.

Die internationale Messe der zeitgenössischen Fotografie kehrt zum Carrousel du Louvre für seine 6. Edition, zurück mit 80 Galerien mit 150 jungen Künstlern.



Die Verkaufszahlen und Kritiken bestätigte den Erfolg und bezeichnen FotoFever in CARROUSEL DU LOUVRE, Paris, als erste Adresse für eine Kunstausstellung, die der Sammlung zeitgenössischer Fotografie gewidmet ist.

Wie jedes Jahr entdecken FotoFever im November 2017 die Vielfalt der zeitgenössischen Fotografie und bietet eine vielseitige Auswahl, sowohl für junge als auch für etablierte Sammler.



70% der loyalen Aussteller und 30% der neuen Galerien werden bei Fotofever Paris 2017 anwesend sein.



60% sind ausländische Galerien mit neuen Ländern vertreten vor allem Australien mit [das ist kein Fantasy + Diane Tanker Galerie](#), Türkei mit der [Gama Gallery](#) und Slowenien mit [Photon Gallery](#).



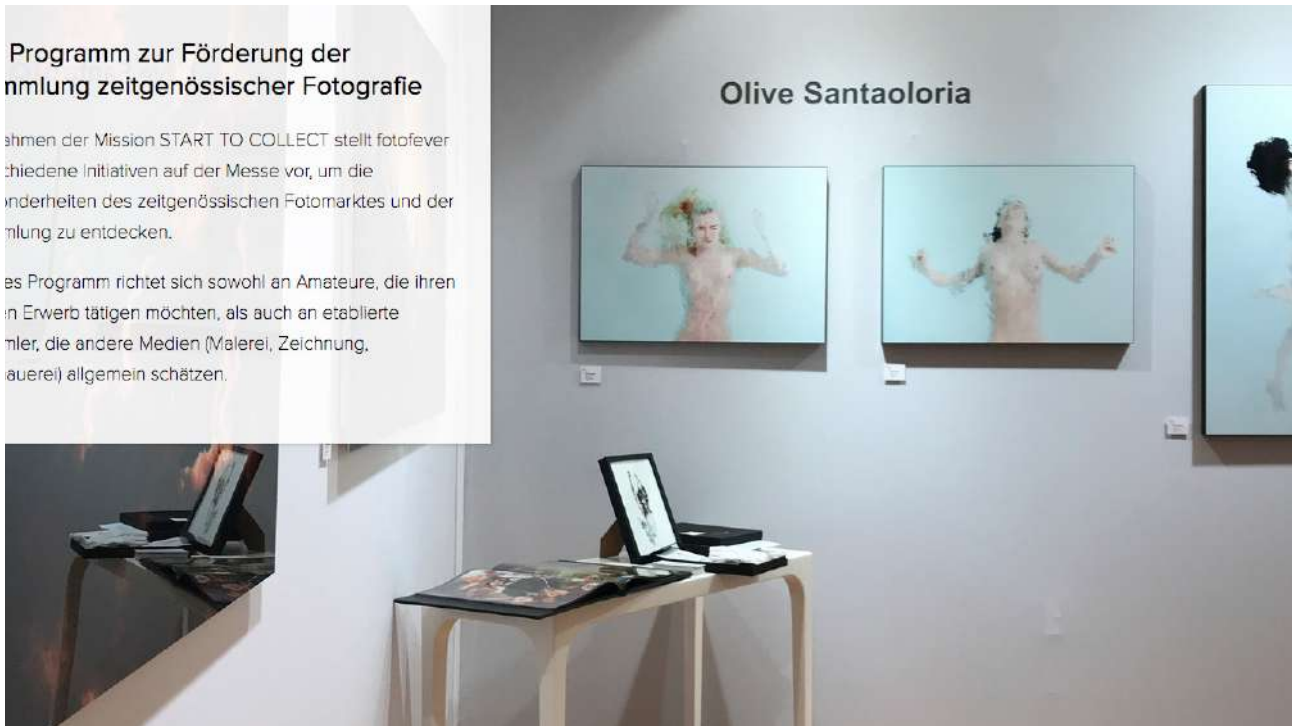
Petrina Hicks www.petrinahicks.com / serpentina ii, ed von 4, 2015



Programm zur Förderung der Ansammlung zeitgenössischer Fotografie

Das Programm der Mission START TO COLLECT stellt fotofever verschiedene Initiativen auf der Messe vor, um die Besonderheiten des zeitgenössischen Fotomarktes und der Ansammlung zu entdecken.

Das Programm richtet sich sowohl an Amateure, die ihren Sammelbereich erweitern möchten, als auch an etablierte Sammler, die andere Medien (Malerei, Zeichnung, Skulptur) allgemein schätzen.

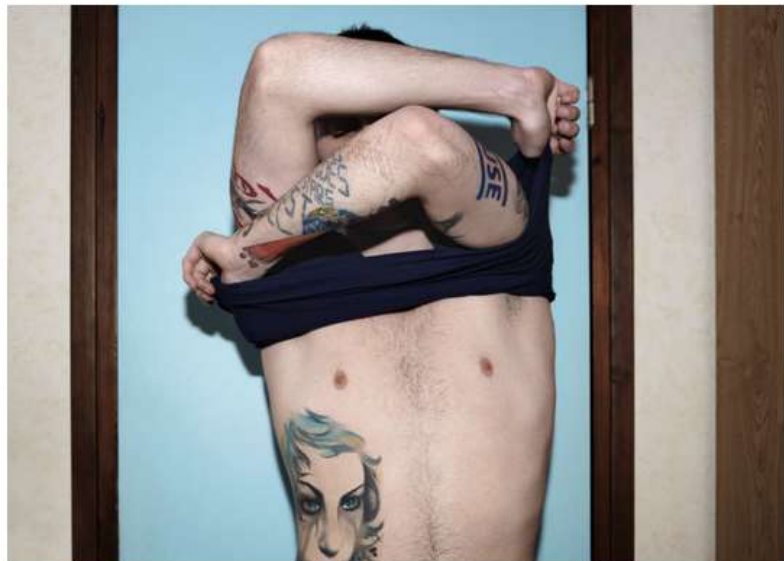


COLLECTOR'S APARTMENT: Da das Sammeln vor allem die Wahl ist, mit Werken zu leben, präsentiert diese Ausstellungsfläche von 200m² eine Auswahl von Werken im Rahmen eines möblierten Interieurs.



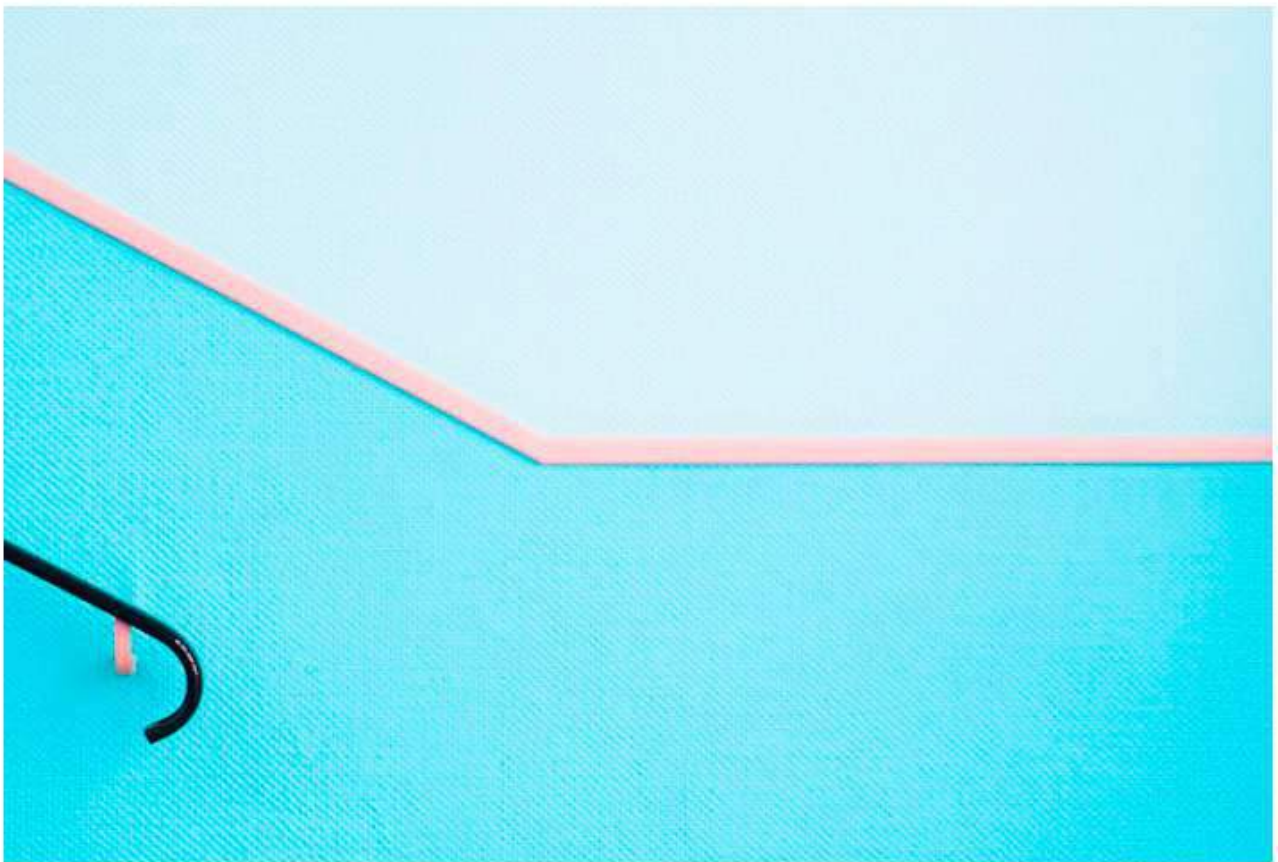
Neue Schauspieler der zeitgenössischen Fotografie im Herzen der künstlerischen Linie von fotofever paris 2017 fotofever verstärkt sein Engagement für neue Akteure in der zeitgenössischen Fotografie, insbesondere durch:

- Young, eine Auswahl von acht jungen Galerien in dem kühnen Programm, einschließlich ausgestellt, eine französische Galerie, die im Herbst von 2017 geöffnet wird und präsentiert den Künstler [Christophe Beauregard](#).
- Fokus : Sektion, die mehrere Projekte zu einem bestimmten Thema. fotofever paris 2017 widmet sich auch der Förderung der Fotografie in ihrer breitesten künstlerischen Dimension, indem sie allgemeine Kunstgalerien beherbergt wie Galerien, die auf Fotografie spezialisiert sind.



Aesthetica

Accessible Perspectives



Following the last year's success, annual contemporary photography fair fotofever returns to the Carrousel du Louvre, Paris, for its sixth edition. Featuring 150 emerging practitioners from 80 international galleries, the event continues to foreground new artists and foster a passion for collecting through several initiatives. For example, one section of the fair is devoted to eight developing galleries, including EXPOSED, France. Another area foregrounds exhibitors from East Asia, including AN INC, South Korea, displaying the work of Noh Suntag, who documents life in divided Korea. Fotofever also offers guided tours and a series of panel discussions with leading art market figures, providing new viewpoints.

Notably, the fair's iconic "collector's apartment", created in partnership between sceneographer Elizabeth Leriche and furniture design brand Roche Bobois, returns this year. Doubled in size, the space creates a dialogue between design and art, showing works as they would appear in a home interior. Offering a sense of perspective, the venue encourages visitors to envisage themselves as collectors, embodying fotofever's mission to inspire attendees to get involved in the ever-widening market. Further to this, the fair is also working alongside trade fair Salon de la Photo, with an exhibition which runs concurrently, hosting selected artworks priced under €1,000.

Contributors this year include French photographer Matthieu Venot (b. 1979), presented by Artistics, an online art platform. Venot's abstracted compositions depict a utopian vision of the everyday. His geometric close-ups cause architectural structures to take on new meanings as they become detached from the whole. Using an unblemished blue sky as a backdrop, intercut by clean graphic lines and bright pastel shades, his optimistic compositions evoke the idyllic lifestyle of Americana from the suburbs of Brittany. In contrast, Romain Thiery (b. 1988) of Galerie 3032, Paris, captures a very different image of French architecture. His interest in forgotten heritage has led him to discover a multitude of abandoned yet majestic structures, littered with rubble and occupied only by nature. These absent spaces are renewed by his lens, giving life to an otherwise dormant vision of the past.

Both artists have featured in previous issues of Aesthetica Magazine.

Matthieu Venot: www.aestheticamagazine.com, Romain Thiery: www.aestheticamagazine.com.

Fotofever runs 10-12 November. Find out more: www.fotofever.com.

Credits:

1. Matthieu Venot, *Sans Titre I*, Ground Loop, 2015. © **Matthieu Venot**.

Posted on 1 November 2017

theguardian

Photography



Invisible ink: the weird world of tattoo removal - in pictures

French artist Christophe Beaugard is fascinated by how we reveal ourselves when we conceal ourselves. So he takes photographs of people having tattoos removed and obscuring their faces

Star (Reclining), from the series *Pentimento*

Christophe Beaugard's series *Pentimento*, from the Italian for repentance, examined people having tattoos removed. Look closely here for the faint traces of a star. Beaugard's work is at *Fotofever*, Arles, until 24 September. All photographs: Christophe Beaugard



Polynesian, from Pentimento

The 2011 project was an attempt, says Beaugard, to reveal that which is disappearing.



Muse, from Pentimento

Beaugard draws parallels between today's body art scene and the *pentimenti* in historical paintings - the traces of an artist's work initially hidden under layers of paint that become visible over time.



Darkness, Pentimento

His model for this portrait is in fact a tattooist, who considered her body a kind of Etch A Sketch – her tattoos are replaced, but never completely removed, by new designs



Untitled, from the series It's Getting Dark

For this 2013 project, Beauregard invited students, friends and strangers to pose in his studio with an object of their choice obscuring their faces



Untitled, from It's Getting Dark

Agnes arrived for this shoot wearing a blue trench coat and proceeded to cover her eyes with a fake Hermès scarf she had brought along



Untitled, from It's Getting Dark

Throughout, Beauregard explores what it means to be blind to the world - whether that means an unwillingness to deal with reality or a desire to withdraw from it



Untitled, from It's Getting Dark

Beaugard's friend, an artist, brought a pink and white hat, and hid her face in a tender manner



Untitled, from It's Getting Dark

Beaugard is interested in what it means to be an individual, how we will often try to find ourselves without wanting to see those around us



theguardian

Photography
 What do our possessions say about us? - in pictures

Japanese artist Mami Kiyoshi has spent 15 years creating vivid portraits of people surrounded by their belongings - from wine bottles and violins to the odd stray pet

Miyako Kumagai, date unknown

Mami Kiyoshi's ongoing series *New Reading Portraits* is, in part, a nod to the *mise-en-scène* found in traditional woodcut printing. An exhibition of her work is at Fotofever in Arles until 24 September. All photographs: Mami Kiyoshi/Galerie Annie Gabrielli



Mei-Mei and Shao Yu Dali,
China, 2012

Japanese-born, Paris-based Kiyoshi has been taking these florid portraits of people surrounded by their possessions since 2003



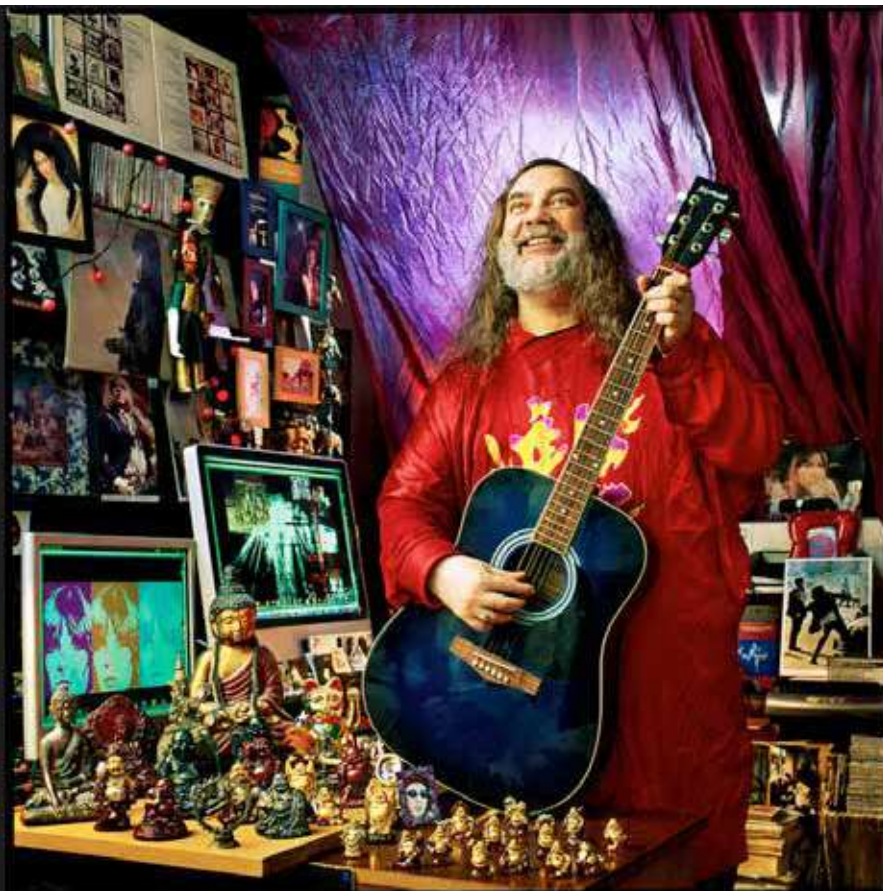
Kumi, Paris, 2016

'I am interested in history,' says Kiyoshi, 'and how it is always told by someone. Sometimes it's a myth, sometimes an anecdote'



Jean-Marie, Paris, 2011

Jean-Marie is a writer specialising in the history of rock music



Kana and Edouard, Paris, 2012

Kiyoshi finds her subjects through ads placed on posters and online. She chats to them about their lives, their passions and their homes before taking their portrait



Sakura and Kazuhiro, Tokyo, 2015

Kazuhiro is a tattoo artist and Sakura is a photographer. They love cooking, live with their dog and two cats and each have the date of their wedding tattooed to their ring fingers.



Luna, Ophélie and André, Mons, Belgium, 2015

'I try to make my models look like Buddhas, primitive gods or heroes,' says Kiyoshi



Nancy, Frédéric, Neuilly-Plaisance, France, 2015

Kiyoshi creates highly staged compositions of the models in their homes or workplaces



Toshihiro Nakanishi, Tokyo, 2015

Kiyoshi arranges her models' belongings around them in creative ways, underscoring the fictional ways people frame their lives



Wallpaper*

Paris Photo takes us from French apartments to the wilds of Africa

Elsewhere, the industry-focused Salon de la Photo saw 150 brands share the latest in technological innovations, from cameras to printers and digital imaging techniques. A number of practical workshops, classes and debates took place alongside exhibitions from the likes of Jean Marquis and Raymond Depardon.


Fotofever, now in its fifth year, hosted 75 French and international galleries, gathering over 200 artists. More of an educational guide for fledgling art collectors, Fotofever visitors can engage with galleries and works (most of which are priced under €5,000). Many of the pieces were shown in an apartment-style setting, a new initiative for the fair, to help visitors imagine artworks in their own living spaces.



'Skogar #5084', by Boomoon, 2015. Courtesy of Flowers Gallery

theguardian

Photography

 Enter the void: Klaartje Lambrechts' surreal fever dreams - in pictures

Belgian photographer Klaartje Lambrechts invites us into a world of beauty, violence and decay, full of stories that remain tantalisingly out of reach

Portrait #4, from Aeternae, 2016

With her eerily surrealist portraits, Belgian photographer Klaartje Lambrechts gives a high-definition look into another world. Lambrechts' work is on show at the [fotofever photography fair](#), at Carrousel du Louvre, Paris, 11-13 November

Photograph: Klaartje Lambrechts



The Last Journey, from The
Silence Is Here Again Tonight,
2015

For her series The Silence Is Here
Again Tonight, Lambrechts didn't
describe her process or meanings -
leaving viewers free to interpret its
elliptical near-narrative



Green Mask, from The Silence
Is Here Again Tonight

Odd figures crop up in deadpan
Lynchian scenes, defying easy
explanations



Hotel #1, from The Silence Is Here Again Tonight

In one pair of images, a woman reverts to youth while her partner stays the same age



Hotel #2, from The Silence Is Here Again Tonight

Is he some immortal human, remembering their youth together? Lambrechts gives nothing away



Nathan, from The Silence Is Here Again Tonight

As well as personal work like this, Lambrechts works with various editorial clients, such as Marie Claire and the Belgian titles De Standard and De Morgen



Laurence, from The Silence Is Here Again Tonight

Another series, for Jute magazine, saw her collaborate with designer Marijke Boye, imagining the dreamlike garden from the children's tale The Nightingale and the Secret of His Voice



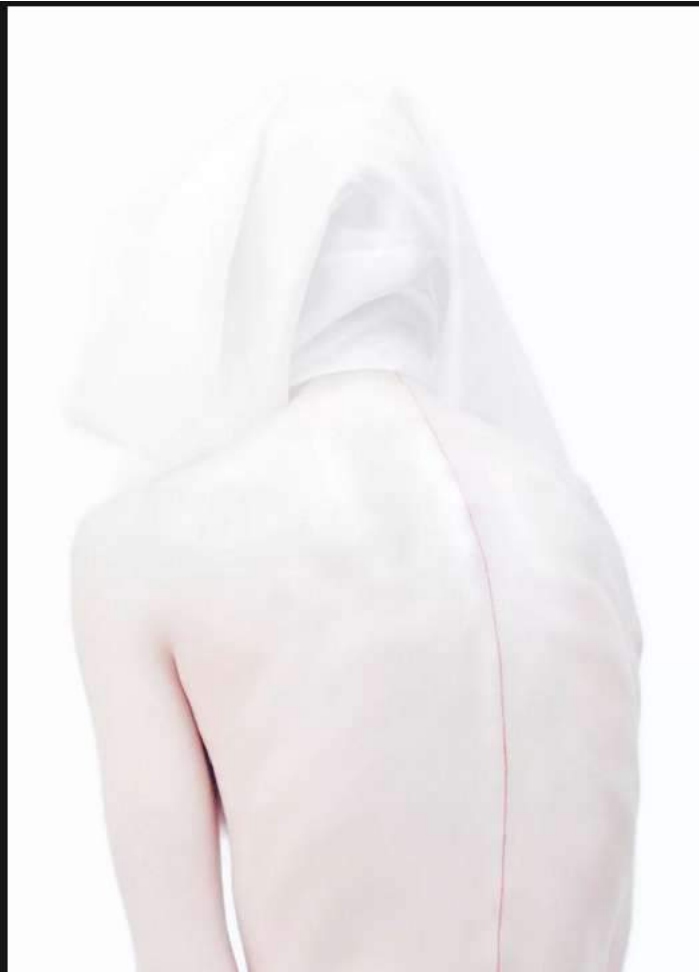
Broken Face, from ReWound, 2014

In her series ReWound, alabaster-skinned models remain poised, despite some strange injuries



Spine, from ReWound

'The images recall moments when life jolted and faltered,' reads the description on Lambrechts' website. 'Revealed memories raise discomfiting questions: are we the balance of our injuries and successes? Or, more intimately: am I my injuries?'

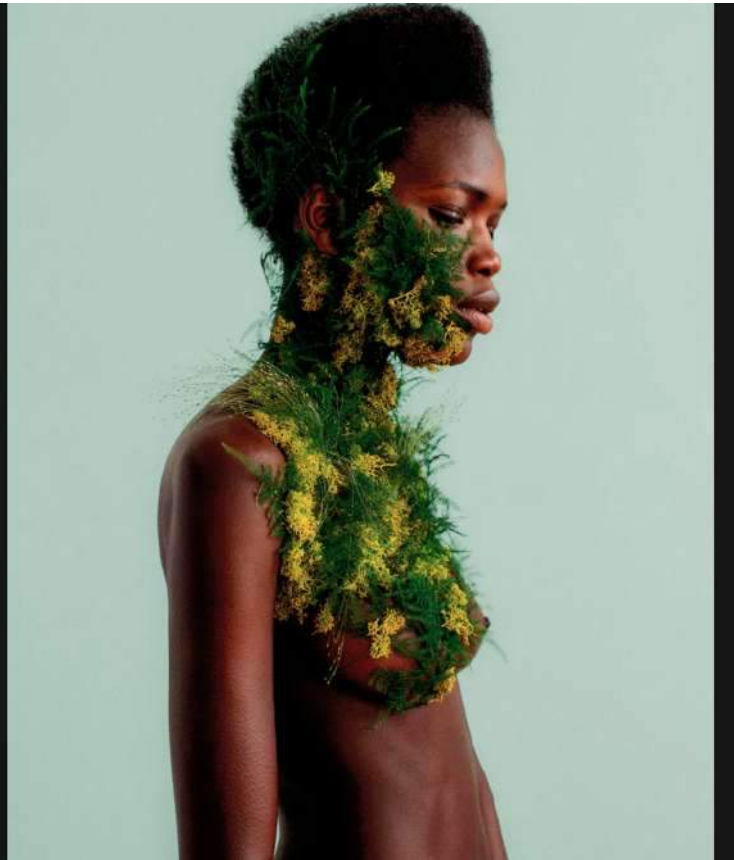


Hands, from ReWound

'The isolated, sculptural figures are pure. Every detail is considered and purposefully styled. Nothing is left to chance. As if in looking back there's still a need to control the past'



In Lambrechts' 2016 series
Aeternae, models are draped in
flowers and plantlife



Frozen Flower, from Aeternae

Lambrechts describes it as a
confrontation of eternity and the
tension between eternity and how
everything living must die



Portrait #1, from Aeternae

Lambrechts has been a finalist in the Sony World awards, the Renaissance photography prize and more



Portrait #2, from Aeternae

She also does work for fashion brands such as Fred & Ginger and Magdalena, and new work crops up on her regularly updated [Instagram](#) account



LUX MAGAZINE

FOTOFEVER: THE NEW WORLD OF PHOTOGRAPHY

Fotofever Paris is a friendly kind of art fair. It welcomes newcomers, whether or not their pockets are deep, and favours fresh faced talent. Ahead of the fair's fifth edition, held under the majestic roof of the **Carrousel du Louvre**, Millie Walton speaks to the founder and director, **Cécile Schall** about the emotional impact of artwork, how digital apps have affected photography and the next generation of collectors.

Millie Walton: What inspired you to start fotofever?

Cécile Schall: My passion for photography is something that's always been with me, fed by my family's attachment to this art form for many generations. I founded fotofever 5 years ago, driven by the feeling I had when I purchased my first ever artwork 8 years ago; the emotion took over me and I knew I had to have that work. I found a way, through instalments, so that I could have it in my home and enjoy it every day. I now want to show other art lovers, that it's possible to become a collector and also demonstrate why it is important to collect, which will support artists and to allow great artistic creation to continue.

MW: How do you compete against more established and larger art fairs?

CS: fotofever stands out from the other fairs firstly because it is the only one focused on encouraging and guiding new collectors. Our program 'start to collect' has been created specifically to offer new collectors a selection of quality artworks within a price range attainable for new collectors (less than 5,000 Euros). It will also offer more established collectors some guidelines and the basic principles about collecting photography, so that they can 'safely' let their heart fall for an artwork and purchase it.



Cécile Schall. Image by Paola Guigou.



Tanikazu Ishio 'A Caramel Tooth TB&G' Courtesy Estate Studio

I see photography as the most appropriate medium to begin buying and collecting contemporary art. It's the most accessible aesthetically and financially. Today, however, unfortunately we see that most people who have the financial means to collect, hesitate to take that first step. Often this is because the art world is intimidating to novices.

Fotofever is the perfect hunting ground for confirmed collectors who seek to discover the artists of tomorrow – our independence allows us to present galleries with a bold program. Highlights of this year's fair include the new zig-zag scenography, The Collector's Apartment and organised discussions between artists, collectors and gallerists.



'Burning Man' 2012 by Eric Bouvet, Courtesy Galerie Hegoa

MW: What advice would you give to someone looking to start a collection?

CS: To start a collection, you first have to realise that you don't need to be wealthy or an art expert to buy your first piece of art. There is no set age to begin a collection, nor one to stop.

As a starting point, look for a theme that speaks to you, that is close to your heart, a passion. The theme is sometimes unconscious and may reveal itself to you well after the purchase of the first work...

Go to a gallery that you feel comfortable with, one where you imagine trust can be established. Perhaps that represents an artist who you're already aware of.

Read next: [In conversation with Frieze art fair's co-founder, Matthew Slotover](#)

Follow your heart and wait for the right moment. When you come across a good work, you'll know. It will be like a light bulb has been switched on inside your head.

Despite this wave of emotion, keep your feet on the ground and start "small" when it comes to price and do not hesitate to ask the gallery if you can pay in monthly instalments as many are open to this.



Hugh Arnold. 'Series Agua Nacida'. Courtesy Hilton Asmus Foto

MW: How do you think the art market has changed in recent years?

CS: The art market has evolved a great deal over the last decade, especially with the development of [online galleries](#), or physical galleries that sell online. This has broken down a lot of galleries and encouraged more transparency with pricing, something that we agree with at fotofever is displaying the price as one of the exhibitor requirements.

MW: Are there any particular themes or trends that you can see emerging in photography?

CS: Each year fotofever gives birth to new collectors thanks to an eclectic selection of several hundred works presented by [galleries](#) from around the world. If it were not for these galleries and their expanding horizons, then this would not be able to happen. As a forward-looking photography art fair we are open to all new types of photography and its artists. Technology is moving fast and many of the galleries at fotofever mirror this, whether it's the discovery of artists on Instagram or tricky aerial photography.



Antoine Rose. 'Spiagge Bianche Study 2 Serie Tuscany 2015'. Courtesy Xin Art Galerie

WIDEWALLS

EXPLORING THE HUMAN CONDITION - ARTISTICS AT FOTOFEVER
PARIS

Art Exhibitions, Photography • Angie Kordic

SHARE



For three years now, Artistics has been operating as an online contemporary art gallery par excellence. Dedicated to the support and promotion of talents, they are now representing some thirty artists from different artistic spheres, including drawing, painting, sculpture and **photography**. A fine selection of photographs will soon be exhibited at the Fotofever photography fair in Paris, culled from a portfolio of over 1000 works and created by three distinguished international photographers. This will be a great opportunity for young collectors to discover the work of creative individuals who portray different topics through a variety of styles and approaches to the medium.



Gina Soden – *Klinik (Emergence series)*, 2014

Hospitals, factories, orphanages, schools, military installations, churches, asylums, all abandoned and left in the hands of inevitable decay. These are the favorite topics of [Gina Soden](#), a young British photographer who has been traveling Europe exploring deserted urban grounds. Her images capture nostalgia, a spirit that has not been lost along with the people who inhabited these structures, a past that was turned to a presence in ruins. With her sharp eye, Gina Soden studies the corners, emphasizing the fact these places were once of importance to the human kind, and she immortalizes their significance through her photographs, giving them a chance for eternal life.

AFTERNYNE

THE ART LOVER'S MAGAZINE

Nine Minutes with Cécile Schall, founder fotofever 2016

November 1, 2016



The fifth edition of the cutting-edge photography fair fotofever will take place at the Carrousel du Louvre in Paris from the 11th – 13th November.

With over 75 different galleries coming from all around the world, most notably Europe and Japan, there will be nearly 90 artists exhibiting exciting and highly-contemporary works.

'Les Themes' by Muriel Bordier and 'Burning Man' by Eric Bouvet are just a couple of exciting photographic series that will be on display. Klaartje Lambrechts is also another great photographer that will feature this year at the fair.

Primarily fotofever paris 2016 is a fair with an educational mission through improved access to the diversity of contemporary photography, focusing on both newcomers and confirmed collectors. Their predominant focus is to encourage and educate young people on how to start collecting their own contemporary photographic works.



After Nynne's Editor Claire Meadows spent Nine Minutes with founder Cécile Schall ahead of the opening.

CM: Cécile, tell us about the guiding philosophy behind fotofever 2016

CS: I've always had a passion for photography, fed by my family's history for many generations. 8 years ago, I bought my first photography artwork... it brought out so much emotion in me, I'll never forget the day I saw it for the first time. Now living with it makes me feel good every day! I founded fotofever to propagate the emotion I felt that day among all art lovers, and convince them that they can, too, start purchasing art.

I see contemporary photography as the most appropriate medium to begin buying and collecting art, as it is the most accessible aesthetically and financially. fotofever stands out from the other fairs notably because it is the only one focused on encouraging and guiding new collectors. Our program 'start to collect' has been created specifically to offer new collectors a selection of quality

artworks within an adequate price range (< 5 000€), as well as stories from more established collectors and the main rules about collecting photography, so that they can 'safely' let their heart fall for an artwork... and purchase it.

CM: In your opinion, how important are collectors to the work of rising creatives?

AFTERNYNE

THE ART LOVER'S MAGAZINE

CS: As well as being an act of pleasure, collecting is a strong act of support for the contemporary artistic creation. Indeed, as Alain Servais, an established Belgian collector, likes to say: "the artist and the collector are the two faces of the same coin" – without collectors, living artists could not produce.

Buying a work puts in place a transaction that marks the moment that it is no longer the property of the artist, but that of the collector. This transaction enables the artist to buy their materials, pay for their studio, live as an artist, all that lays behind creating an artwork and the continuation of their profession.

CM: What makes fotofever different to any other art fair?

CS: fotofever is also the perfect hunting ground for confirmed collectors, wishing to discover tomorrow's talents. Indeed, being an independent fair we proposes a bold programme, with 75 international and french galleries presenting over 200 emerging artists from all over the world.

CM: What are your own personal highlights of the fair?

CS: My own personal highlights for this year's fair are difficult to pin down as the fotofever team have worked so hard on sourcing the most promising galleries.

However, we are particularly excited about seeing Sandro Giordano's work, presented by our most loyal exhibitor, Art22 gallery. The artist was actually discovered on Instagram. There is something very captivating about his work, on the surface it makes you smile, laugh even, whilst underneath there is perhaps a universal anti-materialist message with a darker undertone.

We are also delighted to welcome Galerie Thierry Bigaignon, whose doors opened in Paris a year ago. It will present a solo show by Catherine Balet, who pays a vibrant homage to the great masters of photography by revisiting some of the most iconic images throughout history.

We are also delighted to welcome Galerie Thierry Bigaignon, whose doors opened in Paris a year ago. It will present a solo show by Catherine Balet, who pays a vibrant homage to the great masters of photography by revisiting some of the most iconic images throughout history.

CM: What are your ambitions for the fotofever brand?

CS: Now in our 5th edition, my ambition is that fotofever keeps growing not only in size but also becoming a household name for those wanting to purchase contemporary photography. The future of fotofever goes well beyond the fair, it is a brand that lives all year to promote collecting among all art lovers: through a new event that will launch in April 2017 in Paris ; an online magazine giving voice to collectors, gallerists and artists ; and the fotofever club, a programme of rendez-vous where all fotofever collectors, confirmed and novices, are invited to share their experience and make new discoveries.

11 - 13 NOV 2016 | Carrousel du Louvre, Paris | www.fotofeverartfair.com

HEADER IMAGE: © Eric Bouvet, Burning Man, 2002, Courtesy Galerie Hegoa.jpg

IMAGE OF CECILE SCHALL: © Paola Guigou

FINAL IMAGE: © Klaartje Lambrechts, Laurence - The Silence Is Here Again, 2012, Artelli Gallery.jpg



fluoro

The fotofever Focus

The fourth generation in a family of professional photographers, Cécile Schall was born directly into a world with artistic expression at its heart. Yet, somewhat surprisingly, she would spend 20 years exploring a world of work that was far removed from her artistic heritage, as she pursued business-focused roles in marketing and communications roles for large organisations.

Until, that is, she shifted her focus from promoting products to promoting people, and found herself leaving her 'regular' job behind, in favour of career that was centred around artistry and, specifically, photography.

That was 10 years ago. Now, Schall is the founder and curator of one of the most progressive arts fairs in the world.

This year marks Schall's fifth annual *fotofever*, a festival comprising 75 international and French galleries all filled with diverse, contemporary photography from the hottest emerging talent. Designed to engage both confirmed collectors and arts market newcomers alike, this year's edition will take place in Paris at the foot of the world's most visited museum.

In a new twist, *fotofever* breaks down the barriers of traditional closed-booth gallery visits, with original walled sceneography offering a route along zig-zag paths for a more fluid and interactive viewer experience.

Alongside a reinvented space, *fotofever* 2016 introduces *Focus* – a dedicated section exhibiting the workings of four upcoming artists in their debut solo shows.

We caught up with Schall about the evolution of the fair and the standouts expected for this year's showcase.



fluoro. Tell us about the starting point for fotofever.

CS. Photography has always been in my blood and after quitting my last "regular" job to work as a freelancer, I started to work on my grandfather's estate, organising exhibitions. Then, I was hired to launch the Affordable Art Fair in Paris and Brussels and actually that's how I learnt how to organise a fair of that scale.

After three years of the Affordable Art Fair, photography had become such a huge success and I had become so fond of it that my ambition became about launching my own fair, my own brand, and that's how I launched the first edition of *fotofever* five years ago.

f. How have the general public, young and old collectors, taken to the fair?

CS. I think that, because photography is the youngest medium, it's more accessible, it's more contemporary, which makes it easier to get new and young collectors into the arts market and encourage them to start their collections.

The other idea was to present only living artists. Most of the artists who are presenting at *fotofever* are emerging artists, so their works are still at reasonable prices and they appeal to confirmed collectors too, because they are always looking for the new star, the new talent.

f. You have very strict selection criteria. What do you look for when you're selecting the people to take part in each edition?

CS. For me, what is very important is to show the diversity of photography for non-collectors.

Some people maybe don't understand what photography is, because everybody can say that he is a photographer, you know, with his smartphone. But, for me, what is very important is to show that photography is an art, and what you can buy is art – it's an object, not an image.

And when you are in front of that object, for example in a museum, you feel the emotion that you would just never be able to get through a smartphone or through television. You can see a nice image, but when you meet the object, it's another story.

f. Do you think that technology has worked in a positive way for photography or a negative, or neutral?

CS. Photography is still less than 200 years old and even though it's still quite young, it's undergone so many revolutions.

For example, 50 years ago, artists had to use real collage and now they can just do it with Photoshop, which has led to new questions around photography. People want to know if it's real or not, done with Photoshop or not. They want to know more about how it's made.

I think it's crucial to also show people that, even if the process is not 'real', for example if the artist has used Photoshop, what is important is not the tool, but it's the spirit, it's the idea.



f. Who are the standout photographers or artists that are taking part in the 2016 fair?

CS. The four artists we are exhibiting in the Focus section are who we really want to promote and make sure that people are going to see.

The first one is Edouard Taufenbach – he's very, very young. I think he's like 24, 25 – so we're really the first fair to show him.

I will always remember the day I first saw his artwork. It was in his representative's gallery who wasn't ever planning on showing Taufenbach at the fair – he just wanted my opinion on the artist – but I was just amazed by his work.

What is very important about Taufenbach's work, is that, whilst it's very new, he's actually using old photography to show that existing work can also be a starting point for new ideas. So he's using a mix of cinema, photography, painting, collage, and each piece is completely unique.

f. So who are the other artists involved in 'Focus' and why did you choose them to get involved?

CS. One artist is Muriel Bordier, who I discovered about four years ago when she was exhibiting in a gallery.

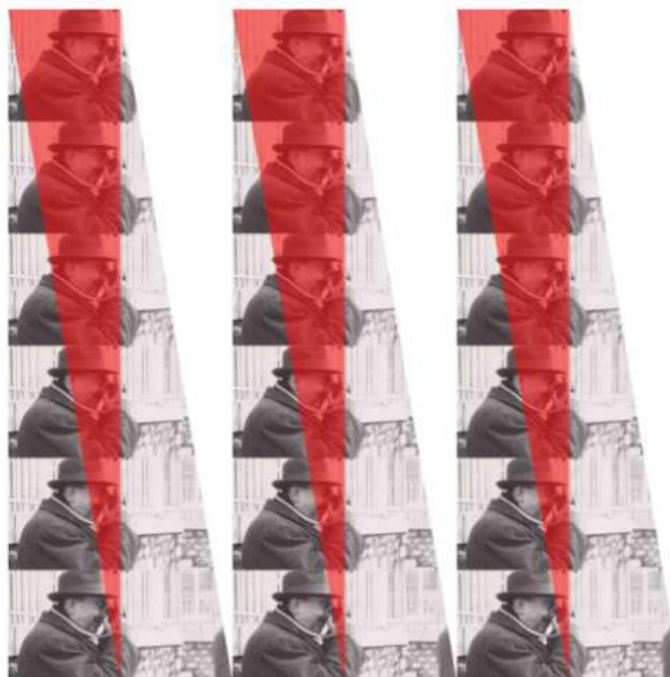
What I like about Bordier's work is that it's very funny, it's very anecdotal – she uses humor and spirit to show how society really is. Photography is part of the creation process, so she actually takes a great many photos, but then uses tools like Photoshop to manipulate them and create a new world.

The third one – Antoine Rose – is a veteran and a 'real' photographer. He actually first exhibited at *fotofever* Brussels four years ago and, since then, he's started to shoot sports – kite-surfing specifically.

When you are a 'real' photographer, it's always important to have your own expression and he discovered that when he was taking photography in a helicopter – when you look at the world in a perfectly vertical way – it gives you another way of seeing the world which is quite unusual.

f. And the final artist?

CS. Actually, it's still in discussion. I want to go with the idea of repetition and series and there's an artist we might show who fits within this, who uses his face to do a kind of autoportrait that combines old photography and new

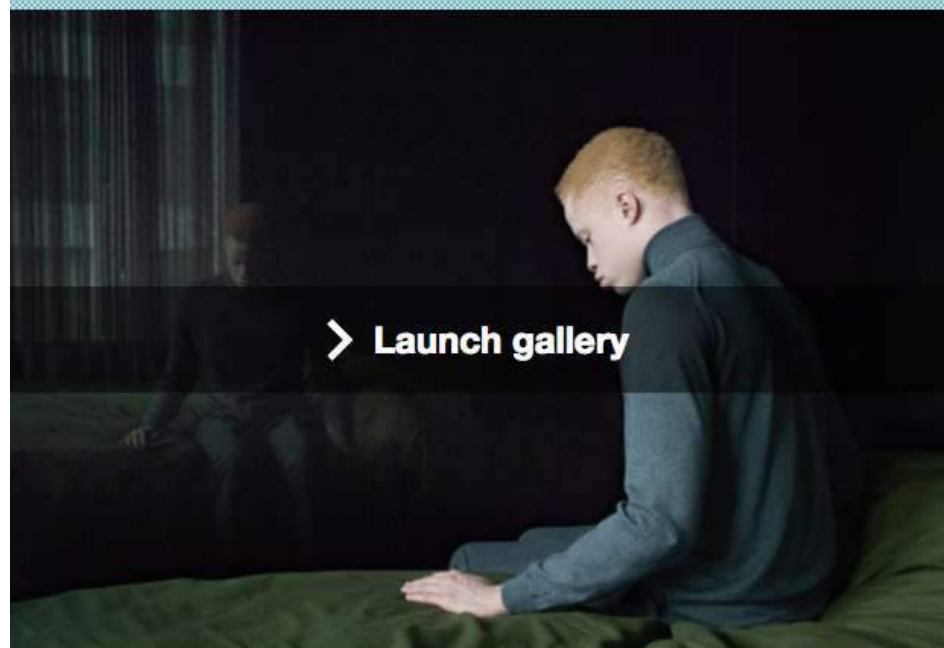


technology.

Technology and limitless creative ambition are contributing to the changing face of photography in equal measure, with *fotofever* offering a welcome platform from which audiences, both established and emerging, can access these new worlds of which Schall speaks; to buy, to sell, to share in, art which is so future forward.

fotofever is taking place from Friday 11 to Sunday 13 November 2016 at The Carrousel du Louvre, Paris.

www.fotofeverartfair.com



Silvershotz™

5k8k Gallery

Yu Pu Pin - featured artist

Founded in 2015 in China this photo gallery is comprised of a group of photographers who have built a high definition service platform.

Yu Pu Pin is a professional photographer who lives in Taipei, Taiwan.

November 11th to 13th 2016 Fotofever holds the 5th edition at The Carousel du Louvre in Paris. Seventy five international and French galleries will exhibit original photographic works.



Click on this icon in the top right of your screen to read full article



6x7 Leica Gallery

*Tomasz Wysocki
featured artist*

The 6x7 Gallery was founded by Anna & Rafal Lochowski in 2009 in Warsaw. The gallery exhibits mostly Polish art based around various subjects and techniques using video, painting, design and photography.

Wysocki specializes in staged photography where his perfect compositional pictures are realized from his imagination.

November 11th to 13th 2016 Fotofever holds the 5th edition at The Carousel du Louvre in Paris. Seventy five international and French galleries will exhibit original photographic works.



Click on this icon in the top right of your screen to read full article



Artistica

Gina Soden -featured artist

Artistica is a Paris based online art gallery with a focus on emerging and mid-career European contemporary artists working across all mediums.

Gina Soden is an English photographer who has a fascination for ruins. Soden explores and finds unusual sites around Europe: Hospitals, asylums, schools, coal mines and abandoned churches.

November 11th to 13th 2016 Fotofever holds the 5th edition at The Carousel du Louvre in Paris. Seventy five international and French galleries will exhibit original photographic works.



Click on this icon in the top right of your screen to read full article



Courcelles art contemporain *Maelle de Coux - featured artist*

Courcelles Art Contemporain attempts to move away from the world of clichés and celebrate a diverse range of emerging and established artists.

November 11th to 13th 2016 Fotofever holds the 5th edition at The Carousel du Louvre in Paris. Seventy five international and French galleries will exhibit original photographic works.



Click on this icon in the top right of your screen to read full article



Galerie Annie Gabrielles *Muriel Bordier - featured artist*

Galerie Annie Gabrielles opened in 2011 and is located in Montpellier. The gallery exhibits artistic photography and multi-disciplinary creations.

Muriel Bordier's series *Les Thermes* explores the universe of the swimming pool by creating images based around swimming and diving. In multiplying a cast of 'lilliputian' characters lost in monumental sets, she transforms the relationship between man and surrounds.

November 11th to 13th 2016 Fotofever holds the 5th edition at The Carousel du Louvre in Paris. Seventy five international and French galleries will exhibit original photographic works.



Click on this icon in the top right of your screen to read full article



Galerie STP *Francois Delebecque* *featured artist*

Galerie STP was founded in Greifswald in 2011 and specializes in East European art with a focus on photography.

Delebecque is a French photographer with a diverse range of genres. This image is from his aesthetic nude B&W series which has a subtle humorous undertone.

November 11th to 13th 2016 Fotofever holds the 5th edition at The Carousel du Louvre in Paris. Seventy five international and French galleries will exhibit original photographic works.



Click on this icon in the top right of your screen to read full article



In the Gallery

Jacob Gils - featured artist

In the Gallery is a gallery for contemporary art in the centre of Copenhagen, Denmark. The Gallery is a centre for innovative art, talks, writer's readings and interactions between artists and audiences.

Jacob Gils series Movement is a style that resembles impressionistic paintings. Gils has mastered the technical art of multiple exposures and composition to create a memorable style.

November 11th to 13th 2016 Fotofever holds the 5th edition at The Carousel du Louvre in Paris. Seventy five international and French galleries will exhibit original photographic works.



Click on this icon in the top right of your screen to read full article



Galerie STP

Francois Delebecque featured artist

Galerie STP was founded in Greifswald in 2011 and specializes in East European art with a focus on photography.

Delebecque is a French photographer with a diverse range of genres. This image is from his aesthetic nude B&W series which has a subtle humorous undertone.

November 11th to 13th 2016 Fotofever holds the 5th edition at The Carousel du Louvre in Paris. Seventy five international and French galleries will exhibit original photographic works.



Click on this icon in the top right of your screen to read full article



La Micro Galerie

Solene Ballesta - featured artist

La Micro Galerie lives up to its name by being the smallest gallery in Paris. A place of exchange and reflection on art hosting all media types.

The overall concept of encouraging creative attitude rests on examining the artists and their philosophy.

November 11th to 13th 2016 Fotofever holds the 5th edition at The Carousel du Louvre in Paris. Seventy five international and French galleries will exhibit original photographic works.



Click on this icon in the top right of your screen to read full article



Macadam Gallery

Thomas Devaux
featured artist

The gallery is based in Brussels and welcomes artists and visitors to confront and share ideas. More than just a gallery; it promotes workshops, lectures and meetings to discuss artistic practices.

Thomas Devaux explores portraits with a future re-composition in his 'Attrition' series. The finely tuned technical process results in a sensual and unique image.

November 11th to 13th 2016 Fotofever holds the 5th edition at The Carousel du Louvre in Paris. Seventy five international and French galleries will exhibit original photographic works.



Click on this icon in the top right of your screen to read full article



Xin Art Gallery

Antoine Rose - featured artist

The gallery, as the name implies, started in China at an art fair in 2007. It is now located in Ars-en-Re, France. The art exhibited is used to connect and educate via workshops to disadvantaged children and prisoners in jails.

Antoine Rose is Belgium and transforms aerial landscapes into abstract paintings. He does this by removing the doors from a helicopter and taking shots at 300 feet above his subjects.

November 11th to 13th 2016 Fotofever holds the 5th edition at The Carousel du Louvre in Paris. Seventy five international and French galleries will exhibit original photographic works.



Click on this icon in the top right of your screen to read full article



Fotofever - Start to collect

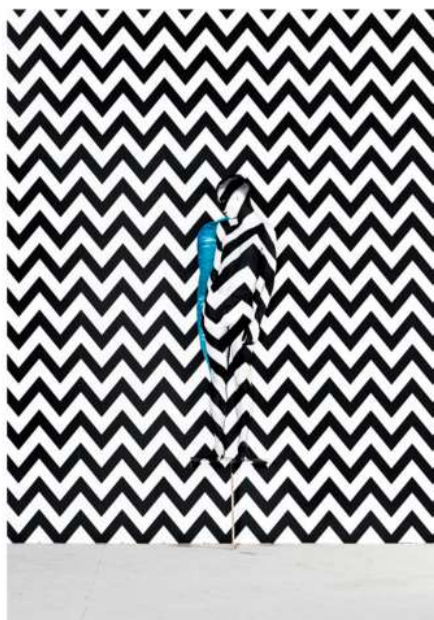
image by Tomasz Wysocki
6x7 Leica Gallery

Fotofever is the perfect place to discover emerging talent. The start to collect program offers a selection of photography artworks to help guide new and/or young collectors in their first steps to acquiring innovative imagery.

November 11th to 13th 2016 Fotofever holds the 5th edition at The Carousel du Louvre in Paris. Seventy five international and French galleries will exhibit original photographic works.



Click on this icon in the top right of your screen to read full article



GALERIE TEMPLON
PARIS, BRUXELLES



Galerie Templon: Chiharu Shiota

TLmag 32 Extended: Contemporary Applied

This summer, Galerie Templon will be filled with the spectacular woven work of Japanese artist Chiharu Shiota. Two in-situ installations and a series of new sculptures explore the “Inner Universe” that some may see as the mind, others as consciousness, and which transcends the body, connecting beings to each other.

Text by Mechteld Jungerius

This summer, Galerie Templon will be filled with the spectacular woven work of Japanese artist Chiharu Shiota. Two in-situ installations and a series of new sculptures explore the “Inner Universe” that some may see as the mind, others as consciousness, and which transcends the body, connecting beings to each other.

Famous for her monumental site-specific installations and skilful weaving of thread that spreads through space, Japanese artist Chiharu Shiota has spent years questioning the notion of surface and the traditional boundaries of painting. With *Inner Universe*, she invites us on a poetic journey examining the secret ties between the finiteness of existence and eternity.

Inner Universe opens with a series of her signature sculptures of red, white and black threads. The mysterious boxes deconstruct our conception of the body: levitating clothes, anatomy books, personal belongings. As if crystallized in these tight weavings, they bear witness to everyday life while raising universal, metaphysical questions. As the artist explains: “the thread separates us from this physical presence within the object, but at the same time, this structure allows me to create a new space. Piling up layer after layer of cut, tangled and knotted thread creates the entirety of the universe bound to this frame.”

This palpable detachment from earthly life is countered by a new set of sculptures made of imperishable materials. Blown-glass *Cells* suggest almost abstract forms of cells and organs bursting with life, while the *In the Hand* bronzes, moulds of her own hands, seem to bring the material alive. On the walls, her woven *Skin* canvases cover the space with skin that is both microscopic and cosmic.

The highlight of the exhibition comes in the form of a fabulous installation of sheets of paper spiralling up to the top of the glass roof. Akin to a whirlwind of vital energy, the work presents death as a stage in the cycle of life, the accession to a larger dimension. In the eye of the vortex, bronze sculptures representing parts of the artist's and her family's bodies are placed on the floor and connected by interlacing threads. "I want to scatter pieces of my body on the ground; my absence is thus embodied, and each of these parts evokes much more than my entire body could ever do." By giving visible form to the "red lines invisible to the human eye", Chiharu Shiota thus seeks to give us a glimpse of the complex relationships between beings and the potentially eternal interdependence of consciousnesses.

Born in Osaka, Japan, in 1972, Chiharu Shiota has been living and working in Berlin since 1999. After a degree in painting at Seika university in Kyoto, Chiharu Shiota turned to performance and pursued her artistic studies in Berlin. Chiharu Shiota is an internationally renowned artist whose work has been exhibited for twenty years. She represented Japan at the 2015 Venice Biennale. Her work has been the subject of numerous museum solo exhibitions including: in 2017, *Infinity Lines*, SCAD Museum of Art, Savannah, Georgia (USA), *Under the Skin*, Kunsthalle Rostock, Rostock (Germany) and *Direction*, KODE-Art Museums of Bergen, Bergen (Norway); in 2018, *The Butterfly Dream*, Museum of Kyoto (Japan), *The Distance*, Gothenburg Museum of Art, Gothenburg (Sweden), *Embodied*, Art Gallery of South Australia, Adelaide (Australia) and *Where are we going?*, Le Bon Marché, Paris (France), and in 2019, *Beyond Memory*, Gropius Bau, Berlin (Germany) and *The Soul Trembles*, Mori Art Museum, Tokyo (Japan).

From 29 April to 20 September 2020, her work is being exhibited at the group show *Push The Limits*, Fondazione Merz, Turin (Italy). Current exhibitions include *The Dark Side – Chi ha paura del buio?*, Musja, Rome, Italy (until 28th June) and *Counting Memories*, Silesian Museum, Katowice (Poland) (until 4 October 2020). The artist's work is also the subject of a travelling retrospective: at the Queensland Art Gallery, Gallery of Modern Art in Australia (27 June – 5 October 2020) and the Museum of Modern and Contemporary Art in Nusantara (Museum MACAN) in Indonesia (21 November 2020 – 21 February 2021).

Cover: Chiharu SHIOTA, *Out of my body*, 2020, 7 pièces de cuir de vachette et de chèvre / 7 pieces of cowhide leather, goat leather xxx

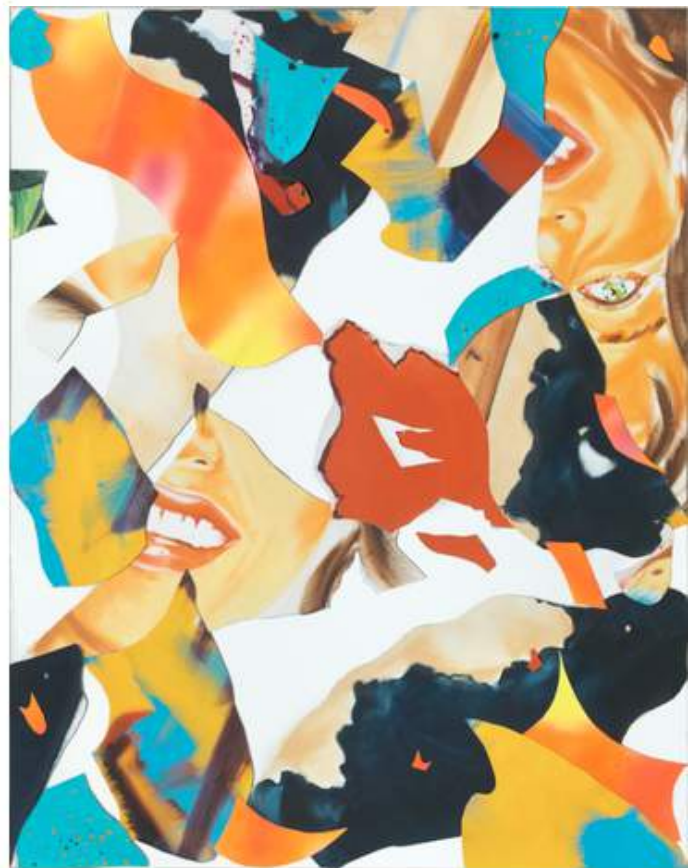


Chiharu SHIOTA *Cell*,
2020, Technique mixte / mixed
media 20 x 30 x 23 cm, 7 7/8 x 11
3/4 x 9 in

whitewall

Checking In: Norbert Bisky's Painting Daily and Presenting "Desmadre Berlin"

By Eliza Jordan



Norbert Bisky; courtesy Galerie Templon, Paris – Bruxelles; © Adagp, Paris, 2020.

The Berlin-based artist **Norbert Bisky** is confined like the rest of us. Just steps away from his apartment, though, is his studio—his solace, his happy place. Inside, Bisky paints daily to keep a sense of balance in his life. And outside, the empty streets of Berlin offer unannounced details he once overlooked but is appreciating now.

On May 11, **Galerie Templon** re-opened in Paris, allowing supporters back in for a closer look at some of its exhibitions—including Bisky’s. On view through May 23 is the artist’s latest show entitled “Desmadre Berlin,” digging deep into a world of hedonism and anarchy. Still found on the German capital’s walls today, traces of this period are still ever-present, and in this exhibition, Bisky shows that.

Taking a look back to Germany during the 1920s, specifically during the Weimar Republic, Bisky combined his personal trauma and obsession over the uncertainty of today. The juxtaposition is a dual-faceted world we see in every joyful, gloomy, and all-around apocalyptic illusion in Bisky’s work.

Whitewall spoke with Bisky to hear how he’s staying inspired in Berlin, what he’s been reading and watching, and what he’s gearing up to present next.



WW: How are you doing during this time of confinement?

NORBERT BISKY: I am doing okay. Luckily, my studio is just around the corner from my apartment. So, I go there every day and work.

WW: What are you listening to, reading, watching?

NB: My favorite albums at the moment are "Reminiscence" by **Jonas Saalbach** and "Kiwanuka" by **Michael Kiwanuka**. I read books by **Ocean Vuong** and watched *Hunters* with **Al Pacino**.

WW: What are you cooking?

NB: I don't cook at all; I just eat bread and fresh stuff from the supermarket. I do miss the Thai restaurant in the neighborhood a lot!

WW: How are you staying connected?

NB: Through my phone, like everybody, I guess. Love the life stories and talks with artists on Instagram provided by various galleries...

WW: How are you staying creative?

NB: What is creativity? It is about painting every day, keeping my eyes open and staying sensitive to my surroundings. It helps to turn off the news for a few hours.

The empty streets of Berlin look sad and strange these days, but it is a chance to discover details of the city that I would look past otherwise.

WW: Are you able to make work at this time?

NB: I need to work to be a relaxed and confident person. So, I paint. Otherwise I would totally get out of balance these days. When the shutdown is over, I want to have some new paintings finished. Right now, I am preparing my next show for Tokyo, hopefully it will happen in time.

WW: Where are you finding hope or inspiration?

NB: All our ancestors had to cope with much tougher circumstances. My grandparents survived two wars. So, let's be brave and face the situation. There will be another summer. Definitely.



Daniel Templon: il punto di vista del gallerista

“L’emozione estetica è radicata in un confronto fisico con l’arte”

Tour virtuali e nuovi contributi video permettono alle gallerie di sopravvivere durante il lockdown: la pandemia costituisce una nuova sfida da affrontare con la consapevolezza che la vita artistica è solo rimandata

Il mondo dell’arte è grande, convulso e costoso, fatto di mega gallerie e nomi di artisti quotati. Il pericolo è che la pandemia accentui il divario tra grandi e piccole realtà, queste non hanno le risorse finanziarie sufficienti per poter andare avanti, aspettando che tutto finisca. A questo schianto, le gallerie di tutto il mondo hanno atteso proposte e iniziative volte a mantenere vivo l’interesse di clienti e visitatori. La corsa al digitale è così la nuova frontiera dell’arte, un’opportunità reale per attirare un nuovo pubblico. Una strada già intrapresa dal lusso e dalla moda, che da alcuni anni propongono sfilate online e gestiscono l’attività di e-commerce. Il sistema delle gallerie è pronto a tutto questo? Ha gli strumenti e la mentalità giusta per cambiare il proprio business? *“Le mostre online e le visite virtuali sono ovviamente preziose, ma rimangono quello che sono: un semplice strumento di comunicazione”* afferma Daniel Templon, proprietario della galleria che prende il suo nome, che dal 1966 ha visto cambiare e adattarsi il mondo dell’arte, superando ben tre profonde crisi economiche ed esponendo opere di noti artisti internazionali. L’impossibilità di viaggiare porterà molte gallerie come la sua, a rivedere i propri progetti globali in una direzione locale, riscoprendo così la comunità di appartenenza come una risorsa per presentare nuovi modi di sentire l’arte.

Daniel Templon, all’epoca del coronavirus, la sua galleria aveva tre diverse mostre. Come ha adattato il programma all’emergenza?

“Abbiamo dovuto chiudere al pubblico i nostri spazi espositivi, ma la galleria funziona ancora, grazie a tutti coloro che lavorano da casa, sia a Parigi che a Bruxelles.

Per superare l’inaspettata chiusura delle nostre mostre, abbiamo lanciato una visita virtuale. I visitatori possono sperimentare le nostre attuali mostre di Norbert Bisky, Billie Zangewa e Jim Dine in un ambiente diverso con immagini di alta qualità, vedute dello spazio e contributi video. Abbiamo dovuto modificare un po’ il nostro programma. Prolungheremo la nostra mostra attuale di alcune settimane e apriremo le nuove esposizioni alla fine di maggio, si spera il 28 maggio per Will Cotton a Bruxelles e il 30 maggio per Chiharu Shiota a Parigi”.

Quali sono i vantaggi e le problematiche del passaggio online?

“Con l’attuale blocco, tutti stanno cercando di trovare soluzioni sul web. Le mostre online e le visite virtuali sono ovviamente preziose, ma rimangono quello che sono: un semplice strumento di comunicazione. Ci hanno permesso di mantenere un forte dialogo con i nostri clienti. Possiamo continuare a promuovere i nostri artisti e persino chiudere alcune vendite. Tuttavia, secondo me, questi “eventi” online non possono sostituire il piacere di visitare una mostra o passeggiare per una fiera d’arte. L’emozione estetica è radicata in un confronto fisico con l’arte stessa. Questa è esattamente la forza trainante dietro il collezionismo d’arte. I collezionisti scelgono i pezzi, perché vivono con loro. Vogliono un legame intimo e quotidiano con l’arte che li circonda”.

Qual è l’impatto maggiore del virus sulla sua attività?

“In tali condizioni senza precedenti, tutti sono in so-speso. Avevamo programmato grandi progetti per la primavera, la maggior parte di essi è ora in attesa,

ma non siamo troppo preoccupati. La maggior parte delle esibizioni o delle fiere saranno posticipati a data da destinarsi. L'attuale crisi sanitaria è così inaspettata e imprevedibile che dobbiamo accettare di essere umili, adattarci e vivere un giorno alla volta. La mia galleria è sopravvissuta a diverse crisi: la crisi petrolifera del 1974, la guerra del Golfo del 1990, l'11 settembre, la crisi dei subprime del 2008. Lunghe o brevi, avevano tutte una fine. Anche questa crisi avrà fine".

Secondo lei, in che modo il Covid-19 ha modificato il sistema delle gallerie?

"Dobbiamo aspettare fino alla fine della quarantena per vedere il vero impatto. Come possiamo convincere collezionisti e visitatori a tornare nei nostri spazi, con fiducia e in condizioni sicure? Come possiamo riorganizzare il nostro programma ora che è stato completamente cambiato? Come possiamo creare emozione e desiderio per l'arte, quando l'intera economia può entrare in recessione?".

Dopo la pandemia, quale sfida dovrà affrontare il sistema dell'arte?

"Il presidente francese ha annunciato la fine dell'isolamento per l'11 maggio, ma i confini dell'Unione europea rimarranno chiusi per qualche tempo. Chissà per quanto. Il mercato dell'arte è uno dei più globalizzati. Lavoriamo con artisti provenienti da Cina, India, Africa, Americhe. Anche la nostra base di clienti è piuttosto internazionale. Se per alcuni mesi, i viaggi da un paese all'altro saranno impediti, le gallerie dovranno riadattare il loro modello. Potremmo dover concentrarci maggiormente sulle nostre scene locali".

SILVIA MATTINA

Galerie Templon è uno dei riferimenti nell'arte contemporanea in Francia. Rappresenta un gruppo di artisti internazionali. Il programma promuove un dialogo tra generazioni: artisti affermati, artisti internazionali di mezza carriera ed esperienze di artisti più giovani. La galleria fornisce anche competenze curatoriali e assistenza nella realizzazione di mostre da parte dei suoi artisti in musei o mostre internazionali. Molti dei suoi artisti hanno partecipato a mostre internazionali come la Biennale di Venezia, Documenta, la Biennale di Whitney, ecc.

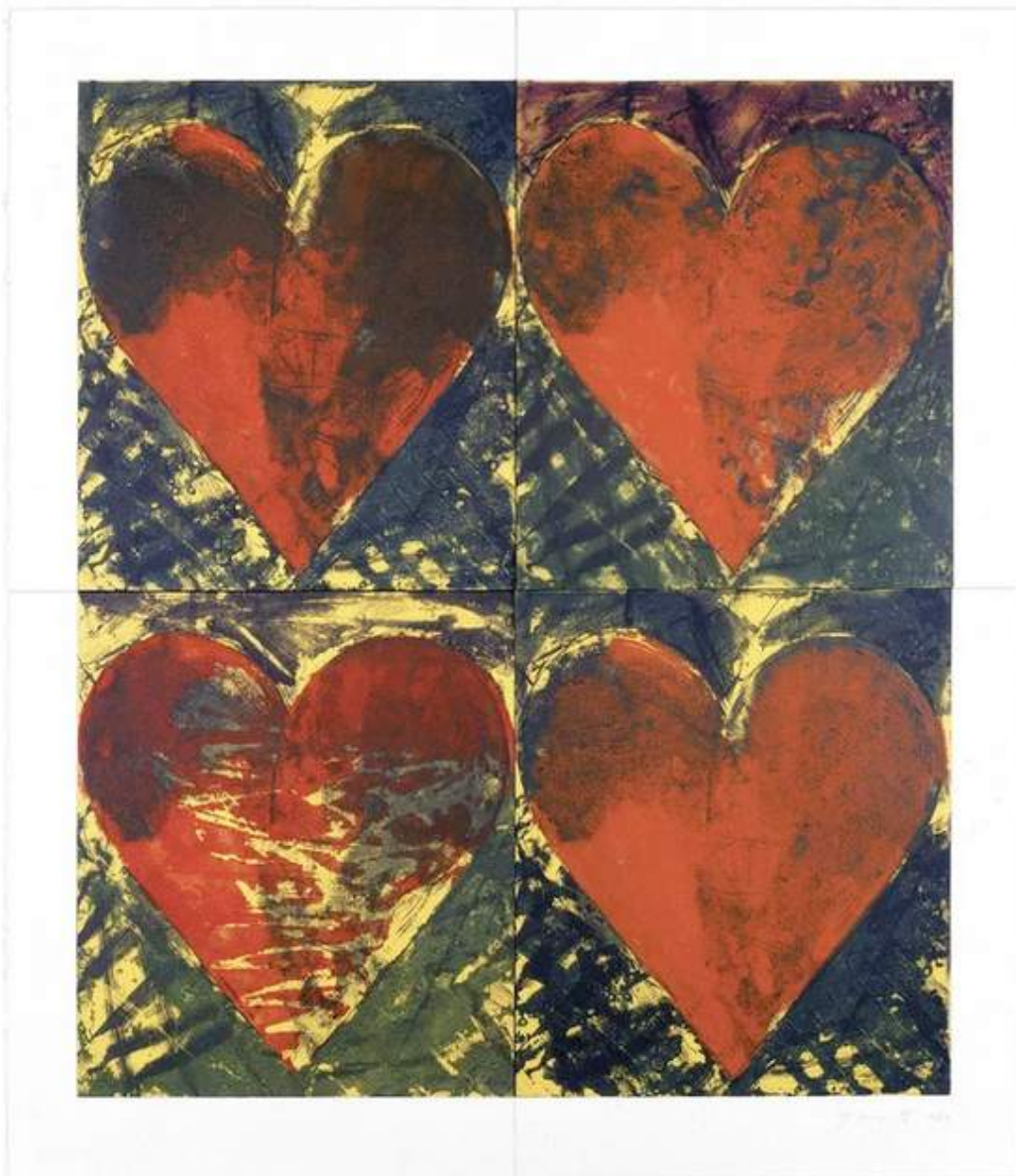
Galerie Templon è coinvolta nella produzione dei suoi artisti ed è impegnata in una forte politica editoriale con la pubblicazione di cataloghi di mostre. Ha tre spazi: due spazi espositivi a Parigi (30 rue Beaubourg e 28 rue du Grenier Saint-Lazare) e uno a Bruxelles, in Belgio. La galleria partecipa a fiere d'arte in tutto il mondo, tra cui Fiac dal 1974 e Art Basel dal 1978. Per info e video sulle mostre e gli artisti: <https://www.templon.com/>



Knack

⊕ Artroze

Jan Braet kijkt naar kunst en het leven, in bloei en verval, zoals de rozen.
Deze week de expo Jim Dine/ The Classic Prints in Galerie Templon, Brussel.



L.A. EYE WORKS Harten, besmeurd en doorkerfd, maar pompend en levenskrachtig. © FOTO ISABELLE ARTHUIS. COURTESY BY TEMPLON.

De alleroudsten onder ons herinneren zich nog hoe hij in zijn met verfspatten bekletste kiel de scène beklom, verkleed als *De Lachende Werkman*. Voorzien van een pot verf en een borstel beschilderde hij een doek met de woorden: 'Ik ben dol op wat ik doe.' Alsnog deed hij het volgende: hij dronk van de verf of wat daarvoor moest doorgaan, goot de rest over zijn hoofd en nam een duik in de coulissen. Het jaar was 1960 en de 25-jarige Jim Dine uit Cincinnati vertoonde zich aan de spits van het artistieke gebeuren in New York, met happenings en performances en weldra popart.

De rest van zijn leven - hij is nu 85 - putte hij zich in interviews uit om het imago van wildeman en vooral popartkunstenaar af te schudden. Zonder veel succes, maar ook zonder erg: hij had er tenslotte zijn faam aan te danken. En hoe dan ook maakte hij deel uit van een beweging die de beeldende kunst opfriste met onderwerpen en motieven die de voorgaande generaties nog als banaal afdeden. In zijn geval waren dat werktuigen van de timmerman, afbeeldingen van Pinokkio, goedkope imitaties van de Venus van Milo, kamerjassen en vooral levensgrote harten - niet zoals ze er echt uitzien maar zoals ze al eeuwenlang in de volksverbeelding voortleven.

Over veel meer motieven beschikte hij niet, maar hij wendde ze talloze keren aan in schilderijen, sculpturen, installaties en prenten. Vertonen ze alle symptomen van een obsessie, dan verklaart Dine ze vooral als symbolisch geladen attributen van een innerlijk zelfportret. Toeval of niet, ze zijn universeel genoeg om iedereen direct aan te spreken. In dit land wordt zijn vlam enkel brandend gehouden in de collectie van het SMAK, met een levensgroot schilderij van twee harten die elkaar raken in een hartstochtelijke verklaring van eeuwige liefde (*Two Hearts*, 1970).

Dicht bij huis, in Parijs, heeft Jim Dine een vaste stek in Montrouge, en hij stelt geregeld tentoon bij Daniel Templon. Voor het eerst is hij te gast in het Brusselse filiaal van de galerie met twintig *Classical Prints*, gemaakt tussen 1981 en 2015. Hij beoefent de grafische kunst als een volwaardig genre, waarmee hij constant experimenteert sinds hij als knaap in vervoering raakte door de houtsneden van de Duitse expressionisten. In het timmeratelier van zijn grootvader ging hij prompt aan de slag met een oude houten beitel.

Het resultaat is nooit simpel. Onder zijn handen kan een houtsnede ook een steendruk worden én een ets én nog iets anders van eigen vinding, soms zelfs een uniek schilderij. Dine bewerkt zijn prenten zo intens dat ze naar kleur, vorm en textuur een maximale uitstraling krijgen. Kamerjassen die een mannelijk lichaam suggereren (maar niet tonen) staan in vuur en vlam (*July on the Palouse*) of gaan onder in een ketchupkleurige oceaan (*The Hot Dog*). Enig gereedschap van de timmerman raakt in een draaikolk van kleurenvlakken op en rond een groot hart (*Snips, Hammers and Pliers*). In een hemel van vrolijke tinten houdt een blauwe wolk halt boven de machtige, diepblauwe torso van de Venus van Milo (*Dark Blue Cloud*).

”

Het hart is als een mal voor al mijn emoties. Het is een landschap voor alles.

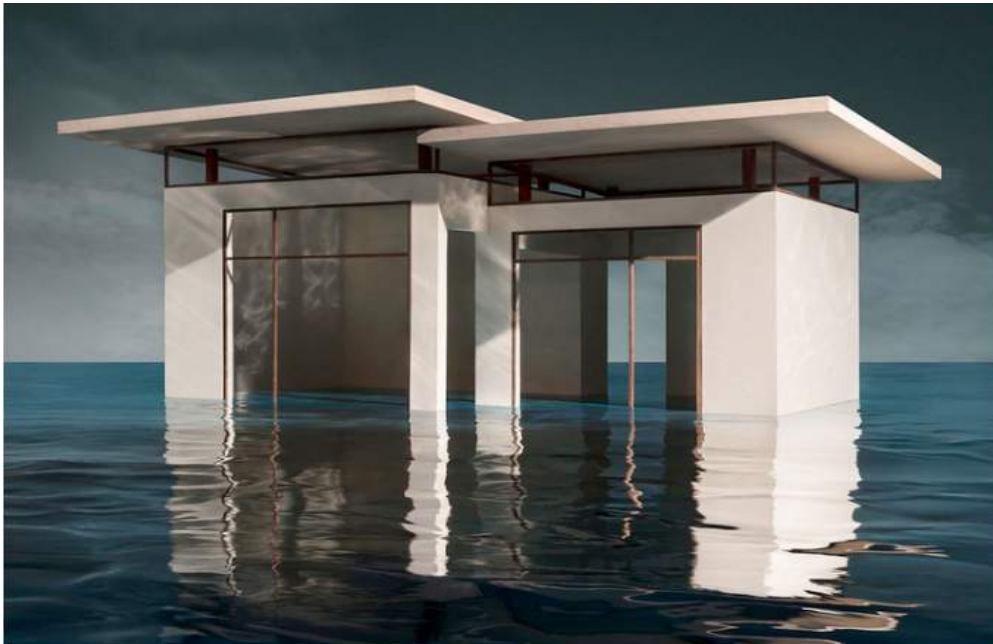
Maar wat zou Jim Dine zonder de harten zijn? Besmeurd, doorkerfd, maar pompend en vol levenskracht, de vier rode exemplaren op *L.A. Eye Works*. Druipend van sap, machtig oprijzend als een mosterdboom tegen een raster van heldere kleuren (*Shellac and Candy*). Een klein hartje op nog zo'n raster, met de wijde zee op de achtergrond (*The Sea Behind*). En, geel als een eierdooier, de reusachtige planeet Hart die een zachte landing maakt in het groen (*The Earth*). 'Het hart is als een mal voor al mijn emoties. Het is een landschap voor alles,' zo zei hij zelf. ●

Wallpaper*

James Casebere imagines a near-future of flooded landscapes

Reflecting on the climate change emergency, the American photographer (and force of nature) takes us to the water's edge

JESSICA KLINGELFUSS



Nalu Tan, 2018, by James Casebere. © The artist. Courtesy of Galerie Templon, Paris/Brussels

Throughout his 25 year-long practice, New York-based artist James Casebere has channeled societal and political anxieties into artfully constructed photographs, from his prison images of the mid-1990s to *Landscapes with Houses* (2009-2011), exploring urban areas blighted by mortgage foreclosures and the 'absurdity of living in this carbon-heavy economy'. Later, he would turn his lens to Luis Barragán's architecture in response to rising populism, while the series *The Sea of Ice* (2014) reflected on climate change. 'It always seems to work for me creatively when a personal emotional experience segues with a social or political concern,' Casebere explains.

Each photograph is painstakingly produced in his studio: the Michigan-born artist begins by building scale models, which he then finishes with a complex lighting, colouring and image production. Here, Casebere makes a conceptual departure, taking the role of architect himself in designing and constructing these pavilions ‘of peace, where every refugee can find refuge’. It’s an homage to the dual nature of our relationship with nature: we are both vulnerable to and reliant on its power.

‘As I began dealing with architectural principles I realised that a number of architects had started their careers by either designing lifeguard stations (Pascal Flammer), or incorporating them into beach houses (Frank Gehry),’ he says. ‘There is something archetypal about that structure, signifying home, safety, and security, amid the unbridled forces of nature.’ Similarly, the composite ensembles evoke Paul Rudolph’s mid-century modern Florida houses, brutalist architecture, and the early 20th century Arts and Crafts movement.

Proponents of climate activism such as Greta Thunberg have done a great service in spurring debate – but what impact can artists have? And is there an audience willing to enable radical change? The topic of climate change has become as divisive as politics: Thunberg has been feted, applauded, empowered, vilified, pitied, and mocked. Casebere, however, remains undeterred. ‘The activist in me wants to say that I hope people will be inspired to face our challenges with fortitude and conviction, to be undaunted in the face of great odds, and to direct our collective energies toward dealing with the crisis,’ he says.

‘On the other hand, I have been thinking about the role of art and asking myself what can I, as an artist, accomplish? To what end do I make this work? Who and what can the work serve? Is it enough for art to bring pleasure, joy or a reprieve from suffering? Personally, I think it can do both, and it is not possible for me to proceed as an artist without addressing larger issues that concern me.’



Blue House on Water 2, 2018, by James Casebere. © The artist. Courtesy of Galerie Templon, Paris/Brussels

Ultimately, Casebere is not such a doomsayer as he is a cautious optimist. ‘I hesitate to be too ambitious about this,’ he says, ‘but I feel like [*On The Water’s Edge*] involves a sense of playfulness and I hope people will come away with a sense of hope about our personal and collective ingenuity, resourcefulness, creativity, and resilience.’ ✪

feature shoot

Climate Change Through an Architectural Lens

SARAH ROSEN



Yellow House on Water, 2019 Tirage pigmentaire encadre? et monte? sur Dibond Framed archival pigment mounted to dibond 152,7 x 118,7 cm (60 1/8 x 46 3/4 in.) 160,4 x 124,6 cm encadre? (62 7/8 x 49 1/16 in. ©) Copyright of the artist

For American artist [James Casebere](#), the constructed image is the assertion of ideas, fantasies, concepts and the relationships between them. Though they are not documents of real things, they vividly convey possibilities, portending a future that reminds us just how often life follows art.

In the new exhibition, *On the Water's Edge*, now on view at Galerie Templon in Paris through March 7, 2020, Casebere explores the subject of climate change through a series of architectural landscapes that offer a look at how we might adapt and evolve to meet the encroaching threat of environmental disaster.

Casebere imagines beautiful structures that are designed to exist in a world where the water level continues to rise, offering a hybrid space for private sanctuary as well as an open embrace of the elements. Rather than work with existing structures, Casebere imagines a new type of architectural language that he painstakingly builds in his studio, then creates a majestic realm where the ocean and the land mingle and merge in a sumptuous water world.

Here Casebere shares his inspiration and experiences making this incredible series of work, reminding us never to underestimate the human imagination and our ability to solve the very problems we create.

Could you speak about the recurring theme of a Garden of Eden in a world on the brink of collapse in your work, and how this on-going sense of the apocalypse has been a constant throughout human history?

"My earlier work dealt with the idea of a little house on one's own private Garden of Eden – a home in the suburbs, a private home in a yard surrounded by nature, a foundational idea, via the bungalow craze/ the Arts and Crafts Movement, generated by the mobility of the automobile. These suburbs were where I grew up, and the site of childhood memories for me.

"When I began as an artist this work also reflected my own alienation from the segregated suburbs during the Civil Rights Movement, the Vietnam War, and the Anti War Movement, etc.

"More recently when I re-visited the suburbs in the *Landscapes with Houses* series, it was partly about the pastiche grass roots 'post modern' eclectic expansion of the ex-urbs since then, over time, in a bankrupt oil driven economy where bedroom communities are separated from retail, manufacturing and any social infrastructure to create community. I was also addressing the anxiety created by the inflated real estate bubble and it's bursting. The American Dream was being threatened and even lost.

"The on-going sense of apocalypse has been a constant throughout history, symbolized by the casting of Adam and Eve from the Garden of Eden. We have been given so much, and as a species been such poor stewards of the earth, because of innate greed and short sightedness. I think in the 1940s we faced the atom bomb and prospect of science opening the door to total annihilation, on the heels of the holocaust. Since then science has helped us feed the world's poor in a way we could never imagine and now it has also helped us to get a clear picture of what we are doing to destroy the atmosphere, oceans and ecosystems upon which we depend. The gravest crisis we face today is the imminent degradation of the natural systems that sustain us physically, and spiritually. And it is real."



Flooded Streets, 2019 Tripe pigmentaire encadré et monté sur Dibond Framed archival pigment print mounted to dibond 165,5 x 118,7 cm (65.16 x 46.314 in.) 171,3 x 124,6 cm encadré (67.716 x 49.116 in. framed) Copyright of the artist

What inspired you to create *On the Water's Edge*?

"I had organically found my way out of the *Landscapes with Houses* to musings on landscape alone and the history of the genre. This led me to thinking about Kaspar David Friedrich, and how his painting *The Sea of Ice, or Wreak of Hope* reflected his moment in time and how that image in our time would reflect our concern, (or lack) about the warming of the climate and consequent melting of the ice caps. He also constructed that image out of his own imagination without ever having gone to the North Pole to see a sinking of the ship there. That painting was not an act of realism, but creative construction. I was also intrigued by the way his audience projected meanings regarding the state of the German economy and state on to his work at the time.

"After that image I worked on various images of the shore — a life saving station ± on the Outer Banks of North Carolina for example, and an image of Rockaway Beach after Hurricane Sandy. I began feeling the effects of rising sea levels and spending time on the shore, evacuating friends whose homes had been destroyed, etc..

"I took up surfing, spent time in the rainforest, and found courage in those who faced the future head on, who looked into the wind, and eagerly rode the waves generated by a life spinning out of balance.

"That was the beginning. Then I did a show in Munich at the Haus de Kunst, where I began to see clear parallels between Hitler and the rise of populism and Donald Trump, in America. When I came home I wanted to create some safe space of spiritual renewal and regeneration and looked to the Mexican architect, Louis Baragan for inspiration — crossing borders rather than building border walls.

"Following this, I began to create my own structures for the beach, Life saving stations of my own, built for the future, social infrastructure for migrant populations fleeing the devastation of ever increasing storms. This is what we have here — my own fantasy architecture for the future — safe structures for a drowned world. The best architects have always built for the poor and less privileged and I would love to collaborate with others to get things built for the more vulnerable around the globe."

Could you speak how the construction of composite ensembles and landscapes allows you to explore both universal and contemporary themes about the state of humanity?

"I suppose when I started constructing things to photograph, I was acutely aware of how photographs lie. I was very interested in the Magic Realism of Gabriel Garcia Marquez, and other Latin American writers who were dealing with autocratic rulers and the aftermath of colonialism. Pablo Neruda, Carlos Fuentes, Octavio Paz, etc.

"I felt like our notions of reality were constructed either by others for their own benefit, or by one another simply given the limits of our perception and experience. At the same time the paper construct was a reflection of the transient, and fragile nature of life. Life as a dream.

"The constructed image is an attempt to assert that this is about ideas, fantasies, concepts and the relationships between them. These are not documents of real things. They are ideas."

Could you speak about the architectural references, such as Paul Rudolph's Florida houses and the early 20th-century Arts and Crafts movement, and the way you adapted these structures to address the needs of the world today?

"Paul Rudolf produced a fascinating body of work in his mid-century Florida Houses in and around Sarasota. They embodied many of the values of the Arts and Crafts Movement in that they promoted a close relationship with nature. He designed homes for the shore using materials derived from NASA and other innovative lightweight, but strong materials. Perhaps my adaptation is more symbolic. I use brighter, uplifting colors, and suggest temporary tent like structures for the displaced."

Could you speak about how this series offers an optimistic response to the issue of climate change by focusing on the innovation and resilience of the human imagination?

"I think if we can employ our creative energies to first cutting carbon drastically and secondly to engineering solutions dedicated to adaptation and renewal we can move forward without getting fatalistic, depressed and discouraged. Beauty and creativity have the capacity to energize.

"Art can be an inspiration and a catalyst toward action, but can also provide a reprieve and respite from trauma and loss. Art that creates joy, or an oasis of calm, confidence and courage, can and often does affect the course of things and can contribute to positive change."

What was the most challenging + most enjoyable aspect about creating *On the Water's Edge*?

"The most challenging and rewarding part was thinking about structure, materials and use instead of just an image. I found myself thinking more like an architect. It's always fun to shoot the pictures, but this time it involved design issues that I haven't really delved into before. I found that I was designing structures initially for the image but then secondarily saw them morphing into lifesize structures or compounds in real space. It was both challenging and fun to imagine them as real places or emergency structures that might save lives. Ultimately these are simply photographs, but moving forward I would like to embrace a multi-disciplinary discussion about design, social infrastructure and change."



All images: © James Casebere

Tendencias
del Mercado del Arte



El galerista



Foto: Eric Garault

Daniel Templon

Galerie Templon. París y Bruselas

Fundó su galería con apenas 20 años. ¿Qué le empujó a hacerlo? La aventura de la galería comenzó un poco por casualidad. Con un grupo de compañeros del instituto decidimos editar una revista de poesía y un amigo mío consiguió que un anticuario de la calle Bonaparte nos dejara usar su sótano. Se nos ocurrió exponer a jóvenes pintores en paralelo. Como quizás yo era el que sentía más curiosidad, o disponía de más tiempo, acabé a cargo del local, que eventualmente se convirtió en mi propia galería. Dos años después me quedé con la planta baja y en 1972 me mudé a la calle Beaubourg, a uno de los espacios que aún ocupo. Nada me predisponía *a priori* a interesarme por el arte. A menudo he dicho que descubrí la pintura moderna gracias a las postales que se vendían en una librería de Saint-Germain-des-Prés, y no pisé un museo hasta los 19 años. Pero rápidamente se convirtió en mi pasión y el hecho de no tener ideas preconcebidas sobre el arte o el mercado fue en realidad una gran ventaja. No tenía prejuicios, pero sí sed de descubrimientos.

¿Cuáles son sus mejores recuerdos de esos primeros años? Fueron años de emociones y aprendizaje, pero los recuerdo sin nostalgia. Para mí el gran shock fue el descubrimiento de la Documenta de Kassel en 1968. Fui hasta allí en coche con Catherine Millet, mi pareja entonces. Fue un viaje largo. Estábamos en medio de la Guerra Fría. El arte americano no estaba muy presente en Francia y de repente descubrí todo el Pop art con Rauschenberg, Warhol, Lichtenstein, Johns, Rosenquist, Stella, Judd y los demás. Me di cuenta de que en París teníamos una visión limitada de la creación actual, demasiado centrada en la escuela parisina y la abstracción, y me prometí a mí mismo que un día trabajaría con todos estos grandes artistas.

«Me considero un defensor del artista»

¿Cómo se ve a sí mismo? ¿tal vez como el relevo de los grandes marchantes que ayudaban a los artistas? Me considero un defensor de los artistas y de una cierta visión del arte. Me enorgullece haber estado muchas veces en lo cierto antes que otros, aunque mis exposiciones no siempre hayan tenido el éxito comercial o de crítica esperado. A menudo cuento que no encontré comprador para mis cuadros de De Kooning en aquella época, y sólo dos o tres para Andy Warhol.

Empezó con un programa sobre arte conceptual y minimalista, con Martin Barré, Christian Boltanski, Donald Judd, Joseph Kosuth y Richard Serra. ¿Cómo fueron recibidas las propuestas de estos artistas por los coleccionistas en aquel momento? En Francia, con perplejidad. En ese momento, la comunidad de coleccionistas era microscópica en

comparación con la actual. Afortunadamente en Alemania y Bélgica ya había grandes entusiastas del arte conceptual. Lo mismo sucedía en Italia con el famoso conde Panza di Biumo en primera línea. Tuve una galería en Italia que estuvo abierta entre 1971 y 1976 donde exhibí, entre otros, a Joseph Kosuth, Sol LeWitt, Art & Language y también al movimiento Support/Surfaces. Ante la reticencia francesa, en 1972, decidí lanzar una revista con Catherine Millet, *Art Press*, que continúa editándose. A través de ella, intentamos promover a los artistas que nos interesaban y que aún eran poco reconocidos.

A comienzos de los 70 se mudó al barrio del Marais donde poco después abriría el Pompidou. En 1972, por iniciativa del Presidente Pompidou, gran amante del arte, se anunció la apertura de un museo de arte moderno en el barrio del Beaubourg, en pleno corazón de París. Inmediatamente comprendí que sería interesante instalarse cerca para atraer más visitantes. Fui la primera galería que se estableció en este vecindario. Anteriormente, las galerías “vanguardistas” gravitaban más en torno a Saint-Germain-des-Prés. Elegí una antigua fábrica de sombreros, al fondo de un patio, en la rue Beaubourg, a dos minutos a pie del futuro museo. Con su techo de cristal y sus columnas, me recordaba a los lofts del Soho que había descubierto en Nueva York unos meses antes. El museo abrió cinco años después y la mayoría de las galerías siguieron el ejemplo. Hoy en día, creo que el 80% de las galerías de arte contemporáneo están establecidas en el Marais.

Desde 1972, y durante un cuarto de siglo, colaboró con el marchante Leo Castelli. ¿Cuáles son sus mejores recuerdos de esta relación? Era una relación amistosa y fácil. Leo nunca hablaba de dinero. Cuando le propuse montar una exposición sobre uno de sus artistas, no puso ningún inconveniente. Incluso me dejó elegir las piezas con total libertad. Para él, lo importante era hacer circular a los artistas y sus obras, fomentar su difusión para fortalecer su reputación internacional. Yo también trabajaba con otros grandes marchantes de la época como Pierre Matisse, Xavier Fourcade, Larry Rubin de Knoedler y Paula Cooper, pero eso no le molestaba. A pesar de nuestra diferencia de edad –nos llevábamos treinta y ocho años–, nos entendimos perfectamente. Era francófilo y francófono porque había vivido en París, donde incluso había abierto su primera galería en 1939 justo antes de la guerra. Creo que le divirtió mi juventud y mi energía. Mis mejores recuerdos son de las vacaciones de verano que pasábamos juntos en el sur en Castellaras, en la parte alta de Mougins, con su esposa Toiny que era francesa.

De todos los artistas con los que ha trabajado, ¿quiénes le dejaron más huella? Todos me impresionaron y continúan haciéndolo a su manera. Me gusta sentirme “sorprendido” tanto por una obra como por la personalidad del hombre (o mujer) que está detrás. Recordaría la cultura y el refinamiento de Ellsworth Kelly, la capacidad de trabajo de Roy Lichtenstein o el carisma de Julian Schnabel. He tenido la oportunidad de trabajar con un montón de personalidades inusuales.

«En los 60 el mercado del arte contemporáneo era casi marginal»

¿Cuáles son las grandes satisfacciones de su profesión? La principal es la de persuadir. Convencer a los coleccionistas o a un comisario para que me sigan con un artista en el que creo.

Hoy en día hay una plétora de creadores talentosos y me alegro cuando mi influencia contribuye a imponer a uno de ellos en el mercado y hacer que su obra forme parte del pensamiento artístico actual.

¿Cuáles son los grandes cambios que ha percibido en este sector en el transcurso de sus cincuenta años de carrera? El mercado del arte ha experimentado una metamorfosis sin precedentes. Como en muchas otras industrias, Internet y la velocidad de la información han revolucionado nuestra relación con las imágenes, las obras de arte y los artistas. Todo es mucho más inmediato. Puedes descubrir un artista con sólo unos pocos clics. El planeta se ha reducido y las transacciones son más numerosas, más rápidas y más fáciles. En mis comienzos, el mercado del arte contemporáneo era marginal y casi secreto. Era esencialmente europeo y norteamericano. Hoy en día se ha extendido por todas partes: han proliferado los museos y centros de arte, se ha disparado el número de coleccionistas, se han multiplicado los agentes (casas de subastas, ferias, consultores). El mercado del arte se ha vuelto global y creo que es uno de los más internacionalizados. Por ejemplo, en Francia, yo represento a artistas indios o africanos que puedo vender con la misma facilidad en Miami, Bruselas o Shanghai. Nunca hubiera imaginado tal evolución cuando empecé en 1966.

HYPERALLERGIC

Searching for Trends at the Armory Show with Empty Pockets and a Drink in Hand

The strength of the Armory Show — now in its 24th year — is that, just like a mall, I know exactly what to expect when I go there.



Margaret Carrigan | 4 days ago



Athi-Patra Ruga at WhatifTheWorld's booth (all photos by the author for Hyperallergic)

Not even blizzard conditions could keep the crowds away from the [2018 Armory Show](#), the opening of which yesterday was like a doorbuster sale with VIPs huddled in the snow outside the entrance of Pier 94 at 11:59am, eagerly awaiting its opening at the stroke of noon. One of the largest and arguably one of the most steadfast contemporary art fairs in the United States, attending Armory is indeed a bit like shopping at a Black Friday sale — it's always packed, typically with the same cast of character customers who've integrated the event into their annual family traditions. And, really, with seemingly endless rows of roughly 200 booths spanning two Hudson river piers under bland fluorescent lighting, with juice and champagne carts dotted among the aisles like Dippin' Dots stands at the mall, it's hard not to feel like the show is a just another Great American shopping center.

But perhaps the strength of the Armory Show — now in its 24th year — is that, just like a mall, I know exactly what to expect when I go there. To be sure, art isn't simply a mass-produced commodity, but nothing spurs some wallet flapping like an industrial-sized marketplace. With that in mind, I decided to approach my Armory fair experience this year as I remember spending my mall rat days — empty-pocketed, energy drink in hand, looking for the trendy stuff I aspired to one day own.



Fairgoers look on as an artist performs mid-aisle at the 2018 Armory Show

You have your major department stores carrying the big names, and while they're mostly filled with stodgy stuff your parents like, occasionally there's something you'd be seen in. For me, that was Gagosian at Armory this year which returned to the fair after abstaining from it since 2013 — although the gallery has seemingly been at every other fair across the globe since then. The gallery's booth at the front and center of the fair's entrance boasts a 2005 work by the king of video art, Nam June Paik. The installation, comprised of a colorfully painted lion sculpture atop a platform and set off by an archway both comprised by 28 variously sized blinking TV screens, is hard to miss. And, given that it was created just before the artist's death and hasn't been publicly shown since 2006, it's worth seeing.

As with window shopping, however, it's easier to identify the major trends by spotting the looks that crop up at more than one middle-market shop. Works by Kehinde Wiley — a mainstay at most fairs for the last several years — makes multiple appearances, which is unsurprising given that the recent unveiling of Barack Obama's official portrait by the artist has only increased his popularity with the general public. Los Angeles's Roberts Projects, Galerie Templon of Paris and Brussels, and New York's Sean Kelly gallery all brought their freshest canvases by Wiley, all dated 2018, although Kelly claims to have the first work completed by the artist after he polished off Obama's portrait. It's a wonder the paint was even dry on those babies!



Gallerist Sean Kelly claims to have Kehinde Wiley's first work completed after finishing Barack Obama's portrait

The 2018 Armory Show continues at Pier 92 and Pier 94 (711 Twelfth Avenue at 55th Street, Hell's Kitchen, Manhattan) through March 11.

ARTNEWS

A Tour of the 2018 Armory Show

BY *Maximiliano Durón* POSTED 03/08/18 2:37 PM



Liz Magor's *Pembina* (2017), in the booth of New York's Andrew Kreps Gallery, at the 2018 Armory Show.

MAXIMILIANO DURÓN/ARTNEWS

The 2018 edition of the Armory Show opened on Wednesday, March 7, to the press and VIPs. Below, a look at some of the best work on view on Piers 92 and 94 at the fair, which runs until Sunday, March 11.

Art Fairs

7 Rising Stars to Watch at the 2018 Armory Show

From a sensation in the photography world to a up-and-coming Senegalese painter, here are a few names you should know from the fair.

Eileen Kinsella & Rachel Corbett, March 8, 2018



Simphiwe Ndzube, *On the Unknown Mountain* (2018). Courtesy the artist and Nicodim Gallery, Los Angeles.

Out of all the fairs taking place this week, the Armory Show is the premier arena for blue-chip art and work by the world's most established artists. But there are also many fresh discoveries that can be made for those willing to take a closer look. Here are seven artists showing at the fair who we think you'll be hearing a lot more from in the future.

Omar Ba



Omar Ba, *Combat de Pachyderme 1 et 2* (2017). Courtesy of Galerie Templon.

The first thing that [Galerie Templon](#) sold at the Armory Show preview was a \$50,000 diptych on cardboard by the Senegalese artist Omar Ba—"within the first 10 minutes," according to director Mathieu Templon. "No one knew him three years ago," Templon said, but now Ba, who splits his time between Dakar and Geneva, is in high demand: The gallery sold one of the artist's works to the Fondation Louis Vuitton in early 2017 and two others to the Louvre Abu Dhabi this past November. In September, Ba will have a solo show at Templon's new Paris gallery in the Marais.

Forbes

In A Strong Art Market, A Tight, High Quality Armory Show



Bettina Zilkha, CONTRIBUTOR

I write about fashion and New York's social scene. [FULL BIO](#) ▾

Opinions expressed by Forbes Contributors are their own.



 [Gallery](#)

The Armory Show VIP Preview 2018

[Launch Gallery](#)

40 images



The Armory Show opened on Wednesday at Piers 92 and 94, with a new Director, Nicole Berry, and a slightly smaller number of galleries. There was an abundance of high quality work exhibited, starting with artist JR's supersized silhouettes of immigrants outside the show waiting in line to get in. Done in partnership with Jeffrey Deitch and Artsy, JR's message continued at his installation at Deitch's booth.

"JR has reinvented how to use photography," said Deitch. "He has a whole new approach to public art that engages the audience. He's done amazing projects all over the world. He is probably one of the five best known and most popular young artists in the world. 8.2 million people watched the *60 Minutes* story on him."

Known for his huge photographs that change urban landscapes, JR had been working on Ellis Island for five years. When the current administration forbade him to paste photos of today's migrants, he took historical photos of refugees and swapped out the faces of Syrians who have been denied entry in to the United States with the originals.

"I looked for lookalikes," said JR, "and I pasted the finished work on Ellis Island, without telling anyone. It was up for months."

Tara Donovan's striking pyramid of graduated plastic tubes created optical illusions of different gradations of colors, and different line drawings, depending where and how the lighting hit it. Part of the fair's Platform, Donovan showed this piece, as well as others, through Pace.

"Contemporary Art has become important to millions of people," said Pace's Marc Glimcher. "We have 15,000 collectors. The idea of being able to own art has grown widely around the world, and it's worked it's magic. We don't have enough artists to supply the growing amount of collectors."

Those collectors were already buying in droves at the VIP preview.

"I've seen tons of things I like," said Beth DeWoody. "The show is really great. There is more room, you can really see the art more easily. There are really good galleries, and high quality art. It's fun."

Shanghai-based Pearl Lam, one of the most influential dealers in Asia, was exhibiting at The Armory Show for the first time.

"Establishing a presence at this important New York-based show allows us the opportunity to further deepen the strong relationships we have fostered over many years with our US-based collectors, as well as establish new relationships with collectors from the US and New York, which is undoubtedly one of the great centers of the art world," said Lam.

Despite the snow and wind, the show quickly became crowded with the likes of John Waters, Sofia Coppola, Paul Rudd, Maurizio Cattelan, Renee Rockefeller, and Christine Mack, who was an early collector of Kehinde Wiley (good call!) and admired his work at the Daniel Templon booth.

At Pier 92, Sarah Gavlak was encouraged by the resurgence of the art market.

"I'm cautiously optimistic," said Gavlak, "and I'm very excited about Rob Wynne's upcoming show at the Brooklyn Museum. He is long overdue for that."

"My vision for The Armory Show, as we near our 25th anniversary in 2019, is to look back at the original reasons the fair was created, and to honor those intentions by creating a unified fair that elicits critical thinking, a passion for art, and discoveries of new talent," said Berry. "It is important that we remain true to what made us New York's most beloved fair, while at the same time continuing to grow in a positive direction that keeps us relevant in the ever growing fair landscape. Fairs can be stimulating environments, but it is important to also give visitors time to pause, contemplate and digest what they are seeing. I'm not sure we have that luxury much these days, and I'd like to change that."



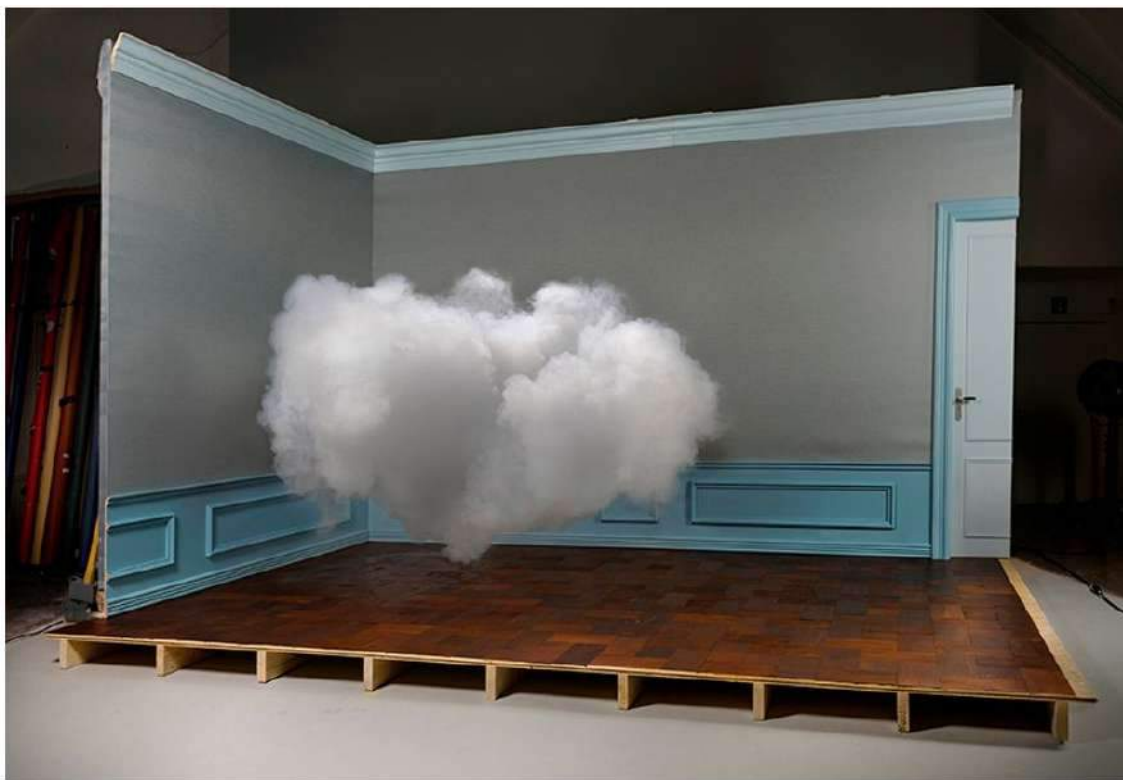
THE ART NEWSPAPER

The talk of the piers: what VIPs are buzzing about at the Armory Show

Indoor weather systems, female warriors in porcelain and 250 ways to confront death

GARETH HARRIS, SARAH P. HANSON

8th March 2018 00:36 GMT



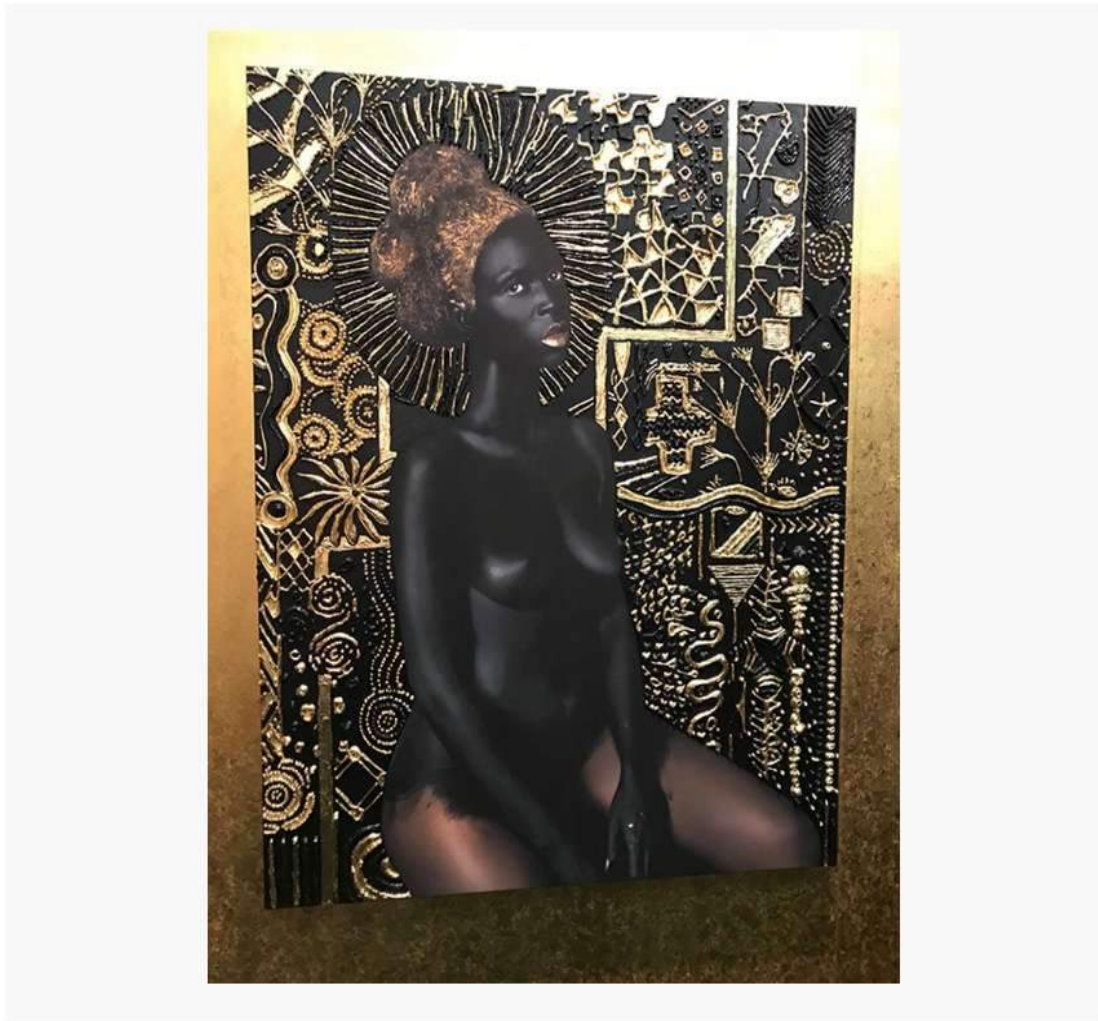
Berndnaut Smilde's *Breaking the Fourth Wall*, presented by Ronchini Gallery at the Armory Show © Courtesy of Ronchini Gallery

There is no shortage of art prompting visitors to whip out their phones for a quick photo or pause and stare at the Armory Show (8-11 March). Aside from the weather—a perennial talking point but especially so on Wednesday, as a nor'easter settled over the Atlantic coast, snarling traffic and dousing VIPs on their way to Piers 92 and 94—here's what people were buzzing about on the fair's opening day.



Weather report

“You have to be in the right place at the right time”, says the artist Berndnaut Smilde of his commission for the Platform sector, *Breaking the Fourth Wall* (2018), the centrepiece of the London-based Ronchini Gallery’s stand at the end of Pier 94. Approximately every 40 minutes, a concealed fog machine controlled by computer emits one perfectly puffy white cloud into the booth, which has been kitted out with wood floors and crown mouldings to resemble a classical European house museum or one of René Magritte’s interiors. Blink and you’ll miss it: the cloud floats upward and disperses into mist within a minute or two. “In-between moments really trigger me”, says the artist. Smilde has mounted such cloud machines all over the world, but only once in New York, at Neuehaus last year; evidence of past presentations—in such spaces as a decommissioned electrical plant in Perth or a private museum in Shanghai—are documented in large C-prints on aluminium for sale on the stand. Furthering the theme of evanescence, *Nimbus Powerstation* (2017) is on offer for the price of one Bitcoin, worth between \$10,888.42 at the high and \$9,469.45 at the low on opening day. “I like the idea that it’s fluctuating, like the cloud”, Smilde says, “and also that it’s one to one”—one work of art for one virtual currency unit.



Lina Iris Viktor's *Prima Materia* (2017), on view at Mariane Ibrahim Gallery's stand © Gareth Harris

Made of stars

Crowds milled around the stand of Mariane Ibrahim Gallery—who had a breakout moment at last year's Armory Show, when the Seattle-based dealer won the first \$10,000 Presents prize for her booth featuring the German-Ghanian artist Zohra Opoku—during the VIP preview, eager for a glimpse of the tantalisingly gilded works within. This year, Ibrahim is presenting a solo booth of works by the British-Liberian painter and performer Lina Iris Viktor, who has unveiled new works in her striking black-and-gold Constellations series 5/6 (2018), partly shielded by a mashrabiya-style sculpture. The works are, however, at the centre of a legal battle, and are cited as one of the reasons Viktor recently sued the hip-hop performers Kendrick Lamar and SZA for copyright infringement, claiming their music video *All The Stars*—a song from the soundtrack of the hit film *Black Panther*—is more than a mere riff on her Constellations cycle. The gallery declined to comment on the legal proceedings, but it was clear that many of the works' admirers were following the case.



Joe Tilson's New York Decals 3&4 (1967), presented by Lyndsey Ingram Gallery © Courtesy of Lyndsey Ingram Gallery

He hearts NY

On Pier 92, London-based Lyndsey Ingram Gallery is presenting a love letter to Manhattan via the 1960s screenprints of UK pop artist Joe Tilson, which depict New York landmarks such as the Empire State Building in lurid technicolour. Super-sizing paper ephemera such as postcards extolling the city's tourist landmarks, the artist placed the prints in transparent envelopes. But the key to his New York homage can be found on the reverse, where Tilson has outlined very specific instructions for how the works should be assembled and displayed, saying: "Mount envelopes and decals on a sheet of white paper... with the decals half out of the envelope. Do not follow the instructions on the backs of the envelopes."



Prune Nourry's revisionist Porcelain Army (2018), on show at Galerie Daniel Templon's stand © Courtesy of Galerie Daniel Templon

Show of strength

China's Terracotta Army, an ancient platoon of life-sized warriors, has been on a blockbuster world tour, most recently on show at Philadelphia's Franklin Institute. A miniature version—this one made up solely of female figures—is attracting curious glances at Galerie Daniel Templon on Pier 94. The Paris-born artist Prune Nourry's work explores China's former one-child policy, abolished in 2015. To create her present-day redux, Nourry photographed eight young girls in rural China, where the policy had the most impact, as infant girls were often rejected and placed in orphanages. According to the gallery, "By combing the eight original moulds with the help of artisan-copyists, Nourry created 108 unique and hybrid terracotta sculptures... reminiscing of all the Chinese girls missing because of gender selection".



The Bruce High Quality Foundation's installation *Ways to Die* (2018), presented by Pippy Houldsworth Gallery
 © Photo by Sebastiano Pellion di Persano, courtesy the artist and Pippy Houldsworth Gallery, London

Die another day?

The Bruce High Quality Foundation naturally brings a touch of anarchy to the Armory Show with a special Platform presentation at the entrance of Pier 92 that ponders the theme of death. Last year, the anonymous Brooklyn-based collective closed its non-profit free art school, which had been running for eight years, and is pulling out all the stops to remind visitors of their own short life on this mortal coil. More than 250 mixed-media pieces are daubed with motifs such as skeletal heads and outlandish facial features, putting a new spin on the reverential tradition of the memento mori. The group says in a statement: “People die. Facts become stories. Reality becomes fiction. Nature becomes culture. Life becomes art. Something becomes nothing. To be or not to be isn’t really much of a question; we are then we aren’t.”



GALLERY LISTINGS

Acquavella Galleries
18 East 79th Street
New York, NY 10075
USA
+1 212 734 6300
info@acquavellagalleries.com
www.acquavellagalleries.com

Specializing in Modern and Contemporary Masters
Diebenkorn | Thiebaud: California Landscapes, February 1-March 16

Bernd Goeckler Antiques, Inc.
30 East 10th Street
New York, NY 10003
USA
+1 212 777 8209
bgantiques@mac.com
www.bgoecklerantiques.com

Bernd Goeckler specializes in European furniture, lighting, and decorative arts from the 18th through the 21st century, with a broad selection of custom designs available by contemporary artists

Blondeau & Cie
5, rue de la Muse
1205 Geneva
Switzerland
+41 22 544 95 95
muse@blondeau.ch
www.blondeau.ch

Casey Kaplan
121 W 27th Street
New York, NY 10001 USA
USA
+1 212 645 7335
info@caseykaplangallery.com
www.caseykaplangallery.com

Sarah Crowner, February 26-April 21

Exhibiting Jonathan Gardner at The ADAA Art Show, February 28-March 4



MILTON RESNICK: *Boards*, 50x60, oil on canvas, 40 x 32 inches on view at Cheim & Read

Cheim & Read
547 W 25th Street
New York, NY 10001
USA
+1 212 242 7727
gallery@cheimread.com
www.cheimread.com
Milton Resnick: "Boards," February 22-March 31. Catalogue available with text by Geoffrey Dorfman

Coeur d'Alene Art Auction
8836 North Hess Street
Hayden, ID 83835 USA
+1 208 772 9009
info@odaartauction.com
www.odaartauction.com
March in Montana Auction and Boutique Dealer Show: March 15-17, 2018 in Great Falls, Montana

The Coeur d'Alene Art Auction and Mantou Galleries are proud to present the 31st annual March in Montana in Great Falls, Montana. For more information please visit our site at marchinmontana.com.

Dallas Auction Gallery
2235 Monitor Street
Dallas, TX 75207
+1 866 653 3900
info@dallasactiongallery.com
www.dallasactiongallery.com

Spring Fine Jewels Auction, March 21
Now accepting consignments for The Fine and Decorative Arts Auction, Apr 11

Di Donna
744 Madison Avenue
New York, NY 10065
+1 212 259 0444
info@didonna.com
www.didonna.com
Surrealist, Modern, Post-War Art

Doyle
175 East 87th Street
New York, NY 10128
+1 212 427 2730
info@doyle.com
www.doyle.com

Doyle at Home, March 7
Fine Paintings, March 13
Asian Works of Art, March 19
Provident Loan Society, Jewelry, Watches, Silverware and Coins, March 20

Galerie Buchholz
Fasanenstraße 30
10719 Berlin
Germany
+49 30 88 62 40 56
post@galeriebuchholz.de
www.galeriebuchholz.de

Michael Krebber: *Albert Oehlen: Works on Works on Paper*, through March 10

Michael Oppitz: *"Forschungen an den Rändern der Schrift"*, through March 10

Galerie Daniel Templon
Veydtstraat 13A
1060 Brussels
Belgium
+32 2 537 13 17
brussels@templon.com
www.templon.com
James Casebere, March 1-April 14

Galerie Eigen + Art
Auguststraße 26
10117 Berlin
Germany
+49 30 280 6605
berlin@eigen-art.com
www.eigen-art.com
Marc Desgrandchamps, through April 7

Galerie Patrick Seguin
5 rue des Taillandiers
75011 Paris
France
+33 1 47 00 32 35
info@patrickseguin.com
www.patrickseguin.com

Galerie Karsten Greve
5 rue Dabolloyme
75003 Paris
France
+33 1 42 77 19 37
info@galerie-karsten-greve.de
www.galerie-karsten-greve.com

Young-Jae Lee: *"Céramique,"* March 1-April 14

Gooding & Company
1517 20th Street
Santa Monica, CA 90404
USA
+1 310 899 1860
info@goodingco.com
www.goodingco.com

The Amelia Island Auction, viewing March 8-9, auction March 9 at 11am



.Work; Freedom Through the Lens

ERLEND PHILIP HEFFERMEHL / 26-02-2018 / .ART & DESIGN

In the early 1800's, Joseph Nicéphore Niépce captured what is now known as the first successful photograph ever taken. The photograph depicts the view from a window at Niépce's estate in Burgundy, France. Little did he know that this would change the world forever.

Before the time of photography, the only way the artist could generate an image was through the use of good old paint and canvas, or another form of background material to lay the paint on. When painting, the artist can alternate the motive as they choose. If they were drawing an imagery of a landscape or a person's portrait they could insert and remove details as they pleased. Then, the art of photography was invented and later commercialized. Suddenly you had an instant capture of the moment available for you. This would be an image that was completely true and did not lie in any way what so ever. These days, photographs can be retouched through image-editing programs such as Photoshop and GIMP, but before the computer age, things were without doubt different. As the art of photography was evolving through out the years and better equipment became available, the photographers were suddenly able to use more of their creativity when capturing their shots.



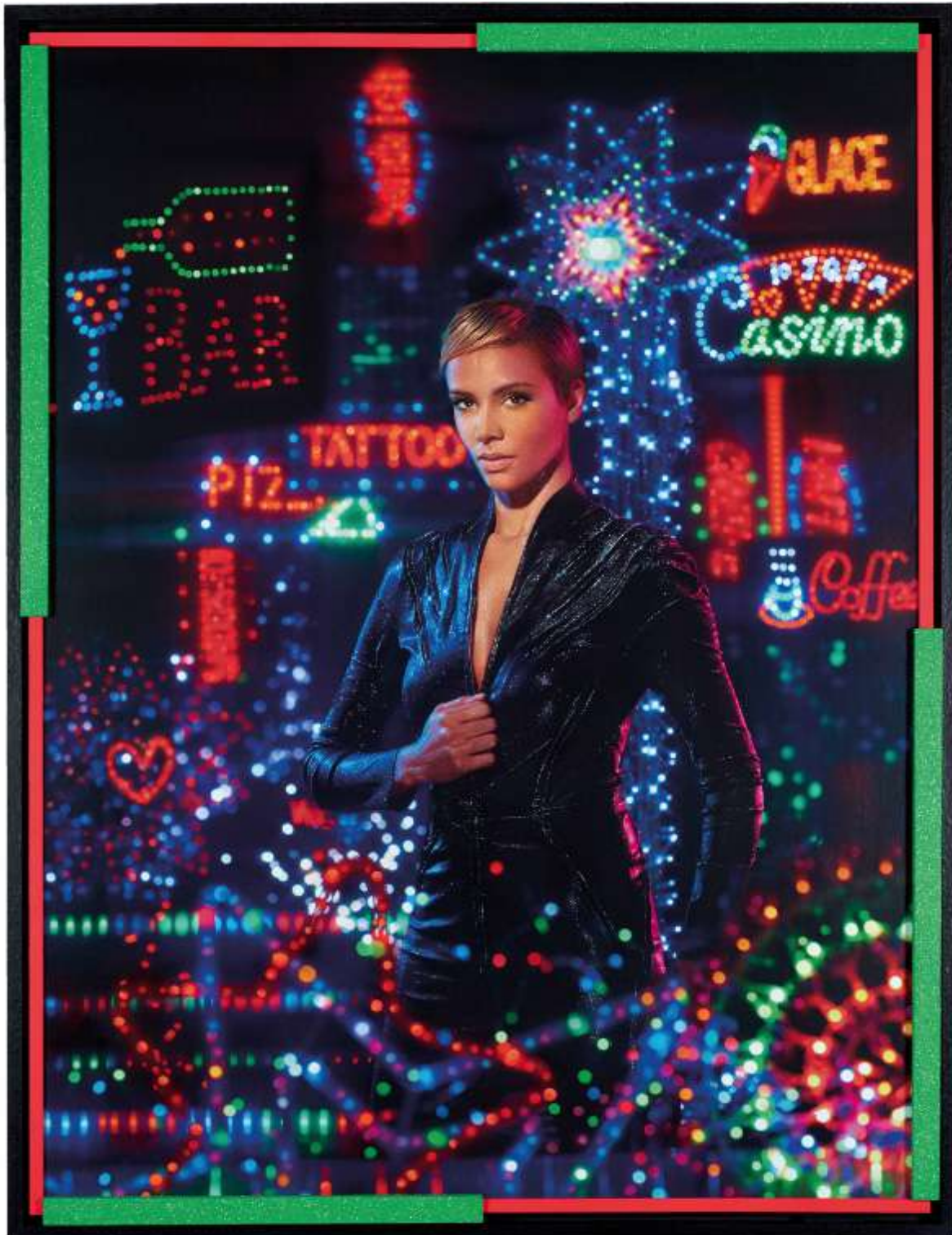
(Pierre et Gilles together with Ida Immendorff)

One artistic duo that has definitely mastered the art of creative photography are the French artists' Pierre et Gilles. By using creativity to promote freedom feelings, or an ode to tolerance and freedom, which is how they like to describe it, they are truly innovating the art which is photography.



(Michael Jackson by Pierre et Gilles)

Pierre Comroy and Gilles Blanchard have baffled the art community for years with their breathtaking work. They have been saluted for their artistic talent within the art community, as well as outside since 1976. Their work has been recognized by numerous museum exhibitions, including a retrospective at the Maison Européenne de la Photographie in Paris in 1996, New Museum of Contemporary Art in New York in 2000, Shanghai Museum of Contemporary Art in 2005 and Jeu de Paume in Paris in 2007. In 2017, their retrospective Clair-Obscur, at the Brussels Musée d'Ixelles then MuMa in Le Havre, met with spectacular public and critical success.



(The Strip by Pierre et Gilles)

If you're lucky enough to be in or around the Paris area between now and March 10th, you will be granted the opportunity to see their work live at Galerie Templon for their new show *Le temps imaginaire*. All of us at .Cent Magazine are dying to go, and can highly recommend a visit if you get the chance.

PIERRE ET GILLES

Le temps imaginaire

January 13 – March 10, 2018

Opening Saturday January 13 from 12:00 to 8:00 pm



Love from Paris, 2016, hand-painted photograph, unique, 50 3/8 x 69 1/4 in.

The exhibition is constructed as a journey through the artists' universe, a highly complex world as underlined by the recent retrospective in Brussels and Le Havre. The Pierre et Gilles' world is enchanting but haunted by recent events. It plays with a certain French spirit, where diversity and openness to others as well as the notion of resistance take on a new dimension, paradoxically both weighty and carefree. Visitors are greeted by a "Sentinel" who reminds them of the operation of the same name (the current deployment of soldiers in France to protect against terrorism).

Pierre et Gilles' work pays close attention to all the world's many manifestations and speaks of difference. "In Pierre et Gilles' world, nothing is unambiguous. There is no one truth, but limitless possible truths," says Sophie Duplaix, chief curator of the Centre Pompidou who considers the artists as the "enlightened guardians of universal values that neither ethical considerations nor political discriminations can hamper."

KALTBLUT.

BY NICOLAS SIMONEAU / ART, EVENTS / FEBRUARY 8, 2018

PARIS! 13.01 - 10.03.18 LE TEMPS IMAGINAIRE, PIERRE ET GILLES NEW SHOW AT GALERIE TEMPLON



Photo by B. Huet-Tutti courtesy Galerie Templon

Pierre et Gilles are back at Galerie Templon with a new show, *Le temps imaginaire*. An ode to tolerance and freedom, the exhibition is constructed as a journey through the artists' universe, a highly complex world as underlined by the recent retrospective in Brussels and Le Havre.



Photo by B. Huet-Tutti courtesy Galerie Templon

The Pierre et Gilles' world is enchanting but haunted by recent events. It plays with a certain French spirit, where diversity and openness to others as well as the notion of resistance take on a new dimension, paradoxically both weighty and carefree. Visitors are greeted by a "Sentinel" who reminds them of the operation of the same name [the current deployment of soldiers in France to protect against terrorism]. They go on to discover the moving evening prayer uttered by a young Muslim then an amorous trio against the background of the Eiffel Tower, evoking a certain free spirit of Paris. In a nod to the 1936 introduction of paid leave in France, a decidedly droll self-portrait of the couple with the artists depicted as fans of Parisian football club PSG offers a contribution to the debate on wearing headscarves that downplays the issue. In one of the gallery's alcoves, Pierre et Gilles pay tribute to artist Bernard Buffet, who chose to bring a dignified end to his life rather than renounce painting.



Photo by B. Huet-Tutti courtesy Galerie Templon

Pierre et Gilles' work pays close attention to all the world's many manifestations and speaks of difference. "In Pierre et Gilles' world, nothing is unambiguous. There is no one truth, but limitless possible truths," says Sophie Duplaix, chief curator of the Centre Pompidou who considers the artists as the "enlightened guardians of universal values that neither ethical considerations nor political discriminations can hamper."



Photo by B. Huet-Tutti courtesy Galerie Templon

"Immediately recognisable but ever elusive," (Michel Poivert) Pierre et Gilles' works lie on the borderline between art history and vernacular imagery, photography and painting where they play with traditional categories. In their studio the artists put together scenes centring on illusions, making complex use of light and composition. This initial stage is followed by the meticulous application of paint directly on the photograph transferred to canvas, whose original frame is designed as an extension. Although most of their models are anonymous, here and there we come across familiar faces, such as Isabelle Huppert, Dita Von Teese and Jean-Paul Gaultier. However, celebrity culture is not what interests the artists. They are directors, selecting their actors to create stories. They enjoy throwing out the occasional red herring of a fake Gérard Depardieu or Michael Jackson.



Photo by B. Huet-Tutti courtesy Galerie Templon

Internationally renowned artists, they have been building up an extraordinary iconography since 1976. Their work has been recognised by numerous museum exhibitions, including a retrospective at the Maison Européenne de la Photographie in Paris in 1996, New Museum of Contemporary Art in New York in 2000, Shanghai Museum of Contemporary Art in 2005 and Jeu de Paume in Paris in 2007. In 2017, their retrospective *Clair-Obscur*, at the Brussels Musée d'Ixelles then MuMa in Le Havre, met with spectacular public and critical success.

Introduced with a preface by writer Charles Dantzig and including a short story by writer Arthur Dreyfus, [the exhibition catalogue published by Galerie Templon is available in bookshops and at the gallery.](#)



WHAT: Le Temps imaginaire, Pierre et Gilles new show

WHERE: Galerie Templon , 30 Rue Beaubourg, 75003 Paris, France

WHEN: January 13th – March 10th, 2018 – Monday to Saturday from 10am till 7pm



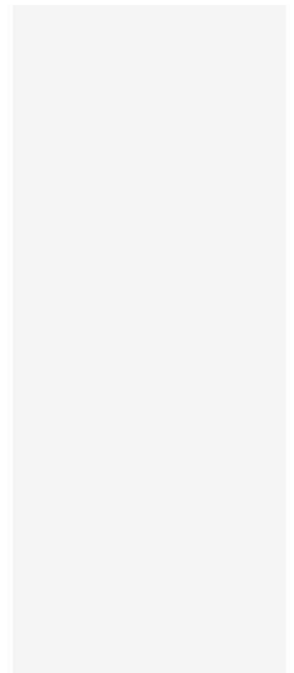
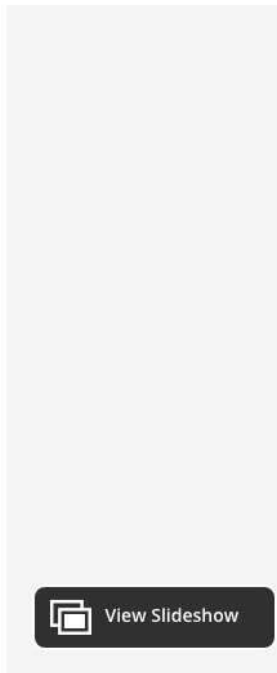
Photo by B. Huet-Tutti courtesy Galerie Templon

All photos by B. Huet-Tutti courtesy Galerie Templon

BLOUINARTINFO

Top Art Shows in Paris This Week: Van Gogh to Monet

BY BLOUIN ARTINFO | FEBRUARY 01, 2018



Sheila Hicks, « Lianes de Beauvais », 2011-2012. "Sheila Hicks: Lines of life" at Centre Pompidou. February 7- April 30, 2018.
(© Centre Pompidou / Photo : Ph. Migeat / Dist: RMN-GP)

Here is a pick of art shows this week in Paris featuring artists such as [van Gogh](#), [Monet](#), [José María Sicilia](#), [Louise Bourgeois](#), [Josh Sperling](#), [Edgar Degas](#), [César Baldaccini](#), [Pablo Picasso](#), and many others. Blouin ArtInfo curates some of the must-visit art shows for its readers.

“Pierre et Gilles: Le temps imaginaire” at Galerie Templon

Running through March 10, 2018

Galerie Templon presents [Pierre et Gilles](#) with a new show called “Le temps imaginaire.” The exhibition is constructed as a journey through the artists’ universe, a highly complex world as underlined by the recent retrospective in Brussels and Le Havre. The [Pierre et Gilles](#) world is enchanting but haunted by recent events.

www.templon.com

BLU (GERMANY) FEBRUARY 2018



PIERRE ET GILLES:

Le temps imaginaire

► **Eine Ode an Toleranz und Freiheit. Mitte Januar eröffnete die neue Ausstellung der seit 1976 erfolgreichen Künstler.**

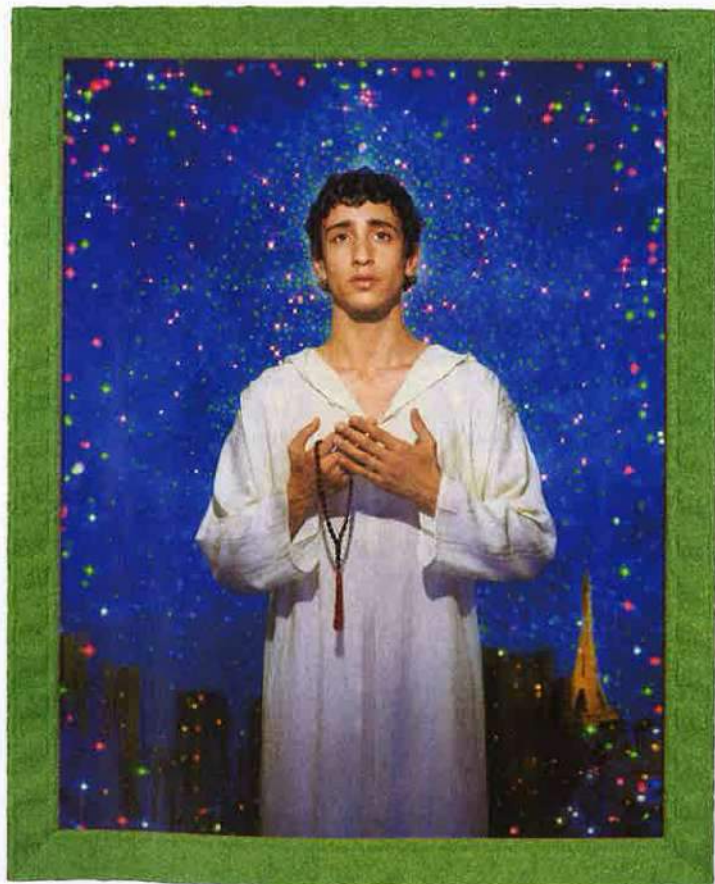
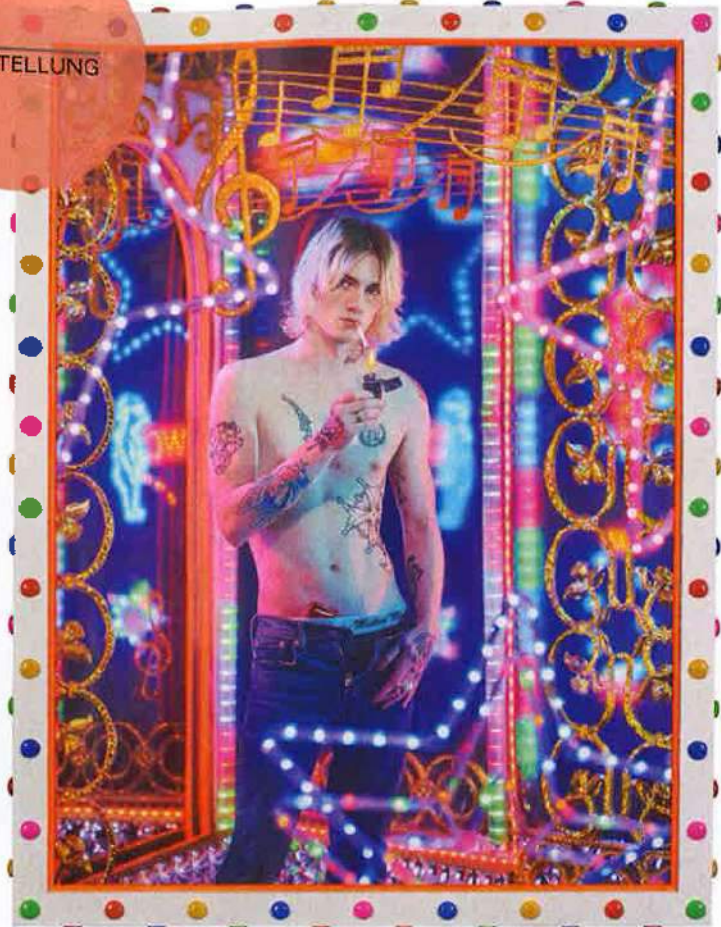
Bis zum 10. März kann man in der Galerie Templon in Paris in die glitzernde – aber auch mal melancholische und sogar düstere – Welt der Ausnahmekünstler eintauchen. Thema der Ausstellung ist die „Imaginäre Zeit“, eine mathematische Darstellung der Zeit, die in Ansätzen der speziellen Relativitätstheorie und der Quantenmechanik auftaucht.

„Unsere Rollen sind ziemlich festgelegt. Pierre macht die Aufnahmen und Gilles retuschiert sie, macht die Sets. Also ehrlich, jeder von uns hat seinen eigenen Bereich, aber wir erschaffen alles gemeinsam. Wir bleiben während der Arbeit zusammen und sprechen darüber“, verriet sie uns einmal im Interview, „Unsere Arbeit beginnt mit der Realität, um das Leben dann viel schöner zu machen. Dies liegt wahrscheinlich in unserer Kindheit begründet, als unsere Lebensumwelt, in der Nähe von Le Havre, zu eckig, zu glatt, zu traurig war ...“

Inszeniert haben Pierre et Gilles in den letzten Jahrzehnten schon so ziemlich jeden Weltstar. Von Madonna über Kylie Minogue, Michael Jackson bis zu Amanda Lear sowie Jean Paul Gaultier sind fast alle dabei. Aber ihre Kunst beschränkt sich nicht auf Stars. Auch der „Normalo“ kann zur Kunst werden. Zum Beispiel Florian, den wir auch einmal interviewten. „Ich war Student und habe als Barkeeper gejobbt. Eines Abends hat mich der DJ, der dort auflegte, mit seinem Handy fotografiert und gesagt, dass mein Aussehen etwas für Pierre et Gilles sei. Er kannte sie seit einigen Jahren, und ich wusste nicht, wer das ist! (lacht) Genau in dieser Nacht hatte ich ein Matrosenmützchen auf, das ich meiner Mutter gestohlen hatte. Mir steht es besser!“ *rä

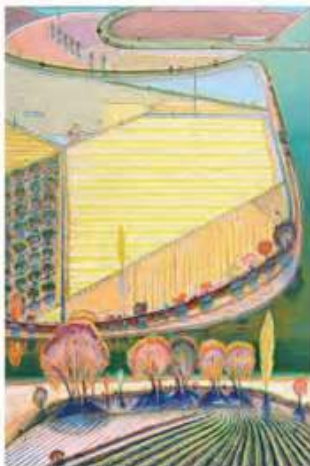
↑
Pierre et Gilles: *Le Rebelle du Dieu Néon* (Paul Lemoire), 2017, Photographie peinte sur toile et encadrée // Framed handpainted photograph on canvas, 138,5 x 105,5 cm // 54 1/2 x 41 1/2 in.

→
Pierre et Gilles: *La prière du soir, Al Icha* (Said Outali), 2017, Acrylique sur photographie imprimée par jet d'encre sur toile et encadrée // Acrylic on photograph ink-jet printed on canvas, 163,5 x 131,5 cm // 64 3/8 x 51 3/4 in.





GALLERY LISTINGS



WAYNE THIEBAUD, *Green River Lands*, 1996, oil on canvas, 72 x 48 inches, collection of Matthew Butt. Art © Wayne Thiebaud/Licensed by VAGA, NY. On view at Acquavella Galleries, Inc.

Acquavella Galleries
 18 East 79th Street
 New York, NY 10075
 +1 212 734 6300
info@acquavellagalleries.com
www.acquavellagalleries.com
 Specializing in Modern and Contemporary Masters
 Diebenkorn | Thiebaud: California Landscapes, February 1-March 16
Bernd Goeckler Antiques, Inc.
 30 East 10th Street
 New York, NY 10003
 +1 212 777 8209
bgantiques@mac.com
www.bgoecklerantiques.com
 Bernd Goeckler specializes in European furniture, lighting, and decorative arts from the 18th through the 21st century, with a broad selection of custom designs available by contemporary artists

Blondeau & Cie
 5, rue de la Muse
 1205 Geneva
 Switzerland
 +41 22 544 95 95
muse@blondeau.ch
www.blondeau.ch

Casey Kaplan
 121 W 27th Street
 New York, NY 10001 USA
 +1 212 645 7335
info@caseykaplangallery.com
www.caseykaplangallery.com

Giorgio Griffa: "The 1980s,"
 January 11-February 17
 Sarah Crowner, opens
 February 26

Cheim & Read
 547 W 25th Street
 New York, NY 10001 USA
 +1 212 242 7727
galler@cheimread.com
www.cheimread.com

Barry McGee, January 4-February 17
 Milton Resnick: "Boards,"
 February 22-March 31

Coeur d'Alene Art Auction
 8836 North Hess Street
 Hayden, ID 83835 USA
 +1 208 772 9009
info@cdaartauction.com
www.cdaartauction.com

For over 30 years the Coeur d'Alene Art Auction has specialized in the finest classical Western and American Art representing past masters and outstanding contemporary artists. With scores of world record prices, let us assist you with a free evaluation of artwork.

Dallas Auction Gallery
 2235 Monitor Street
 Dallas, TX 75207 USA
 +1 866 653 3900
info@dallasauktiongallery.com
www.dallasauktiongallery.com

Now accepting consignments for The Fine Jewels Auction, March 21

Di Donna
 744 Madison Avenue
 New York, NY 10065 USA
 +1 212 259 0444
info@didonna.com
www.didonna.com

Surrealist, Modern, Post-War Art

Doyle
 175 East 87th Street
 New York, NY 10128 USA
 +1 212 427 2730
info@doyle.com
www.doyle.com

New York: Doyle at Home, on view February 10-12, auction February 14 | Jewelry and Contents of Abandoned Safe Deposit Boxes, on view February 17-19, auction February 20 | Fine Jewelry, on view February 17-19, auction February 21

Galerie Buchholz
 Fasanenstraße 30
 10719 Berlin
 Germany
 +49 30 88 62 40 56
post@galeriebuchholz.de
www.galeriebuchholz.de

Michael Oppitz: "Forschungen an den Rändern der Schrift,"
 January 26-March 10

Michael Krebber and Albert Oehlen: Works on Works on Paper, January 26-March 1

Galerie Daniel Templon
 Voydtstraat 13A
 1060 Brussels
 Belgium
 +32 2 537 13 17
brussels@templon.com
www.templon.com
 Ulrich Lamsfuss, January 11-February 24



PIERRE ET GILLES, *Le bel des obscures* (Eloha Burjack), 2017, framed hand-painted photograph on canvas, 47.25 inches in dia., at Daniel Templon

Galerie Eigen + Art
 Auguststraße 26
 10117 Berlin
 Germany
 +49 30 280 6605
berlin@eigen-art.com
www.eigen-art.com

"Take Five:" Tom Anholt, Mirjam Völker, Titus Schade, Ross Chisholm, Kristina Schuldt,
 January 9-February 10

Galerie Patrick Seguin
 5 rue des Taillandiers
 75011 Paris France
 +33 1 47 00 32 35
info@patrickseguin.com
www.patrickseguin.com



KUNST

AUSSTELLUNG

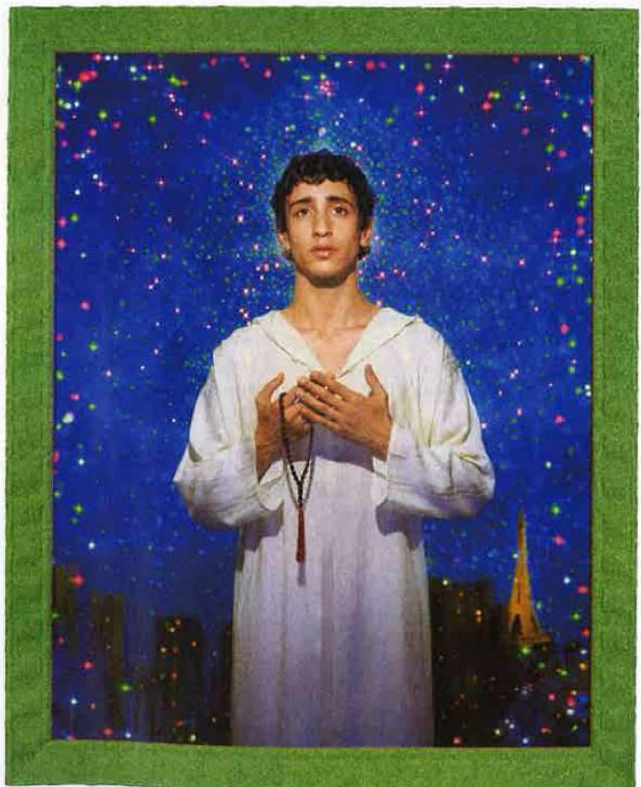
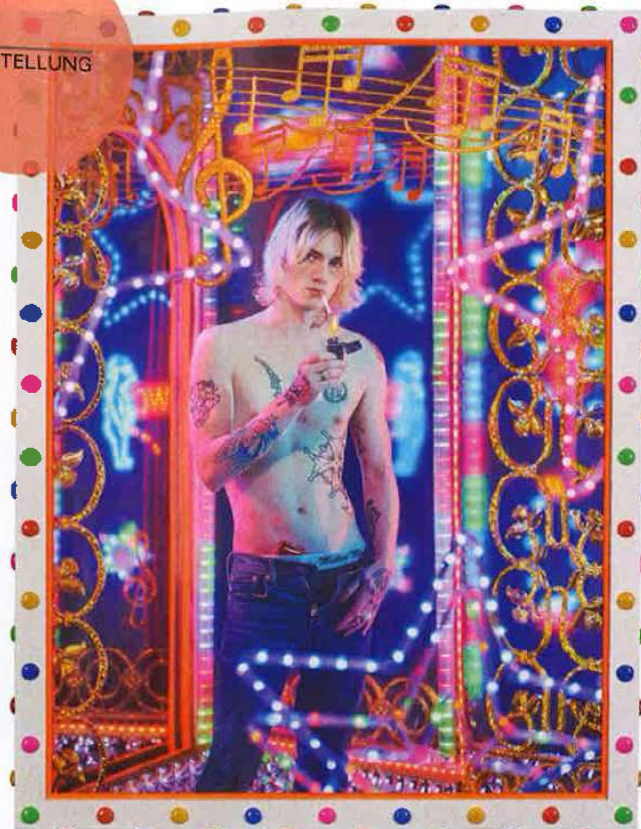
PIERRE ET GILLES: Le temps imaginaire

► **Eine Ode an Toleranz und Freiheit. Mitte Januar eröffnete die neue Ausstellung der seit 1976 erfolgreichen Künstler.**

Bis zum 10. März kann man in der Galerie Templon in Paris in die glitzernde – aber auch mal melancholische und sogar düstere – Welt der Ausnahmekünstler eintauchen. Thema der Ausstellung ist die „Imaginäre Zeit“, eine mathematische Darstellung der Zeit, die in Ansätzen der speziellen Relativitätstheorie und der Quantenmechanik auftaucht.

„Unsere Rollen sind ziemlich festgelegt. Pierre macht die Aufnahmen und Gilles retuschiert sie, macht die Sets. Also ehrlich, jeder von uns hat seinen eigenen Bereich, aber wir erschaffen alles gemeinsam. Wir bleiben während der Arbeit zusammen und sprechen darüber“, verriet sie uns einmal im Interview. „Unsere Arbeit beginnt mit der Realität, um das Leben dann viel schöner zu machen. Dies liegt wahrscheinlich in unserer Kindheit begründet, als unsere Lebensumwelt, in der Nähe von Le Havre, zu eckig, zu glatt, zu traurig war ...“

Inszeniert haben Pierre et Gilles in den letzten Jahrzehnten schon so ziemlich jeden Weltstar. Von Madonna über Kylie Minogue, Michael Jackson bis zu Amanda Lear sowie Jean Paul Gaultier sind fast alle dabei. Aber ihre Kunst beschränkt sich nicht auf Stars. Auch der „Normalo“ kann zur Kunst werden. Zum Beispiel Florian, den wir auch einmal interviewten. „Ich war Student und habe als Barkeeper gejobbt. Eines Abends hat mich der DJ, der dort auflegte, mit seinem Handy fotografiert und gesagt, dass mein Aussehen etwas für Pierre et Gilles sei. Er kannte sie seit einigen Jahren, und ich wusste nicht, wer das ist! (lacht) Genau in dieser Nacht hatte ich ein Matrosenmützchen auf, das ich meiner Mutter gestohlen hatte. Mir steht es besser!“ *rä



↑
Pierre et Gilles: *Le Rebelle du Dieu Néon* (Paul Lemoire), 2017, Photographie peinte sur toile et encadrée // Framed handpainted photograph on canvas, 138,5 x 105,5 cm // 54 1/2 x 41 1/2 in.

→
Pierre et Gilles: *La prière du soir, Al Icha* (Said Dulali), 2017, Acrylique sur photographie imprimée par jet d'encre sur toile et encadrée // Acrylic on photograph ink-jet printed on canvas, 163,5 x 131,5 cm // 64 3/8 x 51 3/4 in.

cityartnow_

Daniel Templon Gallery - Pierre et Gilles: Le temps imaginaire

© Saturday, 27 January 2018 10:15

Pierre et Gilles are back at Galerie Templon with a new show, Imaginary Time (Le temps imaginaire). An ode to tolerance and freedom, the exhibition is constructed as a journey through the artists' universe, a highly complex world as underlined by the recent retrospective in Brussels and Le Havre.



Le bal des coccinelles (Jhona Burjack), 2017. Ink-jet photograph printed on canvas and painted, unique piece 120 cm (diam.)

Start date: January 13, 2018

End date: March 10, 2018

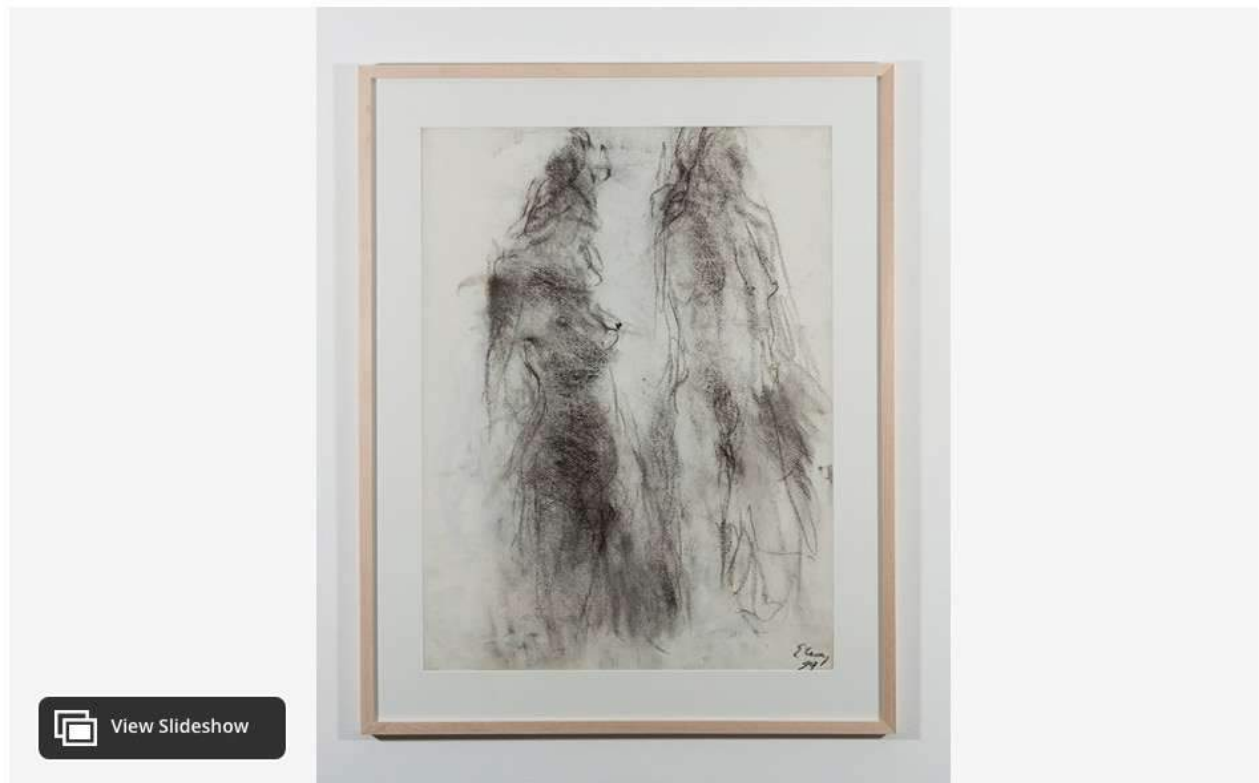
Address: 30 Rue Beaubourg, 75003 Paris
(see map below)

Visit the gallery's [website](#)

BLOUINARTINFO

Top Art Shows in Paris This Week: Eugène Leroy to Louise Bourgeois

BY BLOUIN ARTINFO | JANUARY 18, 2018



 View Slideshow

Sans titre 1999 Charcoal on paper 80 x 64 cm (31 1/2 x 25 1/4 in.). "Eugène Leroy: Intérieurs" at Galerie Nathalie Obadia. January 12 - March 17, 2018
(Courtesy: Galerie Nathalie Obadia)

Here is a pick of art shows this week in Paris featuring artists such as [Louise Bourgeois](#), [Josh Sperling](#), [Edgar Degas](#), [César Baldaccini](#), [Pablo Picasso](#), Eugène Leroy and many others. Blouin ArtInfo curates some of the must-visit art shows for its readers:

"Pierre et Gilles: Le temps imaginaire" at Galerie Templon

January 13 - March 10, 2018

Galerie Templon presents Pierre et Gilles with a new show called "Le temps imaginaire." The exhibition is constructed as a journey through the artists' universe, a highly complex world as underlined by the recent retrospective in Brussels and Le Havre. The Pierre et Gilles world is enchanting but haunted by recent events.

www.templon.com



Pierre et Gilles: Le temps imaginaire

von Michael Rädcl
10. Januar 2018



Love From Paris (Nassim Guizani, Angèle Metzger, Lukas Ionesco), 2016 Photographie peinte à la main et encadrée – 128 x 176 cm, unique © Pierre et Gilles. Courtesy Galerie Templon, Paris et Bruxelles

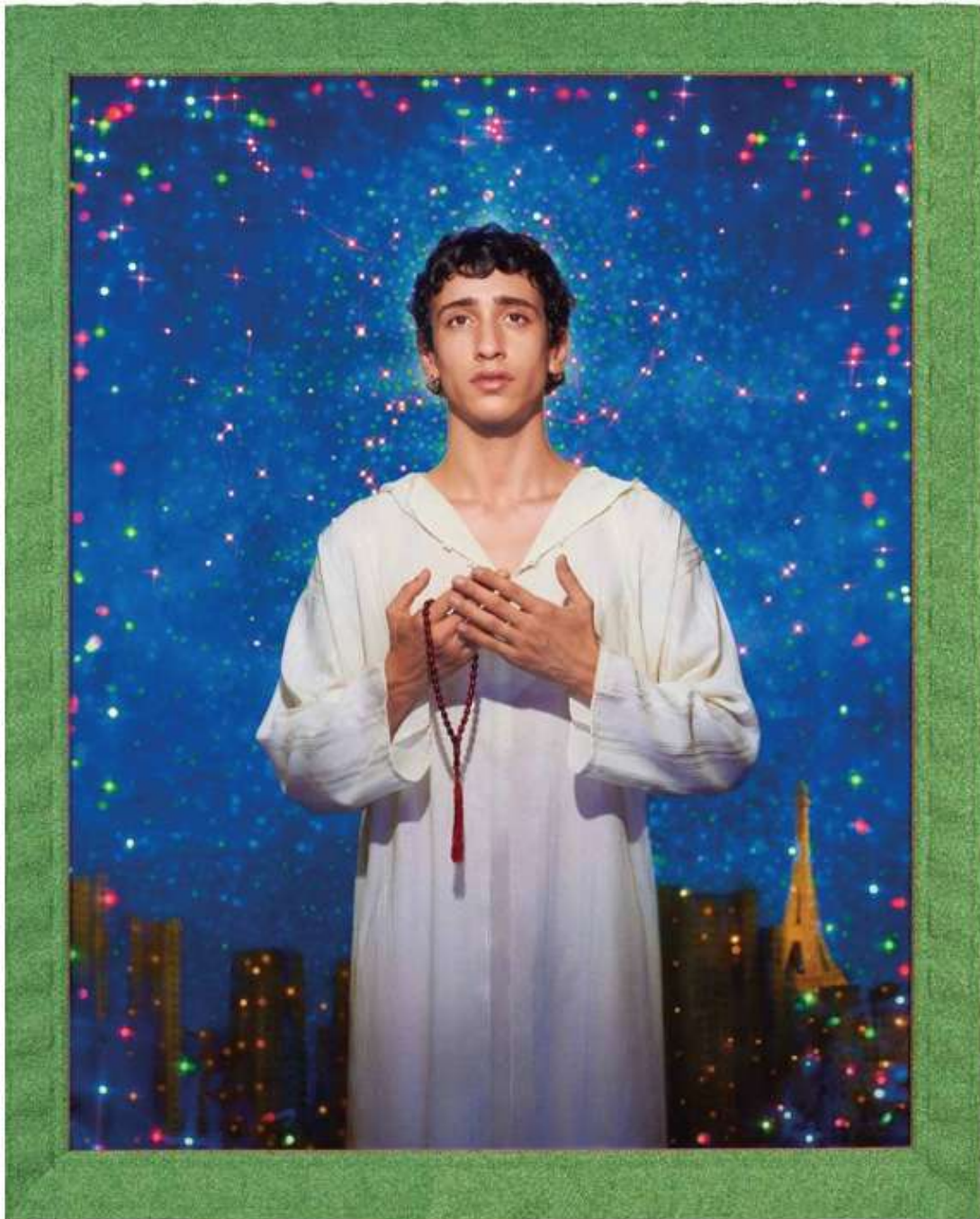
Eine Ode an Toleranz und Freiheit. Am 13. Januar eröffnet die neue Ausstellung der seit 1976 erfolgreichen Künstler.

Bis zum 10. März kann man in der [Galerie Templon](#) in Paris in die glitzernde – aber auch mal melancholische und sogar düstere – Welt der Ausnahmekünstler eintauchen. Thema der Ausstellung ist die „**Imaginäre Zeit**“, eine mathematische Darstellung der Zeit, die in Ansätzen der speziellen Relativitätstheorie und der Quantenmechanik auftaucht.

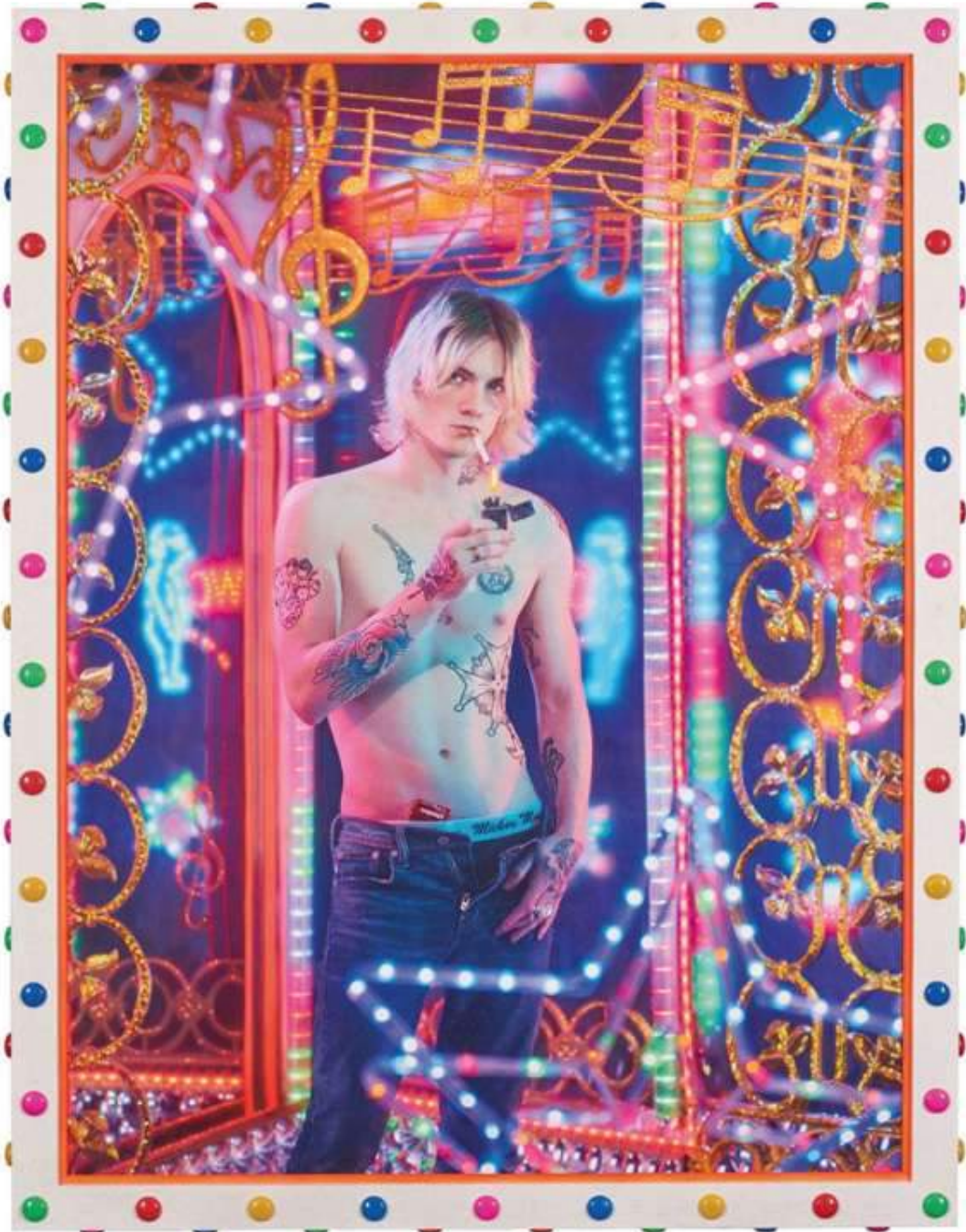
„Unsere Rollen sind ziemlich festgelegt. Pierre macht die Aufnahmen und Gilles retuschiert sie, macht die Sets. Also ehrlich, jeder von uns hat seinen eigenen Bereich, aber wir erschaffen alles gemeinsam. Wir bleiben während der Arbeit zusammen und sprechen darüber“, verrieten sie uns einmal im Interview, „Unsere Arbeit beginnt mit der Realität, um das Leben dann viel schöner zu machen. Dies liegt wahrscheinlich in unserer Kindheit begründet, als unsere Lebensumwelt, in der Nähe von Le Havre, zu eckig, zu glatt, zu traurig war ...“



Pierre & Gilles, La Mort de Bernard Buffet (Alexandre Guillaume), 2017 Huile sur photographie tirée sur toile et encadrée – 134,5 x 93,5 cm, unique © Pierre et Gilles. Courtesy Galerie Templon, Paris et Bruxelles.



Pierre et Gilles: La prière du soir, Al Icha (Saïd Oulali), 2017, Acrylique sur photographie imprimée par jet d'encre sur toile et encadrée // Acrylic on photograph ink-jet printed on canvas, 163,5 x 131,5 cm // 64 3/8 x 51 3/4 in.



Pierre et Gilles: Le Rebelle du Dieu Néon (Paul Lemaire), 2017, Photographie peinte sur toile et encadrée // Framed handpainted photograph on canvas, 138,5 x 105,5 cm // 54 1/2 x 41 1/2 in.

Inszeniert haben Pierre et Gilles in den letzten Jahrzehnten schon so ziemlich jeden Weltstar. Von **Madonna** über **Kylie Minogue**, **Michael Jackson** bis zu **Amanda Lear** sowie **Jean Paul Gaultier** (Bild ganz unten) sind fast alle dabei. Aber ihre Kunst beschränkt sich nicht auf Stars. Auch der „Normalo“ kann zur Kunst werden. Zum Beispiel **Florian**, den wir auch einmal interviewten.

Über seine Arbeit mit den beiden Künstlern verrät uns das Model damals:

„Ich war Student und habe als Barkeeper gejobbt. Eines Abends hat mich der DJ, der dort auflegte, mit seinem Handy fotografiert und gesagt, dass mein Aussehen etwas für Pierre et Gilles sei. Er kannte sie seit einigen Jahren, und ich wusste nicht, wer das ist! (lacht) Genau in dieser Nacht hatte ich ein Matrosenmützchen auf, das ich meiner Mutter gestohlen hatte. Mir steht es besser!“



[Das ganze Interview mit Florian](#)

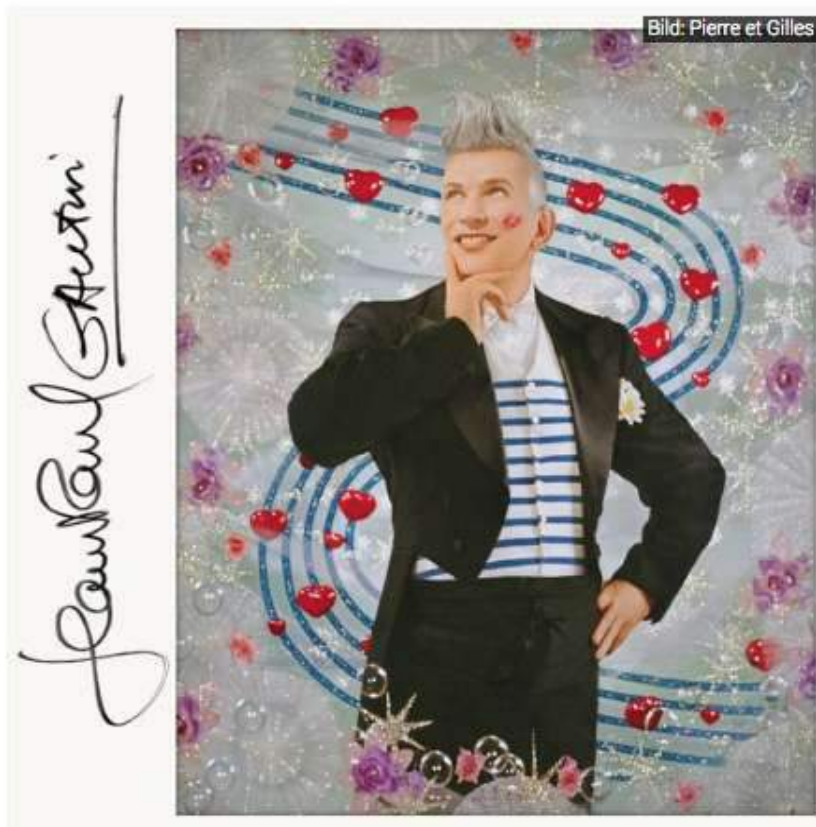


Bild: Pierre et Gilles

Modestern Jean Paul Gaultier



AGENDA

Perrotin,
76, rue de Turenne,
tel. 00331-42167979.
10 gennaio-10 marzo.

EDGAR SARIN
Michel Rein, 42, rue
de Turenne,
tel. 00331-42726813.
Fino al 3 febbraio.

PIERRE ET GILLES
Daniel Templon,
30, rue Beaubourg,
tel. 00331-42721410.
13 gennaio-10 marzo.

READING DE CHIRICO
Tornabuoni art,
9, rue Charlot,
tel. 00331-53535151.
30 gennaio-24 febbraio.

BEA VANGERTRUYDEN
Pierre Marie Vitoux,
3, rue d'Ormesson
place Ste-Catherine,
tel. 00331-48048100.
11 gennaio-24 febbraio.

ZEPHA
Wallworks, 4, rue
Martel,
tel. 00339-54302951.
Fino al 21 gennaio.

GERMANIA

AMBURGO
C.O. PAEFFGEN
Levy, Osterfeldstrasse
6, tel. 004940-459188.
16 gennaio-7 marzo.

BERLINO
RITA McBRIDE
Konrad Fischer,
Lindenstrasse 35,
tel. 004930-50596820.
Fino al 17 febbraio.

Fino al 27 gennaio.

ELGER ESSER
Kewenig,
Bruderstrasse 10,
tel. 004930-39880380.
Fino al 27 gennaio.

CORINNE WASMUTH
Johann König,
Dessauer strasse 6-7,
tel. 004930-2610308.
20 gennaio-25 febbraio.

MONACO

ABSTRACTIONS OF LIGHT
Tanit, Maximilianstr.
45, tel. 004989-292233.
Fino al 31 gennaio.

GRAN BRETAGNA

LONDRA

NEVILLE GABIE.
**EXPERIMENTS IN BLACK
AND WHITE**
Danielle Arnaud,
123, Kennington road,
tel. 004420-77358292.
13 gennaio-17 febbraio.

MOHAMMAD ALI TALPUR
Austin / Desmond,
68-69, Gt. Russell str.,
tel. 004420-72424443.
26 gennaio-28 febbraio.

**ASPECTS OF GERMAN
ART (PART TWO)**
Ben Brown,
12, Brook's mews,
tel. 004420-77348888.
Fino al 26 gennaio.

PHILLIP KING
Thomas Dane,
3-11, Duke street
St James's,
tel. 004420-79252505.
Fino al 3 febbraio.

Fino al 20 gennaio.

PHILIPPE PASTOR
Jerome Zodo, 1, Hay
Hill, tel. 04420-76298154.
Fino al 31 gennaio.

STATI UNITI

LOS ANGELES

MIKE KELLEY,
ELLEN GALLAGHER
Hauser & Wirth,
901 East 3rd street,
tel. 001213-9431620.
Fino al 21 gennaio.

ROBERT IRWIN
Sprüth Magers, 5900
Wilshire boulevard,
tel. 001323-6340600.
23 gennaio-21 aprile.

NEW YORK

TOM WESSELMANN
Gagosian,
555 West 24th street,
tel. 001212-7411111.
18 gennaio-24 febbraio.

STEVE SHAPIRO.
HEROIC TIMES
Howard Greenberg,
41 East 57th street,
tel. 001212-3340010.
Fino al 27 gennaio.

ROBIN RHODE. **THE
GEOMETRY OF COLOUR**
Lehmann Maupin,
536 West 22nd street,
tel. 001212-2552923.
18 gennaio-24 febbraio.

HANS HARTUNG. **A
CONSTANT STORM. WORKS
FROM 1922 TO 1989**
Perrotin, 130 Orchard
str., tel. 001212-8122902.
12 gennaio-18 febbraio.

Fino al 10 febbraio.

ARTURO HERRERA
**Sikkema Jenkins &
Co.**, 530 West 22nd str.,
tel. 001212-9292262.
Fino al 20 gennaio.

SVIZZERA

BASILEA

HANSPETER KAMM
Hilt, St. Alban-Vorstadt
52, tel. 004161-2723838.
Fino al 20 gennaio.

GINEVRA

CURTIS SANTIAGO
Analix Forever,
2, rue de Hesse,
tel. 004122-3291709.
Fino al 14 febbraio.

10 ARTISTES SUISSES
Anton Meier,
2, rue de l'Athénée,
tel. 004122-3111450.
Fino al 3 febbraio.

LUGANO

ALEX DORICI
Buchmann, via Posta
2, tel. 004191-9800830.
Fino al 31 marzo.

ST. MORITZ

**DAN FLAVIN, TO LUCIE
RIE AND HANS COPER,
MASTER POTTERS**
Vito Schnabel,
via Maistra 37,
tel. 004181-5447620.
Fino al 4 febbraio.

ZUOZ

REINVENTING THE FIGURE
Monica De Cardenas,
via Maistra 41,
tel. 004181-8688080.
Fino al 3 febbraio.

artnet[®]news

As the First Edition of Art Düsseldorf Opens, Will it Be a Game Changer in the German Art Market?

The fair is carving itself a stake in a country that already has three prominent fairs. Who's going to make it?

Kate Brown, November 17, 2017



Art Düsseldorf 2017. Photo credit Sebastian Drüen.

The inaugural edition of Art Düsseldorf opened its doors yesterday with strong presentations for a bustling crowd of VIPs. It was a highly anticipated launch: for the past year, the German art world looked on tensely as the country's art-fair schedule suddenly ballooned to include four fairs in 2017, pitting two major companies—and three cities—against each other.

Backed by Art Basel parent company MCH Group, Art Düsseldorf is staking its claim in Germany's affluent Rhineland, traditionally the home turf of the world's oldest fair, Art Cologne. To be sure, the region, which covers a loosely charted area along the Rhine, is a fertile ground for galleries: there's plenty of money, an energetic base of knowledgeable collectors, and the two major cities of Düsseldorf and Cologne each have long (though somewhat dueling) histories as important cultural Meccas, raising up artists like Joseph Beuys, Candida Höfer, or Sigmar Polke, to name just a few.

Still, when the news came out that Germany was getting yet another fair—in addition to Art Cologne, the more regional Art Karlsruhe, and the latest attempt at bringing the art market to the German capital with art berlin—there was some collective wonder as to whether adding another one was going to be viable. Especially considering that it comes at a time of growing uncertainty about fairs, where mid-tier dealers are looking to different formats.

The controversy then became two-fold when Art Cologne's parent company Koelnmesse took over the Berlin fair this year in a move that almost seemed reactionary. Is the German art market big enough for everyone to have their share?



Installation view of Art Düsseldorf, 2017. Photo credit Sebastian Drüen

After the opening of Art Düsseldorf yesterday, it became clear that none of these questions can be answered yet. However, on preview day this Thursday, the former steel mill housing the fair was booming with fleets of art patrons, and it was decidedly an older- and wealthier-looking-crowd than the one seen at art berlin this past September. By the early afternoon, sales were strong and the mood convivial.

Paris- and Brussels-based Galerie Daniel Templon, for example, reported several works sold within the first few hours, including a photo by Gregory Crewdson for \$68,000 and three works by Japanese artist Chiharu Shiota in the range of \$30,000 to \$50,000.

Alexander Sies from Sies + Höke Galerie was adamant that there is a place for both Art Cologne and Art Düsseldorf, due to their being completely different in nature. In general, dealers seemed rather sure that the collectors from the Rhineland and Benelux will show up to both.



The directors of ART DÜSSELDORF (Walter Gehlen, l. and Andreas Lohaus, r.)

Copyright: Boris Breuer

RP ONLINE

Düsseldorf

Düsseldorfs neuer Leuchtturm der Kunst

Düsseldorf. Die "Art Düsseldorf" übertrifft die Erwartungen. Hochrangige Gegenwartskunst kommt in drei Industriehallen glänzend zur Geltung. Von Bertram Müller >

Messe-Atmosphäre ist anderswo. Die neue "Art Düsseldorf" im Areal Böhler an der Grenze zu Meerbusch wirkt wie ein Gesamtkunstwerk. Vor etwa vier Meter hohen, strahlend weißen Wänden breitet sich Kunst der Gegenwart aus. Blickt man höher, so gibt die einstige Industriehalle Beton und Mauerwerk zu erkennen. Tageslicht fällt durch die Dächer, gut kalkuliertes Kunstlicht mischt sich hinzu. Eine schönere Innenarchitektur kann man sich kaum vorstellen.

Die klare Kulisse lässt jedwede Kunst vorzüglich zur Geltung kommen. Und da gibt es einige Überraschungen. Denn die "Art Düsseldorf" ist zwar erheblich kleiner als ihre Konkurrenz in Köln, doch auf dem geringeren Platz verdichtet sich die Qualität. Arbeiten im Wert von mehreren Millionen Euro zählen dazu.

Das Gesamtkunstwerk "Art Düsseldorf" umfasst auch Erlebnisräume. Am Stand von Brigitte Schenk aus Köln kann jeder Besucher einen Hochstand erklettern, den der Gen-Biologe Klaus Fritze errichtet und mit Pflanzen unterfüttert hat, die in Gläsern wachsen. Mit der Einladung zum Blick über die Messestände möchte er die Besucher in vielerlei Hinsicht dazu auffordern, die Perspektive zu wechseln. Das Ensemble kostet 35.000 Euro. Im Preis inbegriffen ist eine Anpassung an den künftigen Standort, den ein Käufer dafür wählt.

Hans Mayer aus Düsseldorf ist mit einer exquisiten Auswahl schwarz-weißer Arbeiten des Fotografiekünstlers Jürgen Klauke aufs Areal Böhler gezogen, und Sies und Höke zeigen eine schwarze bronzene Badewanne, auf deren Oberfläche sich schwarze Menschlein befinden - eine Arbeit des portugiesischen Künstlerduos Joa Maria Gusmao und Pedro Paiva.

In der nächsten Halle hat Jonathan Meese, das populäre Enfant terrible der Kunstszene, an gleich zwei Ständen Auftritte mit seiner kruden Kunst: sowohl bei Krinzinger (Wien) als auch bei Daniel Templon (Paris). Und Max Mayer, der Sohn von Hans, stellt an seinem Stand mit Misako & Rosen aus Tokio Kleinformate des Amerikaners Richard Aldrich aus.

Walter Gehlen ist mit Andreas Lohaus Geschäftsführer des Unternehmens Art Fair International, das die Messe veranstaltet. Als er uns gestern zu den noch im Aufbau befindlichen Schauplätzen führte, nebenher seelenruhig einen Handy-Anruf nach dem anderen abarbeitend, stellte er uns auch die bemerkenswerte App vor, mit der man zu jedem Objekt der Messe Auskünfte einholen kann: einfach fotografieren, und schon verrät das Bild seinen Urheber, sein Entstehungsdatum und was Sammler sonst noch gerne wissen.

PORT

Paris Photo 2017

Port visits the 2017 edition of Paris Photo to discover stories of the African diaspora, the nude reinterpreted and disaffected youth on the streets of Los Angeles



*Nanny et
Quao,
Jamaïque,
1720 2017, ©
Omar Victor
Diop.
Exhibited by
MAGNIN-A*

With over 180 galleries and publishers represented, **Paris Photo** is the largest international art fair dedicated to photography. As such, when I visit the Grand Palais in Paris, just off the Champs-Élysées, is full to its ornate Rococo rafters with photographers, curators and art-lovers from around the world. It was even possible to catch a glimpse of the elusive Patti Smith, one of this year's guest curators. Here, we take a look at the highlights of the fair.

An artist who immediately catches the eye is **Omar Victor Diop**, a Senegalese photographer who takes elaborately staged photographs of people (including himself) presented in various historical guises. These allegorical portraits focus on stories from the African diaspora over time, and his subjects, formally composed and framed against a background, have the air of oil paintings. When I mention this to him, Diop laughs. "Good. If I had the skill to paint, I would never touch a camera."



Untitled, from the series 'Halo', 2017,
© Rinko Kawauchi/
Courtesy
Christophe Guye

Over at the **Christophe Guye** gallery, **Rinko Kawauchi's** serene images of cherry blossom, migrating birds and candy-coloured fireworks are peaceful and dreamlike. The recipient of the Annual Infinity Award in 2009 from New York's Centre of Photography, Kawauchi makes everyday scenes and objects extraordinary.



'Oh man', from
the book *Oh Man*,
2013. © Lise
Sarfati. Exhibited
by Steidl

Algerian-born French artist **Lise Sarfati's** large-scale panoramas of disaffected youth are set against the streets decaying inner-Los Angeles. Her images of aloof, solitary young men have echoes of William Eggleston in their faded pastel palette and emphasis on the minutiae of American life.



Yellow Passage by
James Casebere, ©
Galerie **Templon**

James Casebere's sundrenched, angular photographs offer a vision of modern architecture devoid of all human life. Casebere's deserted, hectically coloured rooms combine a striking visual sensibility with an uncanny sense of foreboding.

fotointern.ch
Tagesaktuelle Fotonews



Urs Tillmanns, 12. November 2017, 14:23 Uhr

Live von der Paris Photo: Schwarzweiss liegt im Trend

«Paris Photo», die grösste Fotokunstmesse der Welt, hat zum 21. Mal ihre Tore geöffnet. Alles, was Rang und Namen in der Szene hat und an Fotokunst interessiert ist, trifft sich hier im Grand Palais in Paris, dem riesigen Ausstellungskomplex nahe der Champs Elysée, der ursprünglich nur gerademal für die Weltausstellung 1900 erbaut wurde.



Rund 180 Fotogalerien und Verlagshäuser aus aller Welt sind hier präsent – crème de crème also, welche ihre Bestände anbieten, von seltenen Klassikern bis zu unbekanntem Newcomern. Das Angebot ist vielfältig, wobei man auf viele Werke stösst, die man bereits mehrfach gesehen hat, sei es auf der letztjährigen Paris Photo, sei es auf der Art in Basel.



Der amerikanische Konzeptkünstler **James Casebere** zeigt drei Landschaften «Coutyard with Orange Wall», «Vestibule» und «Yellow Passage» am Stand der Galerie Templon Brüssel und Paris und erhält zwei Auszeichnungen von Lagerfeld und eine von J.P. Morgan.

FINANCIAL TIMES

Paris Photo 2017: patrician grandeur and underground culture

Less familiar names make a splash at the annual photography showcase



'Yellow Passage' (2017) by James Casebere, at Galerie Daniel Templon, one of the highlights chosen by Karl Lagerfeld



NOVEMBER 10, 2017 Rachel Spence

0 comments

Now in its 21st edition, Paris Photo has established itself as Europe's premier commercial showcase for photography. This year, the fair shows no sign of ceding its crown. With its majestic Beaux-Arts setting, beneath the glass, iron and steel roof of the Grand Palais, it fosters an elite mood of cultural sophistication.

Despite such patrician grandeur, Paris Photo, like every other international art fair, is always seeking to assert its contemporary relevance and quasi-institutional status. This year sees the unveiling of a new sector, Film/Artists Video, sadly not open on press preview day, which is devoted to the moving image. Meanwhile the guest of honour, fashion designer Karl Lagerfeld, has been asked to select a bevy of images that will serve as their own bespoke voyage through the fair.

Yet the standout offerings this year are not those household names — from Henri Cartier-Bresson to Andreas Gursky — who make up photography's blue-chip stable. Instead they are those practitioners — or sometimes those subjects — that have until now haunted the margins of awareness.

Although he has been nominated for a Pulitzer Prize (in 2013), British photographer Mark Neville has deliberately side-stepped orthodox success. Committed to a socially engaged

practice — his subjects have ranged from toxic waste disposal to children’s play — he generally gives away his photobooks, both to the communities he photographs and to the authorities and policymakers whose decisions affect their lives.

Published by Steidl, *Fancy Pictures* is the first of Neville’s books to be available commercially. At Paris Photo it is one of the nominees for the Aperture PhotoBook Award. Bringing together six of Neville’s recent projects, it includes seminal photographs he took while working as an official war photographer with the British Army in Afghanistan in 2011. The experience left him with post-traumatic stress disorder. Now recovered, he is nevertheless determined to highlight a condition that is widespread among military veterans yet is still often neglected both by government institutions and the media.



Not all those in the shadows boast such dramatic stories. Take Grey Crawford, one of Paris Photo’s major discoveries. Made in the early 1970s in southern California, Crawford’s *Umbra* series comprises a sequence of black and white prints of plain urban façades. However, the buildings’ impeccable geometries — doorways, windows, diaphanous white slabs, slanted, dark needle-like lines — are created by Crawford’s own studio craft as he masks his surfaces with paper cut-outs to create illusions of light and shade like a mischievous, mathematical Apollo.

Crawford’s tale is a classic case of right art, wrong time and place. In the 1970s much fashionable art was transgressive and performative; Crawford wearied of badgering galleries, archived his oeuvre and made a career as an architectural photographer.

The main exhibition of his work, organised by Taik Persons gallery, is part of Prismes.

Now in its third year, the section is devoted to 14 curated projects — often large-format, series or installation works — which illuminate photography’s less-travelled shores.

Here, chroniclers of underground byways include Henry Chalfant. Born in Pennsylvania in 1940, Chalfant captured New York’s graffiti-covered subway cars in the 1970s and 1980s by shooting multiple images on a 35mm camera then splicing them together in his studio. At the display put together by dealer Eric Firestone, Chalfant’s original silver-gelatin proofs are accompanied by newly editioned large-scale prints whose generous horizontal format underscores the graphic potency of an otherwise ephemeral art.



Another visual diarist of subterranean youth culture was Zurich-based Karlheinz Weinberger, whose work is exhibited by the Parisian dealer Esther Woerdehoff. A self-taught practitioner whose day job was in a factory warehouse, Weinberger had a fascination with beautiful young men that led him to start photographing, in 1958, a group of boys who eschewed their era’s stuffy mores in order to channel their inner James Dean. Shooting on a Rolleiflex 2.8 in the apartment he shared with his mother, Weinberger portrayed his subjects — tattooed, jeans-wearing, often naked from the waist up — as icons of sulky, seductive vulnerability.

Prismes also throws up intriguing encounters. Entitled *The Tears of Things*, a display winnowed from the private collection of Helga de Alvear, a renowned Spanish collector and gallerist, is burnished by a rendezvous between images from Gordon Matta-Clark's 1974 series "Splitting", in which the US conceptual artist documented the rips, holes and gashes he made in a New Jersey suburban house, and photographs by the contemporary Scottish artist Martin Boyce. Better known as a sculptor, Boyce proves gifted behind the camera, nailing modernist-style architecture — a circular window veiled in a thin white curtain, concrete steps slicing through an overgrown garden — with an oblique tenderness that creates a marvellously fruitful contrast to Matta-Clark's less respectful attitude.



Down in the main gallery section, highlights include the booth of renowned dealer Karsten Greve — who has spaces in Paris, Cologne and St Moritz — which is dedicated to

Ilse Bing. Born in Frankfurt in 1899, Bing, who was Jewish, left Germany for Paris in 1930 and remained there until 1941, when she fled to the US. As a woman in a man's world, the so-called "queen of the Leica" spent her life, says Greve, "fighting to be recognised". Indeed, in Paris there has been no public show devoted to her small-scale, black and white images since 1987. At Paris Photo, then, Greve concentrates on images Bing took during her residency in the French capital, although one beauty from her Frankfurt years — an autumn leaf and a subway ticket dropped on the pavement in 1929 — epitomises her gift for whispered observations of life's impermanence.

Surprisingly, given the pinnacle he occupies in the glamorous world of high fashion, a pleasing quietude also pervades Lagerfeld's choices. A passionate photographer himself, the designer was asked to choose 200 images from a selection of 1,000 put forward by the galleries. His picks, which are flagged with labels bearing his signature, include, at Hans P. Kraus Jr, "The children of actress Rachel with a young girl and a dog" (1853), by Charles Negre. The touching mood of this scene of Arcadian innocence is intensified by the chromatic fragility of photography in its nascence.

Despite worries to the contrary, to have Lagerfeld as a guide through the Palais's banquet of images adds an extra layer of subtle, unexpected flavour to a nourishing visual feast.

Ends Sunday, parisphoto.com

FAD

The 9 Stands to visit at Paris Photo 2017

We travelled to Paris via Eurostar in our own special carriage. We received presentations from four great photographers two established [Mark Neville](#) and [Dougie Wallace](#) and two emerging [George Selley](#) and [William Lakin](#) both winners of Carte Blanche, a platform for emerging photography launched by Paris Photo this year.

And then we got to hang out all day at the Grand Palais and check out all the photography. We thought it might be hard to limit ourselves to 9 galleries but the funny thing about FAD is we always forget how choosy we are and it's kinda hard to find interesting photography especially now we all see so many images all the time. Anyway here's our top 9 booths/ stands to visit at Paris Photo 2017.

1 A28 Yancey Richardson



Zanele Muholi at Cassilhaus, North Carolina 2016 gelatin silver print

This gallery was doing so much business we loved the work by Zanele Muholi and Paul Mpagi Sepuya. However if you want to buy anything I'm afraid you are probably already to late. And the work grappled with all the most important issues of today on gender, discrimination etc

www.yanceyrichardson.com

2 C27 Mitterrand



Subtracted Poem (continuous changing mode of running-off or the event) 2017
© José León Cerrillo. Courtesy Galerie Mitterrand. Photo: Rebecca Fanuele.

This was a great stand a real stand out showing the kind of photography FAD loves and the work from José León Cerrillo was really innovative and interesting.

www.galeriemitterrand.com

5 C9 Templon



Yellow Passage 2017 Archival Pigment Print

A great stand with James Casebere.

templon.com

VOGUE

Karl Lagerfeld: An Eye on Photography

The fashion legend chooses his favourite images from the vast display at the Paris Photo exhibition at the Grand Palais



Karl Lagerfeld's choice: *Yellow Passage* by James Casabere, 2017. Visitors to Paris Photo 2017 can follow a trail through the exhibition hall of images selected by Karl Lagerfeld.

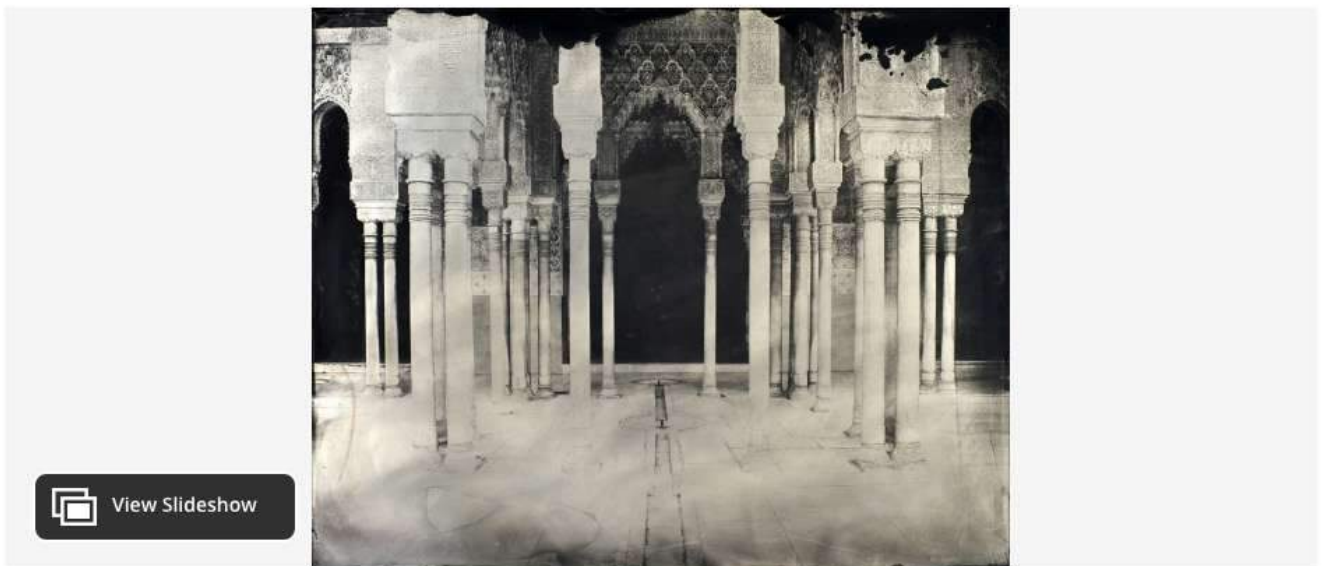
CREDIT: JAMES CASABERE, COURTESY OF THE GALLERY DANIEL TEMPLON, PARIS/SRUSSES

The flourish of a signature in black pen and ink, the letters tipping slightly to the right, reads “Karl Lagerfeld 2017”. And those spidery letters seem to pop up everywhere in the huge space at the Grand Palais in Paris, devoted to the annual exhibition, Paris Photo (until 12th November).

BLOUINARTINFO

Top 15 Must-Visit Art Shows in Paris This Week: Pablo Picasso to Jim Dine

BY BLOUIN ARTINFO | NOVEMBER 02, 2017



 View Slideshow

Sergio Vega, *El Patio de los Leones*, 2016. 'Borges in the Alhambra' by Sergio Vega at Galerie Karsten Greve, November 4 - December 23, 2017
(Courtesy: Galerie Karsten Greve Paris)

Blouin Artinfo curates a selection of the very top art shows that are must-visits in Paris this coming week. Here is our pick:

'Photographisme. Klein, Ifert, Zamecznik' at Centre Pompidou

November 8, 2017 – January 29, 2018

The dialogue between photography and the graphic arts begun in the first two decades of the 20th century would prove especially productive in the two-and-a-half decades following the end of the Second World War (1945–69). This exhibition looks at the interaction of the two disciplines through some 100 photographs and other pieces drawn from the holdings of the Centre Pompidou and from public and private collections abroad.

www.centrepompidou.fr

'Borges in the Alhambra' by Sergio Vega at Galerie Karsten Greve

November 4 - December 23, 2017

Dedicated to Jorge Luis Borges, one of the most influential writers of 20th century, photographer Sergio Vega presents his latest collection of works in Paris. The Argentinean novelist and poet was one of the key figures of Hispanic cultures. The exhibition celebrates the works of Borges through a series of photographs alongside two videos. Sergio Vega, through his new project, reconstructs the vision of the nearly-blind Jorge Luis Borges on his last trip to Alhambra.

www.galerie-karsten-greve.com

Jim Dine's Montrouge Paintings at Galerie Templon

November 4 - December 23, 2017

This exhibition presents latest work by American Pop artist, Jim Dine (b. 1935). The exhibition shows the artist's canvas overflowing with color. Dine's newest works dive deeper into what has become his aesthetic mantra —subconscious chaos, madness and violence.

www.templon.com

'Julio Le Parc: Bifurcations' at Galerie Perrotin

Running through December 23, 2017

The exhibition presents a selection of new and historic installations, mobiles and paintings by Argentina-born, Paris-based artist Julio Le Parc (b. 1928). The new works, on view for the first time, will string a conversation with his historical paintings, sculptures and installations created between the 1970s and 1990s.

www.perrotin.com

'Bettina Rheims: Naked War' at Galerie Xippas

Running through November 25, 2017

This exhibition presents Bettina Rheims's (b. December 1952, France) latest photographic project. Carried out in 2017 in collaboration with the writer Serge Bramly, it is the result of a meeting between the photographer and Femen activists. Femen is an international women's movement which began in 2008 in Ukraine. Femen's actions are part of the "third wave of feminism," after the Suffragettes starting in the 19th century and movements in the 1970s. Through her artwork, Rheims gives visibility to the Femen's engagement and transposes the issues of feminist activism to contemporary art.

www.xippas.com

'Picasso 1932' at Musée Picasso

Running through February 11, 2018

The exhibition brings together works created by versatile Spanish artist Pablo Picasso (1881-1973) in the year 1932. In 1932, after 30 years of work, Picasso felt the need to document his work by dating his paintings, sculptures, drawings, engravings on a day to day basis- an approach that is linked to his ability to preserve the traces of his works. The show accounts for this complete year in the life of Picasso, through the chronological presentation of his works and its archives.

www.museepicassoparis.fr/

'Musique! Échos de l'Antiquité' at Musée du Louvre

Running through January 15, 2018

This exhibition portrays the influence of music on ancient cultures. The show presents some 400 artworks of a wide variety including Mesopotamian cylinder seals, monumental Roman reliefs, Egyptian papyri and Greek vases. Often fragile, some of the pieces have never been shown to the public. The exhibition includes some unprecedented audio clips, allowing visitors to listen to the sounds of ancient instruments, as well as the oldest song known in the world to date.

www.louvre.fr/en

'Dada Africa, Non-Western Sources and Influences' at Musée de l'Orangerie

Running through February 19, 2018

Dada, a prolific and subversive art movement, first emerged in Zurich during the First World War, and then spread to centers such as Berlin, Paris and New York. Through their new works – sound poems, collage, and performance – the Dada artists rejected the traditional values of civilization, while appropriating the cultural and artistic forms of non-western cultures such as Africa, Oceania and America. The Musée de l'Orangerie is presenting an exhibition on these exchanges with African, American Indian and Asian works alongside those of the Dadaists - Hanna Höch, Jean Arp, Sophie Taeuber-Arp, Marcel Janco, Hugo Ball, Tristan Tzara, Raoul Hausmann, Man Ray and Picabia, among others.

www.musee-orangerie.fr/en

'Laure Prouvost: Looking At You Looking At Us' at Galerie Nathalie Obadia

Running through December 22, 2017

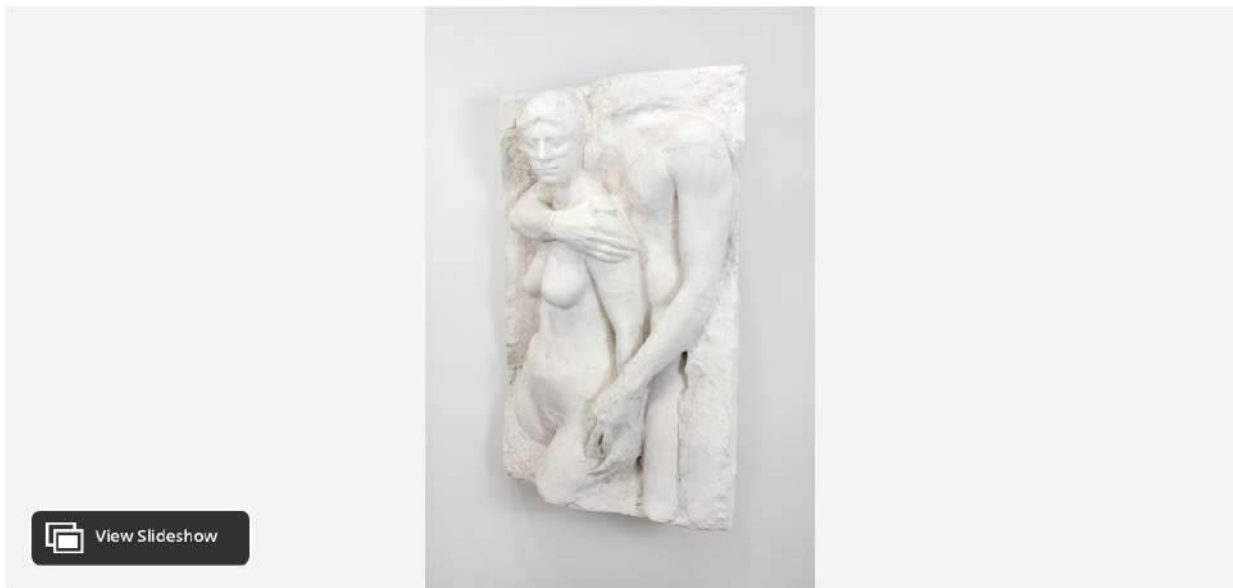
With this exhibition, artist Laure Prouvost (b. 1978) presents her second solo show in Paris. For about 15 years, Laure Prouvost has been developing a protean body of work giving shape to original stories and tales through videos, installations, performances, sculptures, photographs, paintings and drawings that she often combines with ceramics, tapestry and metal work. Real image archivist, whether she finds or collects them, the French artist mastered the compiling of this visual matter, which abundance captivates viewers. This exhibition is a reference to the artist's collaboration with Jonas Staal, "The Aube's cure Parle Ment", curated by Iliana Fokianaki and showcased at the Kadist Foundation in Paris up until December 17th, 2017.

www.nathalieobadia.com

BLOUINARTINFO

Conversations With Reflections: George Segal at Galerie Templon, Paris

BY BLOUIN ARTINFO | OCTOBER 23, 2017



 View Slideshow

The Couple, 1974 Plaster 107 x 61 x 63.5 cm 42 x 24 x 25 in.
(Courtesy:Galerie Templon)

RELATED

ARTISTS

[George Segal](#)

Gifted, experimental photographer [George Segal](#) is the subject of an exhibition currently running at the Galerie Templon in Paris. The late photographer left behind a legacy of reflective and loquacious works, a selection of which are being displayed until October 28, 2017.

Born in 1924 in New York, [George Segal](#) lived and worked in New Jersey, USA, until his death in 2000. His displays reflect the individual and are symbolic of his works in the 20th century. Segal liked to play around with spaces and encourages the viewer to have a one-on-one conversation with these spaces, which are not just mere creations for the talented photographer, sculptor, and craftsman. He wants his viewers to have conversations with these reflections. The motionless and anonymous figures of his works have a rare character of their own. While doing so, Segal understood the fact that people need to be left alone with his images. He experimented with plaster bandages on the model's body. All his creations bear his signature style, and his technique of work imbues the power of gesture, giving it a certain poetry-like form. Segal's works are replete with the notions of erotic, social, and poetic perspective. This exhibit showcases some of the artist's finest works where he defies conventional cinematic norms to produce outstanding works of art which are truly magical, mesmerizing with a Midas touch of the man who was never afraid to experiment with images, transcending boundaries very few have dared to in the course of their careers.

Art World

Must-See Art Guide: Paris

This week's guide features Daniel Buren, Chantal Akerman, André Derain, and more.

Tatiana Berg, October 19, 2017



Chantal Akerman, *In the Mirror* (1971). Courtesy of Marian Goodman Gallery.

Bonjour, Paris. The City of Light has been in the art journalism headlines lately for its most recent, ahem, provocative public sculpture, but there's more to see besides the controversy stirred up by the debatably erotic piece. This week is time for FIAC, the city's biggest art fair and the most important gathering of international galleries and dealers of the year. As whenever a big art fair comes to town, there are countless exhibitions to rival what's going on inside the booths. There's no shortage of blockbuster museum shows that coincide with FIAC, but what about the galleries? You'll learn more about a city from its locales, so hit the streets and see what makes Paris' art scene unique.



George Segal, *Early Morning: Woman Lying on Bed* (1992).
Courtesy of Galerie Templon.

Exhibition: "George Segal"

When: September 9–October 28, 2017

Where: Galerie Templon, 30 rue Beaubourg, Paris, France

Wallpaper*

Prouvé, poetry, and park life collide at the Tuileries Garden

ART / 19 OCT 2017 / BY AMY VERNER



Thru the stardust, the heat on the lawn (Claude), by Jim Dine. Courtesy of Sèvres Cité de la céramique and Galerie Daniel Templon, Paris & Brussels. Photography: B Huet/Tutti

INFORMATION

Hor Le Murs is on view 19-22 October at the Tuileries Garden. For more information, visit the [FIAC website](#)

ADDRESS

Tuileries Garden
113 Rue de Rivoli
75001 Paris

SHARE

Each year, when FIAC kicks off in Paris, so much attention is focused on the activity that happens under the gleaming glass roof of the Grand Palais that it's easy to gloss over the public programming *en plein air* a short distance away throughout the Tuileries Garden. The recent attention generated by the Louvre Museum's decision to withdraw one of the works, titled *Domestikator*, out of concern over its suggestive sexual depiction has possibly attracted a greater audience just by virtue of the media coverage – and artist Joep Van Lieshout ultimately scored a victory with the Centre Pompidou's acceptance of the inhabitable sculpture in its piazza.

But what invariably makes the Hors Les Murs programme so pleasant is how people engaging with this art represent a far broader mix than those who attend the fair. What's more, the artists are rarely present, nor are staff from their galleries, so aside from the basic information plaques, the works feel liberated in a sense, unencumbered by back story. In the spirit of this naiveté, I chose to take a stroll as the fair got underway.

The garden has multiple entry gates, and all of them lead to art. Yet to arrive via Rue Castiglione heading down from the lustrous new Louis Vuitton flagship serves as a good starting point, certainly for architecture enthusiasts who will right away notice Jean Prouvé's *maison démontable* from 1944, which occupies the same footprint as the architect's schoolhouse from last year, both courtesy of Galerie Patrick Seguin. Enter into the 6x6 m wood cabin to find his signature portique. The original wood feels remarkably rustic compared to the neighbouring Christian de Portzamparc white cube of nearly the same dimensions. One of the latest models from Revolution Precrafted, its minimalist appearance in painted gypsum board and cement seems better suited to an ultra-cool pop-up gallery than a guest house.



The Joys of Yiddish, 2017, by Mel Bochner. Courtesy of Simon Lee Gallery.

Photography: Marc Damage

Towards the Concorde, Yiddish words in highlighter yellow lettering scream out from a black banner thanks to Mel Bochner. For those familiar with schmoozer and kvetcher, but not nudzh (a pesterer), the FIAC website translates his selection idiosyncratic message. On the upper terrace near the Jeu de Paume is Julien Berthier's composition of leftover box pieces topped by a pigeon, all in welded steel and patinated bronze. Wait around long enough and a real bird might stop by to size up its inanimate likeness.

Back when Hors Les Murs began in 2006, works would be displayed without giving thought to selfies and Instagram. Today, a guy was having his picture taken in front of Antonio Caro's giant Colombia sign created from screen-printed Marlboro labeling. Meanwhile, a family of four tourists will leave Paris with a fun souvenir of their portrait beside Gilles Barbier's *The Misthrown Dice*, a giant die resembling a Super Mario mushroom. More interestingly, I happened upon art students sketching views of the garden and pointed out to one that her inclusion of Marta Pan's *Lentilles flottantes*, a pair of white resin space-like shapes floating in the grand basin, rendered the drawing specific to this moment, as the sculptures will be gone by next week.

Along the central passage that marks the city's Axe historique, a series of sheet metal panels by Florent Pugnaire at David Raffini begin flat like a mirror with each successively bent, as though sucked back towards the Arc de Triomphe. 'I don't know if it's art but it's well done,' an elderly woman commented to her friend. Beyond that is Patrick Saytour's temporary greenhouse pierced through with Florentine cypress trees, followed by Jim Dine's *Thru The Stardust, The Heat On the Leaves*, a striking arrangement of sandstone vessels scrawled with free verse that he created over the past year at the Sèvres Cité de la Céramique. Last week during their installation, he told me that he didn't create the ensemble with the outdoors in mind.



THE ART NEWSPAPER

Fast sales at 44th edition of Fiac as galleries target European buyers

High-profile fair welcomes 41 “newcomers” and starry clientele including Brigitte Macron

GARETH HARRIS

19th October 2017 11:39 GMT



Ruby Neri's Untitled (traditional pot) (2017) © Photo: Lee Thompson. Courtesy of David Kordansky Gallery, Los Angeles

Galleries participating in the 44th edition of Fiac (Foire internationale d'art contemporain) at the Grand Palais for the first time say that they have been highly strategic in their artist selection, bringing break-out works to new audiences in both France and Europe. More than a fifth of the exhibitors at the fair—41 galleries out of 193 in total—are newcomers or returning after a hiatus. The fair opens to the public today (until 22 October).

The Los Angeles-based David Kordansky Gallery last took part in Fiac three years ago. The main motivation for coming back was to present a group show of artists who have “had little exposure outside of California”, says Mike Homer, a partner at the gallery. The tactic paid off; Ruby Neri's *Untitled* (traditional pot, 2017; \$22,000) emblazoned with Picasso-esque nudes sold within the first 15 minutes of yesterday's VIP preview day.

The gallery's other sales included a new sculpture by the US artist Evan Holloway (*Fiberglass Sculpture with Incense Smoke*, 2017; \$85,000) and Calvin Marcus's *Automatic Drawing* (untitled) (2017), priced at \$35,000.



Calvin Marcus's *Automatic Drawing* (untitled) (2017) © Photo: Marten Eider. Courtesy of David Kordansky Gallery, Los Angeles

Waldburger Wouters gallery of Brussels, founded eight years ago, considers Fiac a prime platform for Lynn Hershman Leeson, the established US filmmaker. The solo presentation of her works, ranging in price from €15,000 to €20,000, is filling a gap, says the gallery co-founder, Patrick Waldburger. “France is a blind spot for her works,” he says, seeking French and Belgian collectors in particular.

Another first-time dealer, David Lewis of New York, is showing two paintings by Israel Lund, priced at \$45,000 each, and a series of digitised drawings depicting snowflakes by the New York artist Jared Madere (\$15,000 each). “Neither of these artists have shown extensively in Europe,” Lewis says.

This year’s edition also saw design galleries back in the fold for the first time since 2008. Five design dealers, all French, are grouped together on the ground floor at the back of the Grand Palais nave. The relaunched section is a bold move on the part of the fair director Jennifer Flay. “Space is a major constraint, and this is why we had to suspend design after being the first art fair to integrate it. However, I have always been keen to find a way to bring design galleries back into the fair,” she says.

The design dealers are counting on aspirational, cross-over collectors to shore up their sales. Hélien Serre, the director of Laffanour Galerie Downtown/Paris, says that the relationship between the design and contemporary art fields has strengthened in the past 15 years. “The new generation likes mixing things up,” he says. A pair of painted steel tube “visiteur” armchairs by the mid-century Modern designer Jean Prouvé are available with the gallery, priced at €350,000. He sold a 1958 bookcase designed by Charlotte Perriand during yesterday’s VIP day (price undisclosed).

Meanwhile, long-time Fiac attendees were keen to point out why the French fair still matters. “It has always been a key fair for us. Even more so since we decided for the first time this year not to participate in the Biennale des Antiquaires [now la Biennale Paris],” says Franck Prazan, the founder of the Paris gallery Applicat-Prazan. He sold a painting by Pierre Soulages, titled *Peinture 13 November 1956*, for €2m.

Anne-Claudie Coric, the executive director of Paris gallery Galerie Templon, said that sales were immediate. “We sold our Jim Dine self-portrait from 2017 for \$350,000, and our George Segal 1971 sculpture, entitled *Miles and Susie*, for \$150,000.” Collectors were also keen on emerging artists such as Omar Ba from Senegal. “We sold five of his paintings,” she says.

“FIAC definitely attracts a different group of clients [to London and New York] notably from Italy, Belgium and France. It’s a European fair both in the clientele and its mentality,” says Susan Dunne, the president of Pace in New York. The gallery sold works by Kiki Smith, Raqib Shaw and Robert Irwin during yesterday’s VIP day. The starry clientele at the VIP preview included the actress Kristin Scott Thomas and Brigitte Macron, the wife of the French president, and the French culture minister Françoise Nyssen.

BLOUINARTINFO

FIAC 2017 Review: Galleries Take Risks as VIPS Cast Critical Eye

BY CODY DELISTRATY | OCTOBER 19, 2017



FIAC 2017 exterior
(FIAC)

RELATED

EVENTS
FIAC

VENUES
Grand Palais
FIAC Paris
FIAC

ARTISTS
Mitch Epstein
Keith Tyson
Richard Prince

Two Frenchwomen and a Frenchman are standing in front of a print of the American photographer [Mitch Epstein's](#) "Flag" (2000), from his series "Family Business." The photograph depicts two dirty American flags hanging inside a wrinkled dry-cleaning bag on a pink background. A receipt attached to the hanger has the price for the service as "FREE." Its current viewers are unimpressed.

"This is the problem with American art," one of the women says. "There's nothing ever to see." Her friends nod in agreement then step down to the next gallery.

An Englishman in a leather jacket is on his phone when he accidentally bumps into [Keith Tyson's](#) oil-on-canvas painting "Odysseus strapped to the Mast" (2017). The painting moves a few inches, and the man stops cold. No one sees him. He waves a quick apology to the presiding gallerist, but she's engaged in a conversation, her back towards him. He continues on.

A dozen photographers move in on a flamboyantly dressed couple. A man and a woman, both bald, are wearing matching leopard-print jackets, pink blouses, pearl necklaces, silver skirts, and silver boots. They wink at the photographers, cross their arms, and play coy. The photographers goad them on. "That's it — you two are beautiful together."

I'm in the middle of the ingeniously vaulted glass orb that is the Grand Palais in Paris for the opening day of the Foire Internationale d'Art Contemporain, and, in a way, the most interesting part of the festival is the people — their harsh opinions, their business-like brusqueness, their bizarre fashion. Running until October 22, this is the 44th iteration of FIAC and it includes many more than 100 galleries from Paris, London, New York, Berlin, Amsterdam, Milan, Seoul, Shanghai, and elsewhere. The ground floor, on which one would do well to spend the majority of time, is for established galleries, while the second floor is reserved for what the FIAC publicity materials call "amateurs," or, in other words, smaller and generally more experimental galleries.

For a long weekend every year, FIAC takes over not just the Grand Palais but also well-known Parisian sites: the Tuileries Gardens, the National Eugène Delacroix Museum, and the Place Vendôme. The curators are plucked from the highest annals of French art: the director of the Centre Pompidou, Bernard Blistène; the president of the Palais de Tokyo, Jean de Loisy; and the director of paintings and the number-two man at the Louvre, Vincent Pomarède.

The French contemporary-art scene has long had difficulty competing with London and New York, for a variety of reasons, including the fact that there's simply less money floating around (Paris is not a global finance capital, at least until President Emmanuel Macron has his way) and the love of *patrimoine*, or heritage, both gives Paris some of the world's greatest encyclopedic museums while also stifling much of the interest in more experimental, contemporary art.

But the best artwork on show at FIAC is, fortunately, just that — new iterations of abstract expressionism, like the work of the Korean artist Lee Ufan, who was prominently showcased by no less than half a dozen galleries. Whereas many beloved painters, from Cy Twombly to David Hockney, tend to have a drop-off in quality as they age, Ufan, at 81, has become only more innovative, playing increasingly with color gradation and white space. His recent embrace by the art market is well deserved. The sculptural work on show at FIAC is impressive as well, including the Indian-born British sculptor Anish Kapoor — his concave mirrors a particular hit — the British sculptor David Nash, and the German artist Meuser, whose “Untitled” (2017), a large-scale metal work, looks like a fever dream of Richard Serra mixed with the metal malleability of John Chamberlain.

The larger, more traditional galleries like Gagosian, David Zwirner, and Pace have sent mostly their B-team artists to the festival. Instead of the usual heavy hitters at Gagosian's disposal — Richard Prince, Maurizio Cattelan, Taryn Simon, Twombly, and Robert Rauschenberg, among others — the gallery has opted to show its less readily saleable artists, like Mark Grotjahn with his “Untitled (Moss on *Rock Heavy* Texture Mask M16.d)” (2012) and “Untitled (Face on Cardboard 791)” (2009). (The Paris-based Daniel Templon Gallery is a resounding exception, with a wonderfully austere Robert Motherwell painting and a photograph taken from a series that Julian Schnabel has painted over, adding his usual provocative symbols and mystery.)

It's difficult to say exactly why the biggest galleries tend to treat FIAC as, if not second-rate then at least not worth the expense and effort of shipping their greatest treasures to central Paris. Perhaps there's a belief that buyers at FIAC might be willing to take greater risks, or, as is more likely, the most prestigious galleries view it as a somewhat minor-league affair, in which greater risks might be more safely taken.



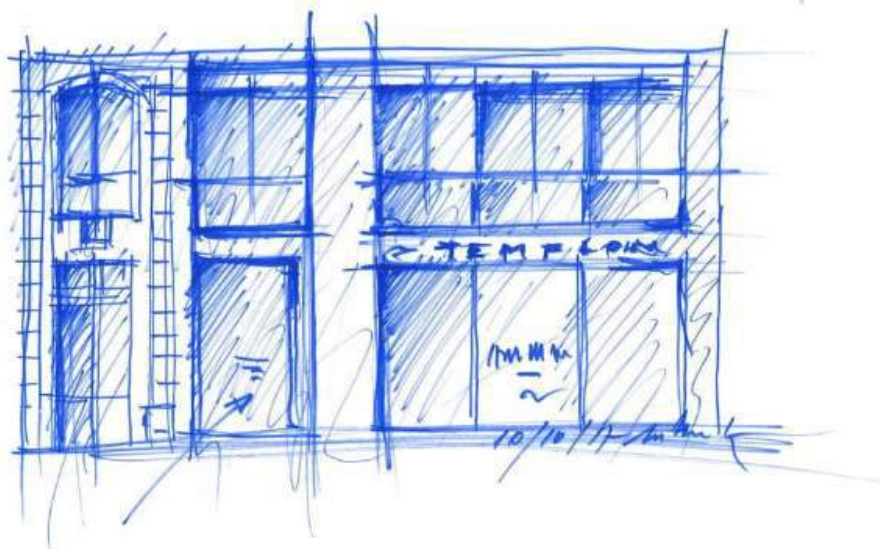
THE ART NEWSPAPER

Galerie Templon due to open a second Paris space in 2018

Decision to expand in French capital supported by healthy local market and change in political climate

GARETH HARRIS

17th October 2017 17:24 GMT



Facade of Galerie Templon, 28 rue du Grenier Saint-Lazare, sketch by Jean-Michel Wilmotte © Galerie Templon, Paris & Brussels

A “renewed sense of optimism” in France and a buoyant French collector base have prompted the established Paris-based dealer Galerie Templon to open a second space in the French capital next spring, says Anne-Claudie Coric, the gallery’s executive director. The new 700 sq. m gallery will be designed by the architect Jean-Michel Wilmotte and located near the Centre Pompidou at Rue du Grenier Saint-Lazare.

“France has a deep collector base, and we have built up a wide network of European collectors,” Coric says, pointing to the launch of Galerie Templon Brussels in 2013. “In the last ten years, our turnover has continued to increase and we keep meeting new collectors: young entrepreneurs, successful businessmen, people passionate about contemporary art,” she adds.

“We could have opened abroad but most of our artists already have representation in Berlin, New York or London,” Coric says, adding that the election of Emmanuel Macron as president in May, and the change in the political climate, could also boost trade.

The gallery plans to increase its artist roster, Coric says, but declined to give further details. The launch project for the new space is due to be announced early next year. “It’s a large space with three levels so we are now speaking with our artists to develop the upcoming programme,” she says.

Daniel Templon opened his first gallery in Saint-Germain-des-Prés in 1966, relocating in 1972 to his current space in the Marais district. Artists such as Donald Judd, Christian Boltanski and Yayoi Kusama have shown works at the gallery.

ARTFORUM

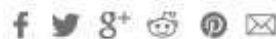
POSTED OCTOBER 17, 2017

Galerie Daniel Templon in Paris to Open Second Space

Grace Halio of *Artnews* reports that Galerie Daniel Templon in Paris, which represents artists such as Franz Ackermann, Larry Bell, Saint Clair Cemin, Jonathan Messe, and Kehinde Wiley, will open a second space in the city, close to the Centre Pompidou, at Twenty-Eight rue de Grenier Saint Lazare. The gallery just celebrated its fiftieth anniversary in 2016. The French architect Jean-Michel Wilmotte, who created parts of the Museum of Islamic Art and the Louvre, is in charge of the new project.



Artforum.com contributor Sarah Moroz covered artist Chiharu Shiota's exhibition at the gallery in a Critic's Pick this past summer. Moroz called Shiota's *Destination, 2017*, "a site-specific, room-engulfing labyrinth that has the sprawl of an uncontrollable fungus, a haywire cat's cradle, or a webbed cathedral in red."



PERMALINK COMMENTS

FRIEZE.COM

Briefing

■ 2 MINUTES

Beatrix Ruf resigns as Stedelijk director over alleged conflicts of interest; Kehinde Wiley and Amy Sherald to paint the Obamas



Stedelijk Museum. Courtesy: Wikimedia Commons; Photograph: Mark Ahsmann

Galerie Daniel Templon has plans for a second gallery in Paris at 28 rue de Grenier Saint Lazare, close to its current location at 30 Rue Beauborg as well as Centre Pompidou. The gallery celebrated its 50th anniversary last year. Architect Jean-Michel Silmotte is signed up to redesign the new 700-square-metre space, scheduled to open next April. 'The French capital now has everything it needs to take a leading role in the international art market', Templon said in a statement.

whitewall

Shows to See During FIAC Paris 2017

By Whitewall



Whitewaller London & Paris is out this week for FIAC.

Outside the fairs, don't miss these exhibitions on view at Paris' museums and galleries.

George Segal at Galerie Daniel Templon

September 9–October 28

The late American sculptor George Segal (1924–2000) is known for his environments populated with disturbing plaster figures made from a layered bandage mold. A comprehensive selection of his works will be on view, from his originally realist style to a more expansive and freer style of expression. The bandage technique he developed was deeply evocative, painterly, and expressive, playing with light, shadow, and texture.

Gilbert & George at Galerie Thaddaeus Ropac — Pantin

October 18–January 20, 2018

Created over the past two years, the pictures will be unveiled over the next months in a series of exhibitions in Paris, New York, Brussels, London, Naples, and Athens. The artists have made a selection of the “BEARD PICTURES” for Galerie Thaddaeus Ropac in Paris Pantin, which will vary in size up to the 23-meter-long triptych *OLD BEARD RUIN*.

Haegue Yang at Galerie Chantal Crousel

October 14–November 25

This is Haegue Yang’s third solo show at Galerie Chantal Crousel. It includes new two- and three-dimensional pieces inspired by the artist’s interrogation of personal aspirations and daily lives. Yang observes tensions in our individual, cultural, and social environments and confrontations we have with unfamiliar cultures.

artnet news

Daniel Templon Is Opening a Second Paris Gallery Next Year

The new space, located near Centre Pompidou, will be renovated by Jean-Michel Wilmotte.

Naomi Rea, October 16, 2017

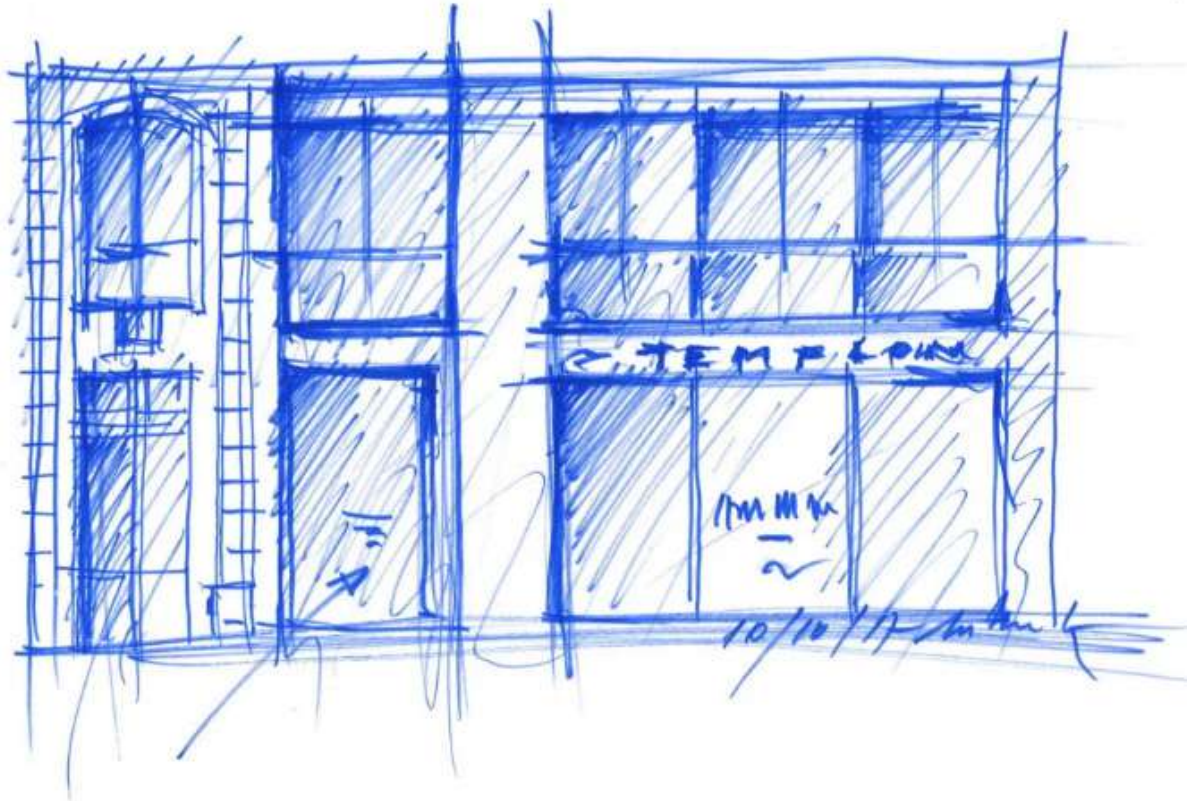


Dealer Daniel Templon (R) with artist Ivan Navarro, in 2009. ©Patrick McMullan Photo BILLY FARRELL/PatrickMcMullan.com

One of the most established contemporary art galleries in Paris, Galerie Daniel Templon, which last year celebrated its 50th anniversary, will open a brand new exhibition space in the city at the end of April 2018.

The enormous three-story, 700-square-meter space (7500 sq ft) is situated in the quieter part of the Marais district at 28 rue du Grenier Saint Lazare, near the Centre Pompidou, where it will undoubtedly attract footfall from the city's deep-pocketed collector base and tourists alike.

Gallery director Anne Claudie Coric spoke to artnet News about Templon's expansion in the midst of a wave of galleries shuttering across Europe. "Being a middle sized commercial gallery, we've been doing very well over the last few years, so we have not really suffered at all the closedown of the market," she explained. "It was a natural development for us to expand. We needed more space, and we need more staff."



Sketch of the facade of Daniel Templon's new space. Image: ©JMWilmotte, courtesy Templon

Early details about the space include an impressive 12-meter façade and four-meter-high ceilings. "He knows the gallery very well and knows our constraints, so it was very natural to ask him to help with the next project," Coric added.

The inaugural exhibition is still in discussion phase, but is sure to be groundbreaking. Founded in 1966 when Daniel Templon was just 21, [Galerie Templon](#) is known for its precocious eye, having introduced the French market to minimalism, conceptual, and expressionist art in the seventies, through [Donald Judd](#), [Frank Stella](#), and [Willem de Kooning](#) (among others). He was also an early champion of Pop Art, and later promoted American new figurative artists like [Jean-Michel Basquiat](#), [Keith Haring](#), and [George Condo](#) on the European scene.

In 2008, Templon became the first gallery in Europe to represent [Kehinde Wiley](#), who was recently tapped to [paint a portrait of Barack Obama](#) for the National Portrait Gallery in Washington DC. A Wiley solo show in Paris is planned for 2019, and the gallery will take a new portrait of Wiley's aunt, inspired by Gainsborough, to FIAC this week.

"The French capital now has everything it needs to take a leading role in the international art market," said Daniel Templon in a statement.

ARTNEWS

Galerie Templon to Open Second Paris Space

BY *Grace Hadio* POSTED 10/16/17 5:55 PM

Share 15
Tweet 17
Pin 0
Share 38

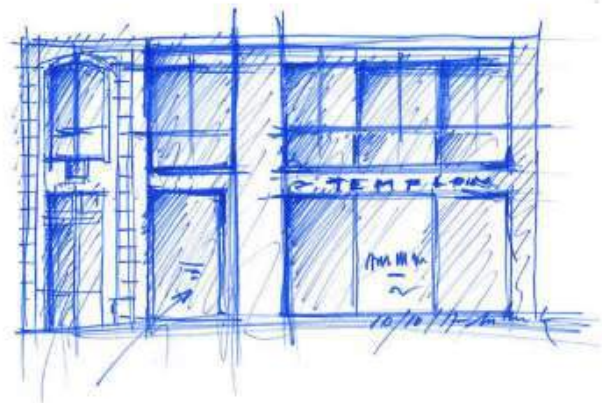
Following on the heels of its 50th anniversary, Galerie Templon is planning to open a second gallery in Paris, near the Centre Pompidou at 28 rue de Grenier Saint Lazare, just around the corner from its current address.

Templon, who opened his first gallery in 1966, introduced artists like Jean-Michel Basquiat, Keith Haring, Roy Lichtenstein, and Dan Flavin to France and currently has on his roster Jim Dine, Tunga, Kehinde Wiley, Joel Shapiro, and many more. He also has a space in Brussels.

The new three-level gallery, which will open in April in the Third Arrondissement, will feature 13-foot ceilings and a glass roof. French architect Jean-Michel Wilmotte, who designed sections of the Louvre and the Museum of Islamic Art, is handling the project.

News of Templon's second Paris location comes during a time of expansion for Paris's art dealers. Emmanuel Perrotin, long headquartered in the French capital, has opened spaces in New York, Tokyo, and Seoul over the past couple years; Almine Rech, who has galleries in Paris, London, and Brussels, recently opened on New York's Upper East Side; and Thaddaeus Ropac, of Salzburg and Paris, opened in New York this spring.

The announcement arrives as art types descend on Paris for the annual FIAC art fair. Templon currently has a show of work by George Segal on view.



A rendering of the facade of Galerie Templon by Jean-Michel Wilmotte.

COURTESY GALERIE TEMPLON

Wall Street International

Jitish Kallat

7 Sep — 21 Oct 2017 at Galerie Daniel Templon in Brussels, Belgium

13 OCTOBER 2017



Jitish Kallat, Exhibition view. Courtesy of Galerie Daniel Templon

Following the closing of his critically acclaimed retrospective at National Gallery of Modern Art (New Delhi), Indian artist Jitish Kallat presents his first solo exhibition in Belgium at Templon Brussels. With a complex body of works in mixed media (drawing, collage, sculpture, photography), the show brings forth several new dimensions to some of his long-standing artistic inquiries. Covariance delves into ideas of time, sustenance, sleep, vision and perception along with a compelling interplay of scales and proximities, and evocations of the celestial and the cosmological, preoccupations that have recurred across Kallat's wide-ranging work.

A guideline for the exhibition, the new suite of meditative works on paper titled Wind Study - Hilbert Curve, represents ' transcripts derived by eavesdropping on the silent conversation between wind and fire'. The drawings derive their form from the Hilbert Curves, continuous fractal space-filling curves first described by the German mathematician in 1891. To create them, Kallat ritualistically overlays it one small line at a time, setting aflame each one with an inflammable liquid. The movement of wind at the moment of combustion determines the direction in which the fumes leave their marks on the paper registering invisible atmospheric flows.

At the center of the exhibition are two intricately detailed sculptures titled Covariance (Sacred Geometry) that from a distance resemble a rock, an anthill, a fallen meteorite or an ancient fossil. Carved on its surface are a number of small eyes modeled on different species, from mammals and birds to reptiles and fish. Covariance holds viewers in a vigilant, thought provoking gaze, posing perplexing questions through the many eyes looking out in all directions.

In the large photographic triptych titled Sightings Gen-Pap-D23M6Y2016 a close up of a papaya's surface and its inverse begin to appear like telescopic snapshots of cosmic supernova explosions, contemplating the macro as manifesting within the micro.

Kallat's interest in astronomical architecture led him to reference Chankillo, the ancient Peruvian solar observatory with thirteen mounds forming a toothed horizon, while creating Aequus, a mysterious cosmic dormitory wherein the species surrender scale in a state of sleep merging with the undulating terrain. The artist then pursues his stimulating reflection on the dissimilar and a possibly inverted geometry of life with Antidote, a playful and contemplative sculpture of a bat sleeping effortlessly upturned while pulling against gravity.

The exhibition course ends up with a room dedicated to Tetralemma (threefold postulates) a series of drawings folded as if a solitary game of exquisite corpse (cadavre exquis) was underway. They gather indistinct impulses, working studies, private ruminations and discarded references as if the artist was offering the viewer a gaze on his "artistic dilemmas".

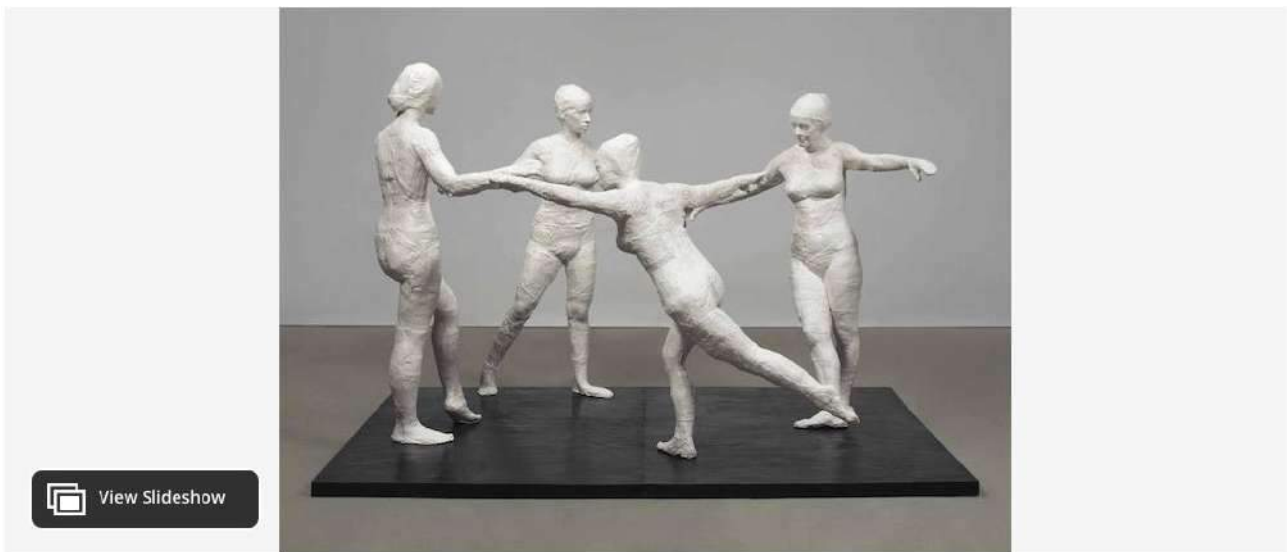



1. Jitish Kallat, Exhibition view. Courtesy of Galerie Daniel Templon
2. Jitish Kallat, Exhibition view. Courtesy of Galerie Daniel Templon

BLOUINARTINFO

Top 10 Must-Visit Art Shows in Paris this Week

BY BLOUIN ARTINFO | SEPTEMBER 21, 2017



 View Slideshow

The Dancers, 1971 Plaster 179 x 274 x 183 cm 70 1/2 x 108 x 37 3/4 in. George Segal at Galerie Templon September 9- October 28 (Courtesy: Galerie Templon)

Blouin Artinfo curates a selection of the very top art shows that are must-visits in Paris this coming week. Here is our pick:

“**Anders Zorn: Le Maître De La Peinture Suédoise**” at Petit Palais

September 15- December 17

The exhibition is a large-scale retrospective of the works of Swedish artist [Anders Zorn](#) (b. 1960) and is the first show exhibiting his oeuvre in Paris since 1906. The show contains approximately 150 works that explore the artistic career of the Swede. The exhibition’s arrangement and layout will trace the life of the artist through enlargements of photographs of the artist, majority of them not exhibited before.

www.petitpalais.paris.fr/en

“**Elina Brotherus: Règle du jeu**” at Centre Pompidou

September 27 - October 22

The exhibition features new project by Finnish artist [Elina Brotherus](#) (b. 1972) that is a gateway into the enchanted world of children’s games with two adult women as players and inventors. The artist and her dancing friend Vera Nevanlinna open the doors of new worlds in each photographic series and video. The scenarios are borrowed from ‘Fluxus’ artists.

www.centrepompidou.fr

“**Chen Fei: Fine Art**” at Perrotin

September 7- October 7

Since studying at the Beijing Film Academy, artist [Chen Fei](#) (b. 1983) has cultivated a persona more at home with Beijing’s youth subcultures, the tattoo parlors and punk music scene, than the so-called fine art world. His extensive knowledge of cinema informs his work. His approach to painting is slightly ambiguous - he treats a painting like a film and never shoots again and he frequently uses the same familiar motifs (his models, himself and his girlfriend and dog) alongside a variety of cinematographic references. In this exhibition he takes generic historical (art) moments, Chinese and Western, to critique contemporary (art) history.

“Wolfgang Laib: The Beginning of Something Else” at Galerie Thaddaeus Ropac

September 8, 2017- October 14

The exhibition will showcase a series of new works by German artist **Wolfgang Laib** (b. 1950). The center of the main space at the exhibition will feature Six Brahmanda (egg of Brahma in Sanskrit). Carved out of black Indian granite, these egg-shaped sculptures reference the very first work of the art Laib created, when he discovered a large black rock in a stone quarry near his home in southern Germany in 1972. A medical student at the time, he had just returned from three months in India. Inspired by everyday ceremonial objects he had seen there, he carved the stone into a perfect ovoid Brahmanda.

www.ropac.net

Giorgio Morandi at the Galerie Karsten Greve

September 9- October 7

The exhibition showcases Italian painter Giorgio Morandi’s (b. 1890-1964) extraordinary classics after the groundbreaking exhibition in the year 1996, in Cologne that has led major international collections to go for acquisitions of Morandi’s works. The exhibition features 38 still lifes and 15 landscapes. The collection of the exhibition has no doubt made the exhibition a very special one.

www.galerie-karsten-greve.com/en

George Segal at Galerie Templon

September 9- October 28

The exhibition is the first in the last two decades in France to showcase famous American sculptor and Pop artist George Segal’s (b. 1924-2000) work. George Segal is probably the most existentialist Pop artist known for his disturbing and absorbing plaster figures. Although he belonged to the Pop art movement, his works addressed the psychology of the consumer directly.

www.templon.com

Ni Youyu at Galerie Nathalie Obadia

September 9- October 28

The exhibition presents a selection of recent works by Shanghai-based artist Ni Youyu (b.1984), marking his debut in France. The artist is recognized as one of the most representative young Chinese artists who is trying to rediscover Chinese traditional aesthetic heritage. The work is in a wide range of media and techniques such as engraving on wood, acrylic on canvas, photography, chalk dust, and stone.

www.nathalieobadia.com



The stars are aligned for Jitish Kallat's new exhibition in Brussels

On at Galerie Templon, 'Covariance' is an extension of the mind of a voracious reader who researches with an eye on the iconic



Uma Nair

SEPTEMBER 8, 2017



Jitish Kallat Studio, Galerie Templon, Brussels

Jitish Kallat Studio, Galerie Templon, Brussels



Kallat combines astronomy and geophysics in a pair of intricately detailed sculptures, Sightings Gen-Pap-D23M6Y2016

No contemporary artist in India does as much research as Jitish Kallat—an artist defined by his popularity beyond India. Kallat gathers high critical appreciation across Indian and international shores. In 2009, at Haunch of Venison, London, he had a show that had ingenious astronomical articulations.



Astronomy and geophysics

This time he combines astronomy and geophysics in a pair of intricately detailed sculptures titled 'Covariance' (Sacred Geometry) that from afar may resemble a rock/an anthill/a fallen meteorite/an ancient fossil. Look closely, and you'll find pairs of finely carved, tiny eyes modelled on different species, from mammals and birds to reptiles and fish.

Kallat's interest in the animal kingdom has always been well known. Remember 'Aquasaurus' and 'Annexation'? His accumulation of sensibilities over the years has been born out of referencing themes of sustenance, survival and mortality, and intrigues viewers with his exploration of mediums and materials.

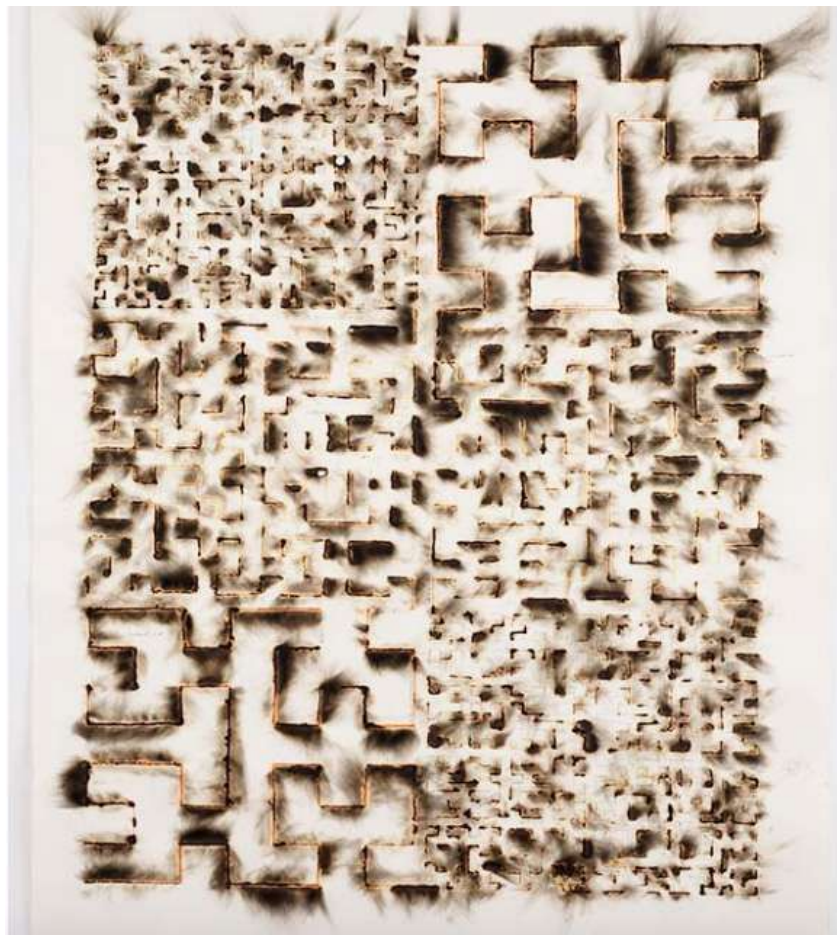


Antidote, 2017

He creates vivid, hand made aesthetics with digitised renderings to create cumulative impressions of his research, stylised into islands of objects that speak of their place in celestial space. His deep understanding of asteroids, stellar formations, planetary clusters, and nebulae all become milestones in his art.

Eavesdropping on silent conversation

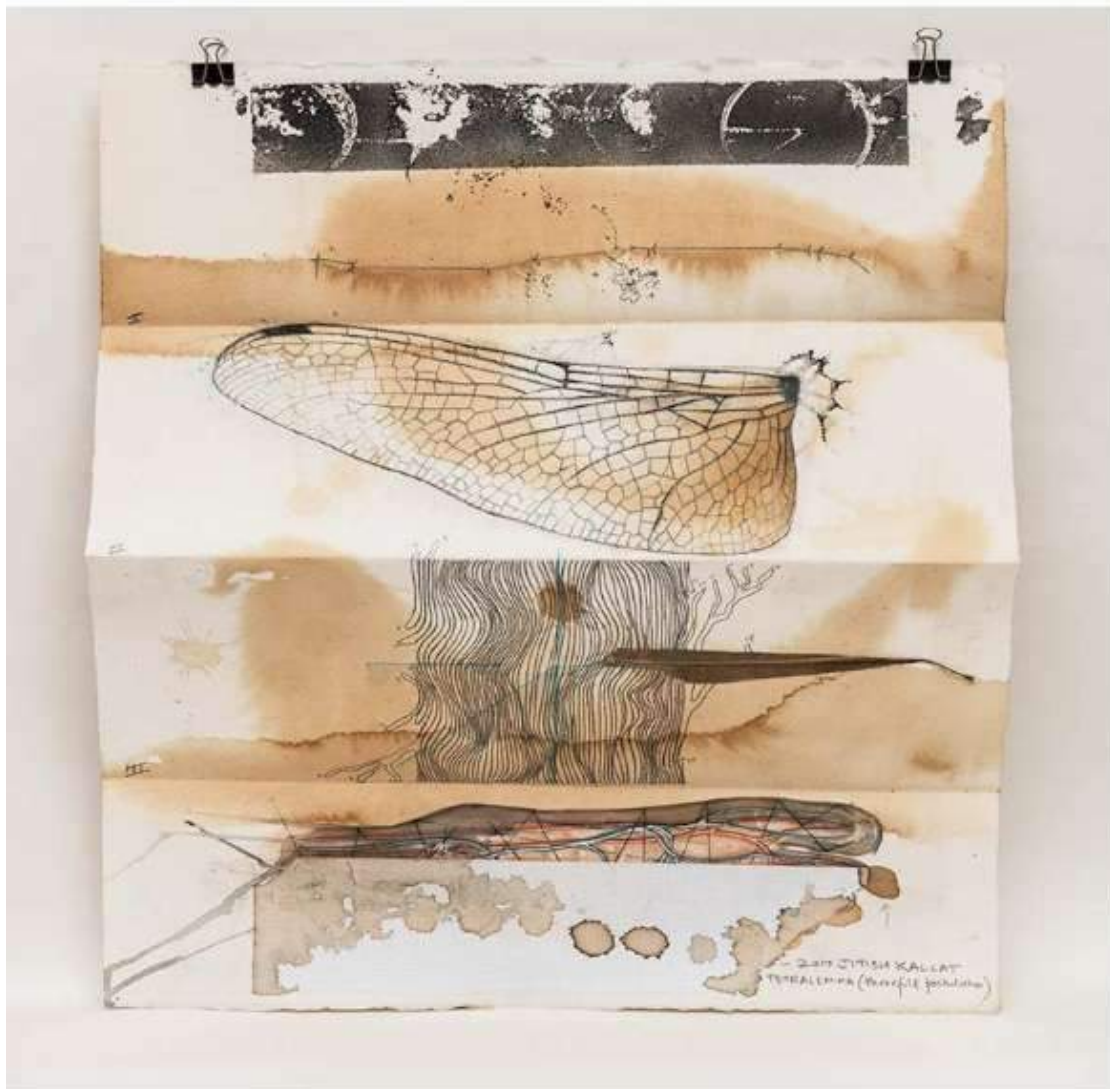
A new suite of meditative works on paper are titled *Wind Study—Hilbert Curve*. “This represents ‘transcripts derived by eavesdropping on a silent conversation between wind and fire,’” says Kallat. “My drawings derive their form from Hilbert Curves, continuous fractal space-filling curves first described by the German mathematician in 1891.”



“To create them, I created a ritual of line overlays , setting aflame each one with an inflammable liquid. The movement of wind at the moment of combustion determines the direction in which the fumes leave their marks on the paper registering invisible atmospheric flows.”
We experience the uncanny within the quotidian.

Surface study and astronomy

Kallat also brings in the humble papaya fruit. A large photographic triptych titled ‘*Sightings Gen-Pap-D23M6Y2016*’ unveils a close up of a papaya’s surface and you could be looking at telescopic snapshots of cosmic supernova explosions, contemplating the macro as manifesting within the micro.



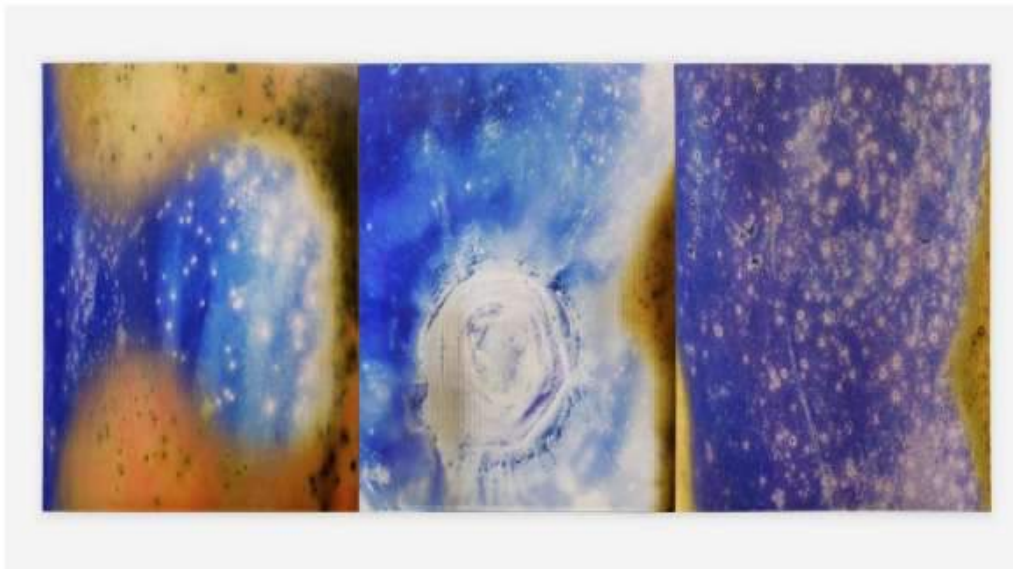
Tetralemma (three-fold drawings)

Research wise he has delved into astronomical architecture, and referenced Chankillo, the ancient Peruvian solar observatory with 13 mounds forming a toothed horizon, while creating his work 'Aequuators,' a mysterious cosmic dormitory wherein the species surrender scale in a state of sleep merging with the undulating terrain.

Kallat's titles that go back to medieval ages are a quiet reflection of his love for language and astronomy's antiquity.

Knee-deep histories

The exhibition ends with Tetralemma (three-fold postulates) a series of drawings folded as if a solitary game of exquisite corpse (cadavre exquis) was underway. It is a mélange of indistinct impulses, working studies, private ruminations and discarded references almost like a mirror of Kallat's "artistic dilemmas".



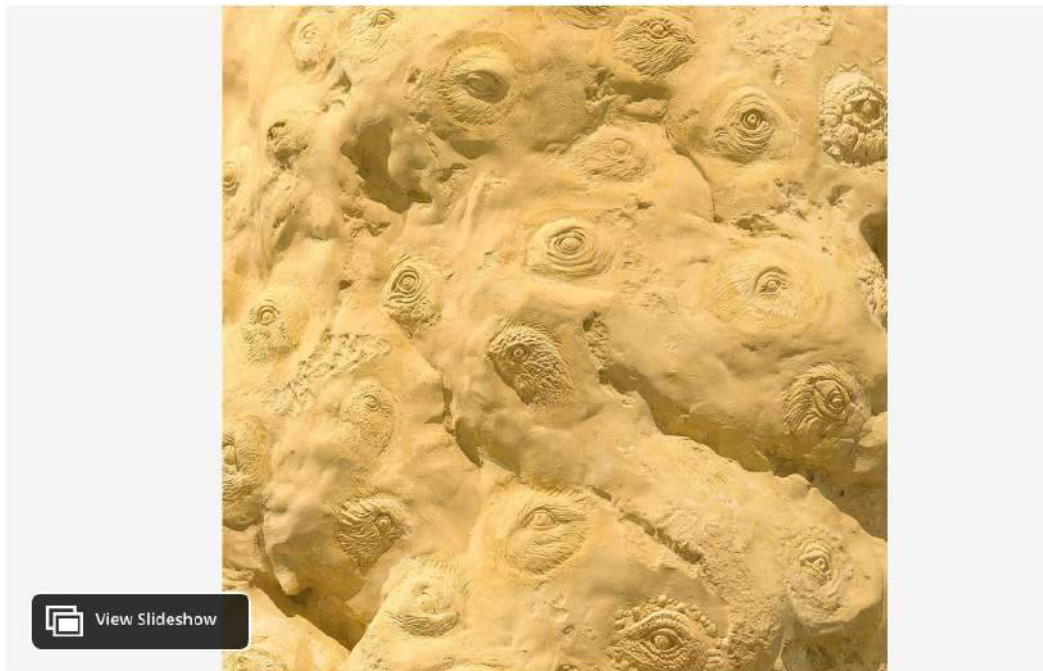
While many artists are finding time to correlate their own philosophies to found objects, Kallat digs knee deep into the histories of the past to create a suite of works that play out like an artistic inquiry into different echelons of aesthetic materiality as it incorporates drawings, collage, sculpture, and photography. And within astronomy's antiquity are hidden haunts of history; perhaps a spiritual optimum that is richly realistic and combines nature and culture.

The exhibition is on at Galerie Templon until October 21.

BLOUINARTINFO

Jitish Kallat's 'Covariance' at Templon Gallery, Brussels

BY BLOUIN ARTINFO | SEPTEMBER 07, 2017



 View Slideshow

Jitish Kallat, Sculpture
(Gallery Templon Brussels)

RELATED

Indian Contemporary artist [Jitish Kallat](#)'s first solo exhibition, titled 'Covariance', is on view at the Gallery Templon, Brussels.

ARTISTS

[Jitish Kallat](#)

With a complex body of works in mixed media such as drawing, collage, sculpture, photography, the show brings forth several new dimensions to some of his long-standing artistic inquiries. Covariance delves into ideas of time, sustenance, sleep, vision and perception along with a compelling interplay of scales and proximities, and evocations of the celestial and the cosmological, preoccupations that have recurred across Kallat's wide-ranging work. Mumbai based, Jitish Kallat is one of the most promising artists of his generation. Kallat's work, imbued with autobiographical, political and artistic references, forms a narrative of the cycle of life in a rapidly changing India. Weaving together strands of sociology, biology and archaeology, the artist takes on an ironic attempt and a poetic look at the altered relationship between nature and culture.

One of the most prominent figures of contemporary Indian Art, Kallat's mix media work reflects a deep involvement with the city of his birth (Mumbai) and derives much of its visual language from his immediate urban environment. His subject matter has been described previously as 'the dirty, old, recycled and patched-together fabric of urban India'. Wider concerns include India's attempts to negotiate its entry into a globalised economy, addressing housing and transportation crises, city planning, caste and communal tensions, and government accountability.

Many of Kallat's works focus on Mumbai's downtrodden or dispossessed inhabitants, though treating them in a bold, colourful and highly graphic manner. Kallat traditionally mounts his paintings on bronze sculptures that are re-created from the wall adornments found on the 120-year-old Victoria Terminus train station in the centre of Mumbai.

The exhibition will be on view through till October 21, 2017, at the Gallery Templon, 134, Rue Veydt- Veydtstraat, 1060 Brussels.

For details: <https://templon.com>

Harper's
BAZAAR
ARABIA

EXHIBITIONISM

WHERE YOU CAN INDULGE YOUR EYES THIS FALL

Words by Ayesha Shaikh

**PETER KILCHMANN GALLERY
'SHIRANA SHAHBAZI'**

In her first solo show at the gallery, Iranian photographer Shirana Shahbazi presents new multimedia works that reflect her bold use of hues and varied techniques. These include the use of traditional C-print and lithography to create optical illusions and geometric patterns that offer great depth and dimension. The works on view feature vibrant swirls of colour, all richly textured with curves, edges and stripes. Shahbazi separates her subjects from their usual contexts, lending new meaning to them by showing their close-ups and cropped versions. She encourages viewers to distance themselves from their usual standpoints and approach the images in a fresh, unpremeditated way.

*Peter Kilchmann Gallery, Zurich. Peterkilchmann.com
Tel: +41442781010. Until 21 Oct.*



**SFEIR-SEMLER GALLERY
'BETTER BE WATCHING
THE CLOUDS'**

Lebanese artist Walid Raad gears up for a solo show debuting new works from three extensive projects. Among them is *The Atlas Group*, an archival project depicting the contemporary history of Lebanon and its political and military figures through mixed media installations, video, photomontages and literary documents that Raad found and produced over time. Another series traces the emergence of art fairs, galleries and museums in the Arab world, and how economic and military conflicts impede such developments. Raad's recent collaboration with Lebanese architect Bernard Khoury on an architectural submission for a competition will also be on view, along with a photography series that captures public monuments and life in Beirut. *Sfeir-Semler Gallery, Beirut. Sfeir-semler.com Tel +961566550. Until 30 Dec.*



**AGIAL ART GALLERY
'IL ÉTAIT UNE FOIS UN
TOUT PETIT POIS'**

This gripping installation by Lebanese-Swedish artist Sara Badr Schmidt surveys the idea of coexistence. It raises concern over the violence and vulnerability that erupt when living together doesn't work out. Remember *Princess and the Pea*? This hard-hitting work visually draws on the fairytale: a young girl sleeps on a pile of mattresses beneath a bedframe and a big pea in the form of a cannonball lies on top. Except, this offers a dose of reality—the girl is seeking protection instead of a prince. Schmidt evokes mixed emotions through this work that is at once poetic and unsettling. *Agial Art Gallery, Beirut. Agialart.com Tel +961345213. Until 23 Sept.*



**ANDAKULOVA GALLERY
'LIGHT ON CENTRAL ASIA: MAX
PENSON'S PHOTOGRAPHY'**

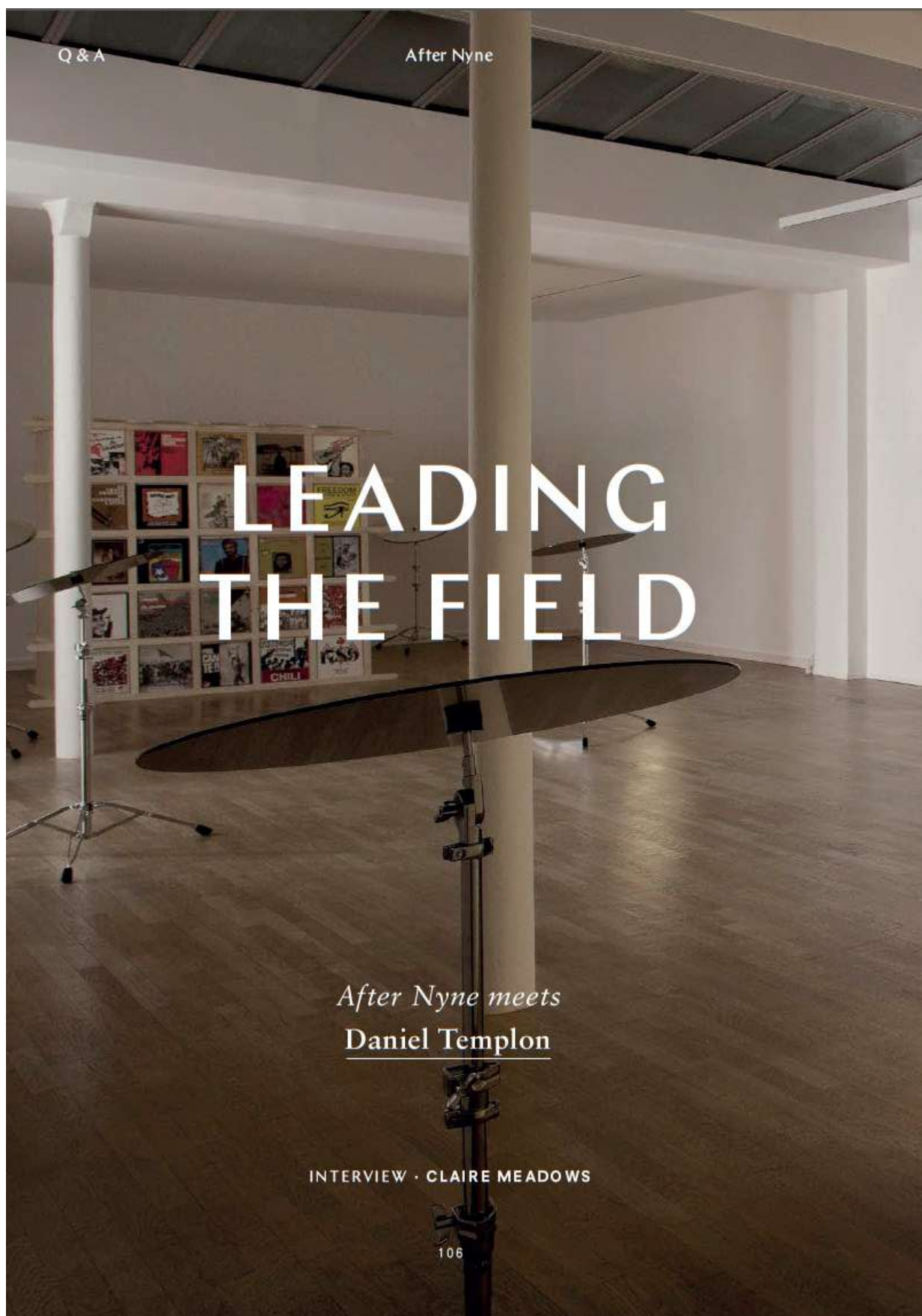
The first Dubai show of works by noted Soviet photographer Max Penson (1893-1959), known for his depiction of key moments in Uzbekistan, where he later lived. This is a survey of the artist's works that he created using early generation Leica cameras, bringing into focus Uzbekistan's transition from a traditional society into a modern republic between 1920 and 1940. His compositions feature dynamic lighting and diagonals and the result is crisp, monochrome images, all vivid and uplifting in their portrayal of socio-economic growth in Uzbekistan, from empowerment of women and children to infrastructural developments. *Andakulova Gallery, Dubai. Andakulova.com Tel +9743859897. 20 Sept until 6 Dec.*

GALERIE DANIEL TEMPLON 'COVARIANCE'

Jitish Kallat's first solo exhibition in Belgium presents the Indian multimedia artist's extensive body of work, covering drawing, collage, sculpture and photography. These works allude to the ideas of time, sustenance, vision, perception and sleep in addition to Kallat's recurring celestial and cosmic themes. Central to the show are two sculptures titled *Covariance (Sacred Geometry)* made of dental plaster and resembling a rock, heavily textured and contemplative. A closer look reveals detailed carvings of eyes of different species including reptiles and birds, all gazing in different directions. *Galerie Daniel Templon, Brussels. Templon.com Tel +3225371317. 9 Sept until 21 Oct.*



AFTER NYNE



Q & A

After Nyne

LEADING THE FIELD

After Nyne meets
Daniel Templon

INTERVIEW · CLAIRE MEADOWS

Daniel Templon



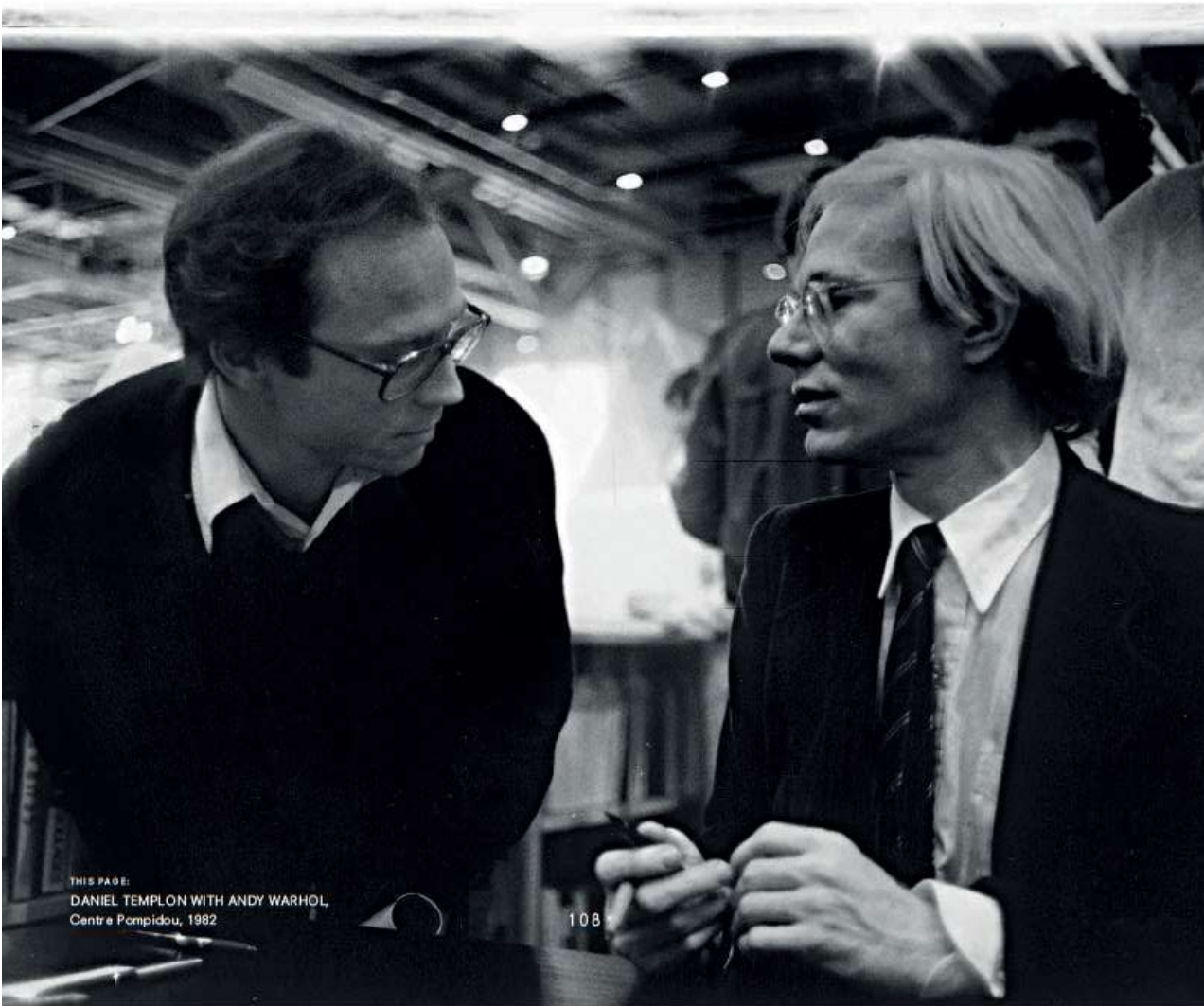
THIS SPREAD:
VIEW 2, NAVARRO FANFARE GDT

After Nyne

— **Daniel** Templon is one of the world’s most respected art dealers. Having opened his first gallery at the age of 21, Templon went on to introduce key international art figures including Ellsworth Kelly, Keith Haring, to French audiences.

In 1972, he also co-founded the bilingual contemporary art magazine art press with art critic and erotic biographer Catherine Millet and has been presenting a fascinating range of artists at prestigious art fairs around the world.

After Nyne were thrilled to obtain an audience with Daniel Templon, to look back at a career devoted to art.



THIS PAGE:
DANIEL TEMPLON WITH ANDY WARHOL,
Centre Pompidou, 1982

Daniel Templon

Daniel, how do you feel the art world has changed since you started your first gallery aged 21?

When I began in the 60s and into the 70s, the cultural aspect of the work prevailed over its financial side. The dealers I knew fifty years ago for the most part had this cultural commitment. What mattered was promoting the artists, values and aesthetic points of view. Today, the system is predominantly commercial, looking for artists who will be almost immediately profitable. Before, we could collaborate with young artists and not sell their work - or very little - for years, with the idea that in ten or fifteen years he would gain recognition and we would make a profit on the work accomplished. Now they say, "I find artists and in a maximum of three years, they will be bringing in a profit." That's the globalized capitalist society, the system demands it. I'm not making any moral judgments here: things are what they are, it's all part of the development of a global economy.

The Internet, social media, echo and amplify what's going on. Since the 2000s we have been living in an age of instant information, and this immediacy has helped develop a general taste for contemporary art. There are always more and more artists, galleries, museums, fairs, visitors, and buyers. The other side of the coin is that all the self-promotion (public relations, communication, constant traveling) encroaches on the work in the studio. Meaning that it's not always the best artists who become known before the others. Furthermore, there is a growing, general confusion of values. Previously, it had been the role of institutions to exercise judgment, to distinguish (in both senses: to "identify" and to "reward") the best artists, and of certain works or artists: we can no longer show what we want, and certain tendencies in current art are deliberately marginalized.

What challenges did you face in the industry at this time?

The relationship between galleries and museums was a real challenge. When my gallery put on its Masters of Abstraction show in 1973 with Frank Stella, Ellsworth Kelly, Kenneth Noland, Jules Olitski, and Larry Poons - a first in Paris - I phoned Germain Viatte, director of the CNAP (national French center for visual arts), to invite him to come. His answer was incredible: "I never go to galleries." Such was the "public service" spirit of the day. These people considered themselves all-knowing and cultivated a genuine hostility toward art dealers, who were by definition money-grabbing philistines. As if artists expect you to do something else than sell their

works so they can make a living and, if possible, get them into public collections!

Today, such public/private antagonisms have almost disappeared. Or at least they aren't overtly expressed. In fact, museums are constantly knocking at our doors for money to finance their exhibitions. We're all in the same boat and it's the artists who take priority.

Back then museums hardly showed any foreign contemporary art and certainly no American art the one I was supporting - because the French weren't interested in what was happening across the Atlantic. In fact, they were wary of it. Most curators and critics, who generally have a left-wing outlook, were opposed to these new movements that challenged their assumptions. For them, they were the emanation of a capitalist conception of society: of America as money, and therefore evil, of the exploitation of workers, and therefore of artists, in whom the rich were interested only as a source of profit.

Why has your passion for art endured?

What makes this profession unique and so exciting - for me it's more pleasure than work - is that it has no limits, no end, like art itself. There are no limits in time or in space, or to the joys of discovering new things. The gallery is the physical place where all this takes shape, comes together.

What do you look for in an artist? How do you know you've found a special one?

We always have our doubts. First of all, there are the young artists about whom our doubt is natural, because we don't know at the outset of his career what he will be doing five years later. I have organized some 600 exhibitions and worked with nearly 300 artists. Not all of them are in the forefront of their art, many of them are not very highly rated. But what interests me when we first meet is what I perceive of the artist's personality beyond the work. Is he cultivated? Is what I see original, convincing? Who are his spiritual fathers? What is the subject of his work? Does he, above all, have the will to push the envelope? Does he want to succeed?

We can come across perfectly agreeable artists, who are doing things that are pleasant to look at, who make you want to believe in them... But if an artist does not truly desire to make his mark, he won't succeed and there is not much the dealer can do. I could name a number of artists who are like that, who are content with an average career, who earn a nice living, and who will never

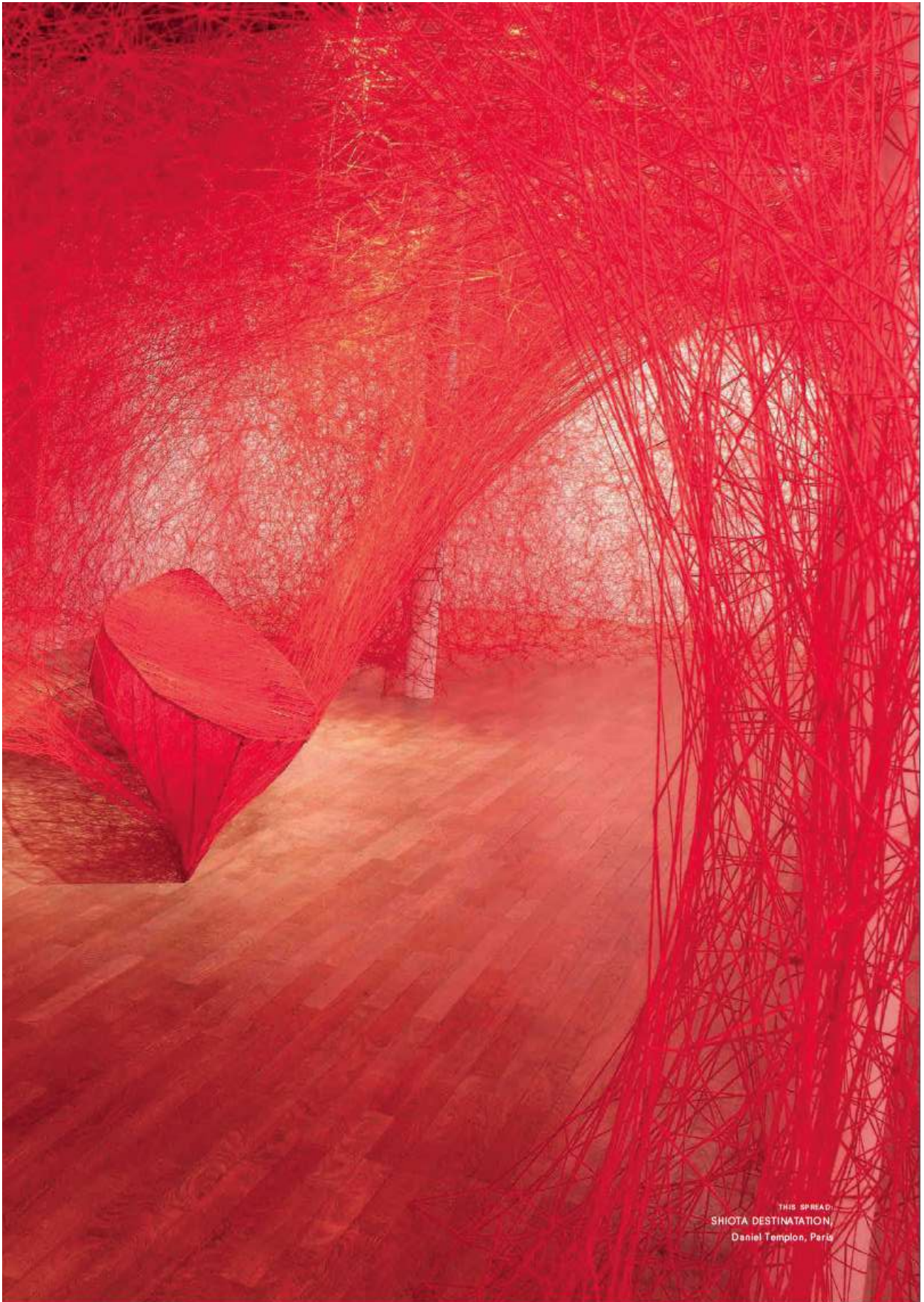
'But what interests me when we first meet is what I perceive of the artist's personality beyond the work.

Is he cultivated? Is what I see original, convincing? Who are his spiritual fathers?

What is the subject of his work?

Does he, above all, have the will to push the envelope? Does he want to succeed?'

– DANIEL TEMPLON



THIS SPREAD:
SHIOTA DESTINATION,
Daniel Templon, Paris

After Nyne

be great artists, even if they have talent, because they don't have the desire to be winners. But in this profession as in all the others, and perhaps even more than in the others, all creators find themselves every day facing a blank page. They have to have the desire to fight. Damien Hirst, Jeff Koons and Daniel Buren are artists who are constantly active in the process of imposing their work. Was it any different in the past? Didn't history's greatest artists - Tintoretto or Rubens, Monet or Picasso - do that all their lives? Doing everything to make their mark, to work at the erection of their own statue? Today, this is an objective which, most often, is pursued in tandem - the skills of the artist combining with those of the gallery owner.

Who have been your favourites amongst all of the artists you've worked with?

I don't have favourite artists, all the artists that I show I have an interest in, of course. However, I fondly remember exhibitions that were particularly spectacular, such as that by Donald Judd (1972), Willem De Kooning (1977), the Reversal Series by Warhol in 1980, or perhaps Arman in 2000. Of the more recent exhibitions the show by American painter Kehinde Wiley in 2012 comes to mind, or Gisants by Jan Fabre in 2013 and the exhibitions by Chiharu Shiota in Brussels in 2013 and 2016 and also the collective exhibition Belgique in 2015 where I brought together artists from different galleries whose work I appreciated - the list was made up of: Michaël Borremans, Peter Buggenhout, Berlinda De Bruyckere, Thierry de Cordier, Wim Delvoye, Jan Fabre, Hans Op de Beeck, Luc Tuymans, Jan Van Imschoot.

How have you dealt with global pressures - financial, political..?

My gallery has responded to all these upheavals by becoming even more international. Most of all, though, it has kept faith with its cultural vocation. That is the heart of our profession. Beyond the market, which is just the result, my real purpose is to gain recognition and legitimisation for my artists, by getting them into museums and the big international events.

The gallery also has an educational role, helping to produce works that are out of the ordinary. For example, as museum shows, recently there has been Kehinde Wiley at the Petit Palais in Paris, Jean-Michel Alberola at the Palais de Tokyo in 2016, Chiharu Shiota at the Venice Biennale in 2015.

We also help finance books brought out by major publishing houses. In addition, there is our role as a catalyst in public relations and relations with the press, and as an events' organiser. I continue to prospect, to discover new artists all around the world. That's what spurs me on. It would be perfectly legitimate for a gallery that is fifty years old to stop being a contemporary art gallery and devote itself to artists from the past, but that doesn't interest me. It would lessen my pleasure. My "discoveries" of the last few years - Kehinde Wiley (African American), Chiharu Shiota (Japanese), Jitish Kallat and Atul Dodiya (Indian), Jonathan Meese (German), Ivan Navarro (Chilean), and Yue Minjun (Chinese)- give me tremendous satisfaction.

The gallery has adapted to the rhythm of the constantly accelerating art calendar, to the proliferation of events and players, to globalization. In spite of all that, though, it has kept its direction, a line that is at once historical and prospective, but not "fashionable." We don't offer a lifestyle, but works of art. The gallery has a very personal identity, that squares with my commitments and my preferences. A singular identity in a milieu that is becoming more and more standardised.

This is our Collector's Issue; which collectors do you feel go that extra mile to support the artists they collect, and the industry?

I firmly believe culture can only be revived by the private sector; private money is vital. Back in 1990 my idea for a foundation at Sophia Antipolis near Nice and then later at Frejus, was conceived to make a point: to prove that patronage was the best way of promoting art in France. Fondation Maeght in St Paul de Vence demonstrated this in its day, and then later other places such as Fondation Cartier, Antoine de Galbert's La Maison Rouge in Paris, the Pinault Foundation in Venice also did. Today the Louis Vuitton Foundation is an outstanding achievement and a contribution to France's national prestige. Great collectors such as François Pinault and Bernard Arnault, through their projects and numerous and important acquisitions, have provided the impetus which had been lacking in France. It is precisely these private initiatives that have given a better international image of France's artistic situation.

Daniel Templon

What can we expect to see from your gallery in 2017?

There'll be an exhibition by American Pop artist George Segal from September 4 to October 28. This is the first solo show of the artist's work at the gallery, which now represents Segal in France, after I first showed him in a collective exhibition in... 1979!

I'm glad the French public will at last be able to discover a comprehensive body of works by this great sculptor.

Then Jim Dine will be exhibiting with new monumental paintings, prints and sculptures, that he has been working towards this past year in his studio near Paris. The exhibition runs from 4 November - December 2017.



artdaily.org

Daniel Templon celebrates fiftieth anniversary



Andy Warhol exhibition at Galerie Templon, 1969.

PARIS.- 2016 marks 50 years since [Galerie Templon](#) first opened its doors, a story that is a part of the history of contemporary art.

In those five decades the gallery has held over 500 exhibitions, with three exhibition spaces (in Paris and Brussels), represented almost 300 artists, collaborated with great international institutions and participated in international art fairs such as Art Basel (Asian and swiss versions), Art Dubai, FIAC and the Armory show.

At the age of 21, starting in a cellar in saint-Germain-des-Prés in 1966, founder Daniel Templon had no capital to invest or contacts in the art world. It is thanks to the gallery's curatorial choices based on open-mindedness and insatiable curiosity for new, daring and international art that the gallery became a success, bringing art from ground-breaking movements from Conceptual, Minimalist, Pop Art to the attention of the French and european audience. Galerie Templon was the first gallery in Paris to take such an international approach, fueled by Daniel Templon's constant travels to major exhibitions, openings and artist studios, biennales and art fairs around the world. Regular trips to new York in the 1970s forged a strong relationship with key figures in the Us art scene including Leo Castelli, Donald Judd, Carl Andre, Willem de Kooning, Andy Warhol and Roy Lichtenstein. In tandem with the gallery's global outlook, it has continued to champion French artists alongside the art community and scene in general. Two examples are co-founding the now famous Artpress in 1972 with Catherine Millet and establishing ADIAF, a non-profit organisation with the aim of promoting French artists around the world, in 1994.

Despite the 50 years of contemporary art Galerie Templon has covered, the gallery still has fresh ambitions and ongoing passions. It continues to innovate and make new discoveries in the international art community exhibiting them in dialogue with established names who have already made their mark.

The gallery's exhibition programme for 2016 reflects its approach of bringing together established names from its history and that of contemporary art with new artists. It will hold exhibitions of the works of Arman, Claude Viallat, Francesco Clemente, in contrast with younger and emerging artists René Wirths, Franz Ackermann, Gregory Crewdson and the group show 'You go to my head' which looks at the inheritance and perceptions of Africa in the contemporary art scene.

In addition, for Art Basel in June, Galerie Templon will present a stand dedicated to the theme of its 50th anniversary. Then in september it will participate for the first time in the Biennale des Antiquaires in Paris with an exhibition celebrating the art of 1966, the year the gallery was founded. In october the Petit Palais will exhibit a solo show of work by Kehinde Wiley, an artist represented by Galerie Templon.

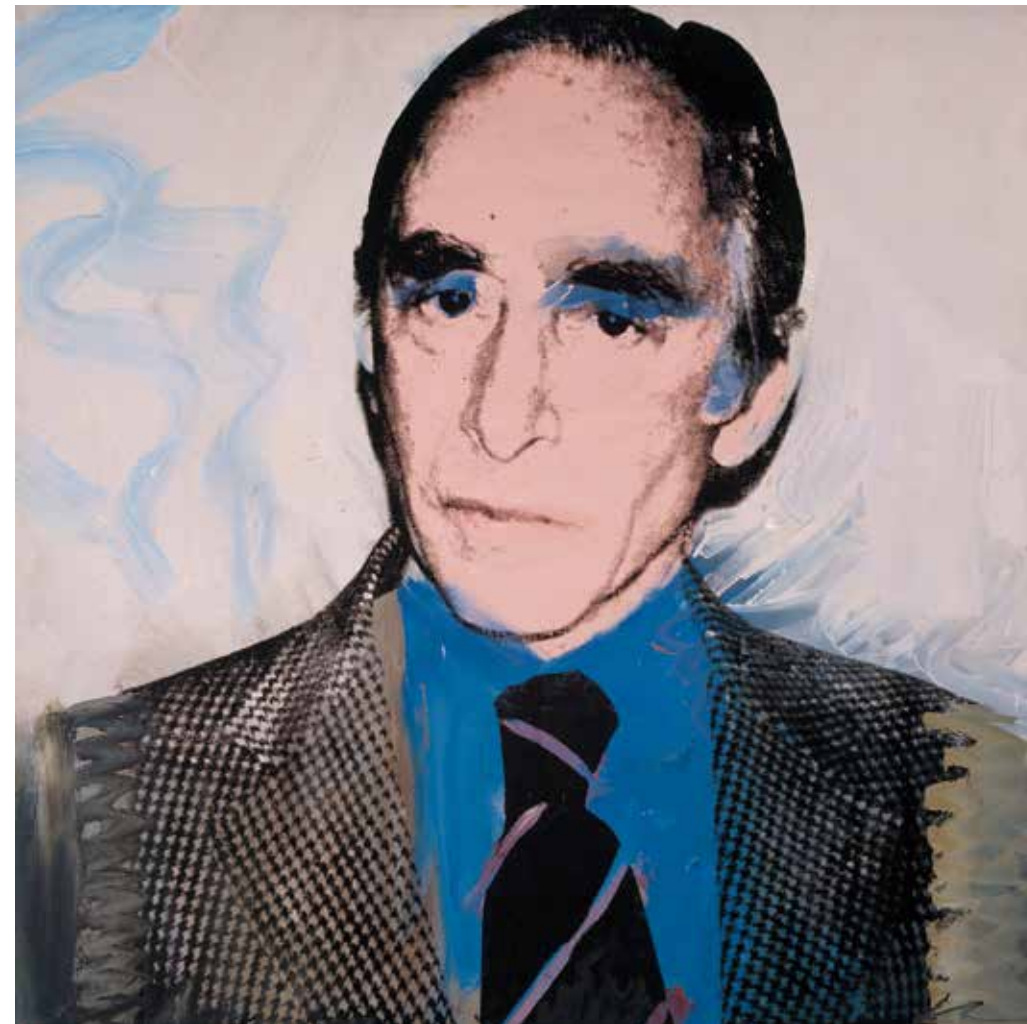
To mark this special year in the gallery's long history there will be two books published firstly Daniel Templon, une histoire d'art contemporain (Daniel Templon, a history of contemporary art') a historical and sociological study of five decades of contemporary art by historian through the vehicle of Daniel Templon's career. The book by Julie Verlaine and published in French by Flammarion will be launched at the end of May. The english version will be launched for the occasion of Art Basel.

In September, the gallery will publish '50 Years Galerie Templon', a large edition with bi-lingual foreword and press articles. It will look back at all of the exhibitions in its 50-year history serving as an encyclopedia or companion to the history of contemporary art, for art-lover, students as well as those looking for inspiration.



見證半世紀的當代藝術史 丹尼爾·彭布朗穩踞法國藝術產業核心

撰文 | 吳初喻 圖版提供 | Galerie Templon



● 丹尼爾·彭布朗1974年於藝廊留影 ● 安迪·沃荷 李奧·卡斯托里肖像 1973 Portrait of Leo Castelli by Andy Warhol, 1973 ● 1982年，丹尼爾·彭布朗與安迪·沃荷（右）於龐畢度中心合影（Photo: André Morain）● 唐納·賈德於《Artpress》封面 1973 Donald Judd on the cover of Artpress, 1973

1966年成立於巴黎的彭布朗藝廊（Galerie Templon），為現今法國最重要的藝廊之一，過去50年來，舉辦了超過500場展覽、經手300多位藝術家，許多都是國際藝術界大名鼎鼎的指標性人物。丹尼爾·彭布朗（Daniel Templon）是首位將美國觀念藝術、極簡主義與普普藝術引進法國的畫商，也是採取國際走向的法國藝廊經營者。為了慶祝藝廊開設50週年，除了在旗下位於巴黎的兩間藝廊、在比利時布魯塞爾的一家藝廊舉辦展覽外，也出版兩本專書，記錄彭布朗藝廊經營史上的重要里程碑，並精選旗下代理的五位藝術家，包括岳敏君、塩田千春、菲利普·科涅（Philippe Cognée）、揚·法布爾（Jan Fabre）、皮耶與吉爾（Pierre et Gilles），共同於波爾多頂級紅酒商伯納·馬格列茲（Bernard Magrez）開設的美術館舉辦聯展。

彭布朗現年71歲，當他的事業在1966年從巴黎左岸的一處地窖起步時，他還只是個21歲、身兼體育代課老師的法律系學生。在那個充滿了社會運動、知識分子思辨與藝術革命的年代，他和朋友組成了詩社，規畫安排朗誦與各式活動，有一次他們討論到藝術，彭布朗提議開設一間藝廊來舉辦展覽，朋友們也都樂於協助，於是他們就把這個古

董店的地下室，布置成了前衛藝術的展覽空間。

「在今日的法國，若想做我當初做的事是非常困難的，不是缺乏能力，而是沒有歷史的脈絡。我從未詢問其他人該怎麼做，而是往我覺得對的、好的地方走，直覺與縝密思考同樣重要。」彭布朗憶及創業的艱辛說道。剛開始對藝術不太了解，一切都要自學，直到1968年他首次前往德國卡塞爾文件展，在此他獲得了新的啟發，也直覺在此所見的藝術創作將會引領未來10年的藝術潮流，而這個行動預示了藝廊未來充滿動能的獨特國際取向。

彭布朗當時欠缺資金與藝術圈的人脈，只靠一股對當代藝術的熱切與好奇，埋首打拚。「在巴黎人之間，我崇信抽象主義的藝術與知識，然而所有法國藝廊和美術館打從骨子裡都是法式的，對國際間發生了些什麼，一點也不感興趣。因此我沒有其他選擇，必需採取完全相反的經營方向，挖掘新的國際藝術運動與潮流。旅行、認識新的朋友、閱讀、思考，以開放的態度與視野，累積必要的知識，都是我多年來自學所得。」彭布朗解說自己的美學養成，以及如何成為法國第一家採取國際走向的藝廊。

1971年對彭布朗來說是關鍵的一年，他認識了重要的美



國畫商李奧·卡司特里（Leo Castelli），直到卡司特里在1999年過世之前，兩人都有十分密切的往來，卡司特里也將旗下的藝術家安迪·沃荷、李奇登斯坦、勞生伯等人介紹給彭布朗。同樣在這一年，彭布朗在義大利米蘭開設了第二家藝廊分部（維持到1976年）、將藝廊從地窖搬遷至現在龐畢度藝術中心的旁邊（龐畢度中心1971年開工、1977年落成），彭布朗也是第一位將藝廊設在巴黎這一區的畫商，簡單俐落的兩層樓展覽空間，還有舒適的天窗光線，培植了許多法國與國際當代藝術家。

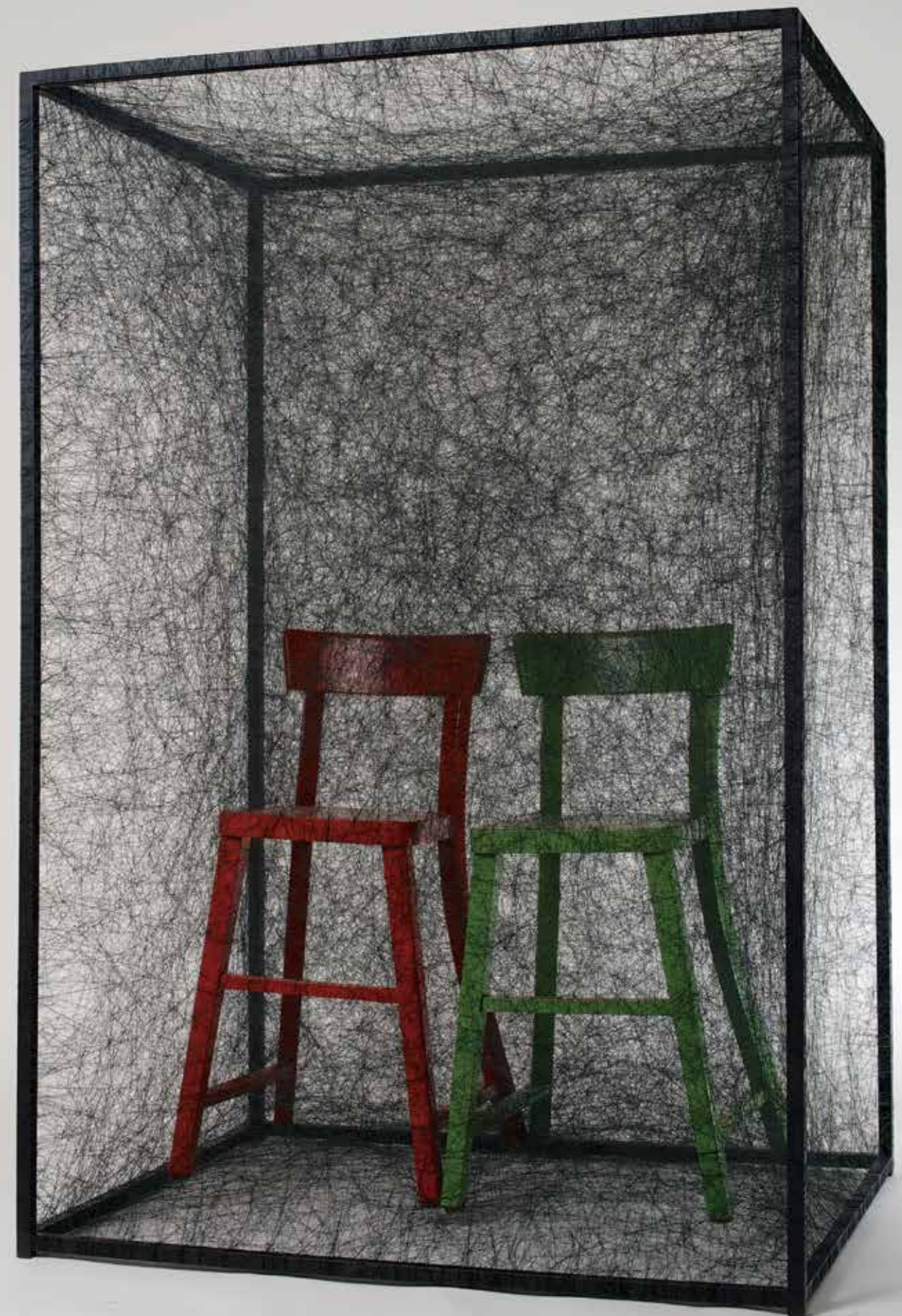
彭布朗談到，光是1971年，他就在巴黎和紐約之間往返旅行了四次，雖然現在的他經常旅行世界各地，參與大型的展覽開幕、雙年展、博覽會，但是對法國人來說，當時到美國旅行是多麼新鮮的一件事：「在1970年代早期，去紐約可是一件大事，對許多法國人來說，簡直是一場探險。美國是夢想與自由的代名詞：一個具有前景的國度，在法國與老歐洲已不復見的榮景在那發生，美國傳達出了一幅富裕的景象、一種征服的氣度，代表著未來。」同樣在這一年，他與卡薩琳·米雷（Catherine Millet）創辦了《Artpress》藝術雜誌。

身為首位在法國推廣美國藝術的畫商，起初市場接受度並不高，但彭布朗並不因此氣餒，他回憶道：「在1977年賣不出任何一件安迪·沃荷的『槌子與鐮刀』系列，今日每一幅價值數百萬的畫作，當時只要不到5萬元，但沒人願意買。我致力在此展出美國藝術家，不只是基於使命感，而在於我想要挖掘最為創新、最有才華的藝術家，讓他們為人廣知，同時分享我的品味。有一部分是和歷史的博奕，我最滿足的部分，是有眼福能先於大部分人之前，看到這些作品。」

支持激進藝術運動與國際藝術家、鮮明敢言的個性，在專業領域上雖然有風險，但這是彭布朗一貫的行事作風，不採取安全路線、不斷尋找藝術新秀，與已奠定根基的藝術家前輩對話，也不吝於直接向公部門建言、批評雜亂無章的拼貼式策展模式。1989年，在彭布朗的建議下，法國前文化部長，也是當時普羅旺斯、阿爾卑斯山腳下的海港城鎮弗雷瑞斯（Fréjus）的市長，興建了1200平方公尺的美術館，雖然後來因政府經費不足而在1992年終止這項計畫，但也舉辦了許多國際藝術展。1994年，彭布朗創立了ADIAF協會，推動法國藝術家走向國際，該協會也創立了等同於法國版「透納獎」的「杜象獎」（Duchamp Prize）。眾多專業藝評家一致表示：「支撐彭布朗藝廊的骨脈不是成功的聲名與金錢，而是它和當代藝術史建立起的深厚的關係。」

致使彭布朗藝廊成功的藝術家們，以年代排列依序為：極簡主義畫家馬丁·巴雷（Martin Barré）、法裔美

● 波爾多頂級紅酒商伯納·馬格列茲開設的美術館 ● 安迪·沃荷「轉印」系列作品於1980年在彭布朗藝廊展出 Installation view of Reversal Series by Andy Warhol exhibited at Galerie Templon, 1980 © André Morain ● 弗蘭茲·阿克曼2013年於波恩藝術博物館展出 ● 堀田千春 存在狀態（椅子） 2012 Chiharu Shiota, State of being (Chairs), 2012





● 揚·法布爾 第十一章《驢子》 2010 Jan Fabre, Chapitre XI (Donkey), 2010. Photo: Lieven Herremans © Angelos bvba
 ● 皮耶與吉爾2016年作品《鮮花與淚水》 Pierre et Gilles, Les fleurs et le larmes (Lolly Wish), 2016 © Pierre et Gilles
 ● 岳敏君 藍天白雲 2013 Yue Minjun, Blue Sky and White Clouds, 2013 © Yue Minjun
 ● 阿克曼 黑色是黑色 1961 Arman, Black is black, 1961. Courtesy Galerie Templon

籍新寫實主義雕塑家阿爾門 (Arman)、凱薩 (César)、波坦斯基 (Christian Boltanski)、約瑟夫·科蘇斯 (Joseph Kosuth)、藝術語言團體 (Art Language)、卡爾·安德烈 (Carl Andre)、以霓虹燈極簡雕塑聞名的丹·佛雷文 (Dan Flavin)、索爾·勒維特 (Sol LeWitt)、艾爾斯沃茲·凱利 (Ellsworth Kelly)、諾蘭德 (Kenneth Noland)、羅伯特·莫里斯 (Robert Morris)、歐利茨基 (Jules Olitski)、法蘭克·史帖拉 (Frank Stella)、歐利佛·莫賽特 (Olivier Mosset)、理查·塞拉 (Richard Serra)、安迪·沃荷、威廉·杜庫寧 (Willem de Kooning)、李奇登斯坦、歐登伯格 (Claes Oldenburg)、勞生伯·羅森奎斯特 (James Rosenquist)、魏斯曼 (Tom Wesselman)、朱利安·施納貝 (Julian Schnabel)、卡雷爾·阿佩爾 (Karel Appel)、山德魯·嘉 (Sandro Chia)、法蘭西斯科·克雷門蒂 (Francesco Clemente)、赫姆·紐頓 (Helmut Newton)、阿貝絡拉 (Jean-Michel Alberola)、伊曼多夫 (Jörg Immendorff)、威納 (Lawrence Weiner)、伯蘭 (Daniel Buren)、巴斯奇亞 (Jean-Michel Basquiat)、沙列 (David Salle)、梅波索普 (Robert Mapplethorpe)、夏皮洛 (Joel Shapiro)、凱斯·哈林 (Keith Haring)、彼得·黑利 (Peter Halley)、羅伯特·隆格 (Robert Longo)、賈斯伯·瓊斯 (Jasper Johns)、瑞貝若爾 (Paul Rebeyrolle)、喬治·康多 (George Condo)、巴塞利茲 (Georg Baselitz)、費許 (Eric Fischl)、海恩斯 (Raymond Hains)、賈奎特 (Alain Jacquet)、庫易卡 (Guillermo Kuitca)、穆尼茲

(Vik Muniz)、莫雷 (Malcolm Morley)、普蘭薩 (Jaume Plensa)、查普曼兄弟 (Jake and Dinos Chapman)、維拉特 (Claude Viallat)、德佐茲 (Daniel Dezeuze)、賴韋爾 (Bertrand Lavier)、沃爾 (Christopher Wool)、迪尼 (Jim Dine)、揚·法布爾 (Jan Fabre)、里查·朗 (Richard Long)、唐賈 (Tunga)、巴斯塔曼特 (Jean-Marc Bustamante)、佳洛斯特 (Gérard Garouste)、麥克·凱利 (Mike Kelley)、伊格斯頓 (William Eggleston)、艾德華·魯沙 (Ed Ruscha)、塩田千春、草間彌生、安東尼·卡羅 (Anthony Caro)、賴瑞·貝爾 (Larry Bell) 等。

彭布朗與藝術家之間維持高度的信任與合作關係，也經常協助、媒合藝術家參與美術館及藝術機構的展覽，例如威尼斯雙年展、卡塞爾文件展、惠特尼雙年展及各大藝術博覽會等，他從1974年參與法國藝術博覽會 (FIAC)、1978年參與巴塞爾藝博會 (Art Basel)，一路下來已經持續參加了近40年未曾缺席。而彭布朗藝廊舉辦的每一場展出，一定會編撰一分詳細的展覽目錄，甚至有法、英雙語的展覽介紹短片。

在這些短片中，能看到塩田千春在巴黎樂·蓬馬歇 (Le Bon Marché) 百貨公司內所做的大型裝置藝術，細密的線條相互編織、包覆建築內部；法國畫家菲利普·科涅的人群與建築畫，在方形的畫布內點上細密的小人，如中國山水的皴法；比利時藝術家揚·法布爾在聖彼得堡艾米塔吉博物館的回顧展，230件當代藝術創作與博物館內的古典藝術作品並陳，相互呼應營造出新的情境與對話；而這些展

覽僅是最近幾個月內，彭布朗藝廊協助安排進行的一部分展覽活動。

對於未來的展望，彭布朗表示：「這分專業為何如此特殊且令人興奮？對我來說，它是樂趣多過於工作。因為它沒有侷限、沒有一個結束，就像藝術本身。時間或空間是沒有侷限性的，發掘新的事物所帶來的樂趣也一樣。藝廊是一個讓上述的東西匯聚在一起、具體成形的空間。」但眼下的這個時代也為藝廊帶來新的挑戰，特別是在發展成

熟的市場裡，如何維持當初對於藝術的熱誠，他表示：「當我剛起步時，就本質上是為了文化與藝術而大力支持藝術家，就像一個人捍衛理想與信念一樣，做生意不是藝廊的主要功能，賺錢只是其次。現在的藝術市場有了健全的發展，雖然金錢的層面經常超越了藝術，建立於熱情之上的專業成了生意，但我依然相信藝廊經營者扮演的角色在於持續地創新與探索。」+





INTERNATIONAL EDITION
THE ART NEWSPAPER

THE ART NEWSPAPER

Fairs

Fiac keeps calm and carries on despite low US turnout

European collectors are unfazed by economic uncertainty and are spending at the Grand Palais



Wiley, Elizabeth of France, Queen of Spain (2016) (Image: Courtesy of Galerie Daniel Templon, Paris et Bruxelles. © Kehinde Wiley Studio)

without US support," Ropac said.

The 43rd edition of the Fiac (Foire Internationale d'Art Contemporain) opened its doors earlier this week against a backdrop of political and economic uncertainty in the US and Europe. US collectors were, dealers said, conspicuously absent from the fair, which was buoyed by European buyers who were out in force at Paris's Grand Palais.

"Since I started doing Fiac, I have never seen so few Americans. There are five good US collectors here," said the Paris-based dealer Thaddaeus Ropac, stressing that almost all of the works on his booth had sold to "core Europeans".

Pieces by Tony Cragg, Yan Pei-Ming and Robert Longo were all bought by Parisian collectors, while Georg Baselitz's painting *Guidiamo* (2016), priced at €500,000, was sold to a German buyer. "It's been such a success, which means that Fiac can succeed

The New York-based dealer Anton Kern noted that fewer US museums were in attendance. According to a spokeswoman for Fiac, a group from the Barnes Foundation in Philadelphia had visited. Two days into the fair, Kern had sold a number of drawings by the Los Angeles-based artist Matthew Monahan to European collectors, including *Surfer Rosa* (2016), priced at \$32,000.

Dealers cited the change in dates of London's Frieze art fair this year because of the Jewish holiday Yom Kippur as another factor. "As an American collector, you had to make a choice," said the New York-based dealer Rachel Lehmann. "Some went to Frieze and some came here. The serious collectors are still out there; they don't have to physically visit either fair."

Her gallery, Lehmann Maupin, had sold works by the South Africa-based artist Liza Lou, priced between \$100,000 and \$450,000, along with works by the Paris-born artist Kader Attia, priced between €35,000 and €250,000.

The recent terrorist attacks in France, the timing of discussions over Brexit by the UK government and the impending US presidential election added to the uncertainty, potentially deterring US collectors.



Dine, I Am James Dine, age 81 (2016) (Image: Courtesy of Galerie Daniel Templon, Paris et Bruxelles. © Jim Dine)

However, Anne-Claudie Coric, the executive director of Galerie Templon, with spaces in Paris and Brussels, said that "there is a really international mix at the fair, as always", adding that Chinese collectors were also in attendance. She had sold works by the US artists Jim Dine (*I Am James Dine age 81* (2016), \$350,000) and Kehinde Wiley (*Elizabeth of France, Question of Spain* (2016), \$145,000) to Parisian buyers.

This year's fair (until 23 October) brings together 186 galleries, compared with 173 in 2015, including 43 newcomers. The 52 French dealers make up 28% of this year's fair roster, while the US contingent numbers 34 galleries.

The New York Times

European collectors help bolster FIAC art fair



Dmitry Kostyukov for The New York Times

PARIS — Last year, France was the world’s fourth largest market for art and antiques. The country generated a “stable” 6 percent of the \$63.8 billion of global sales made in 2015 by auction houses and dealers, according to the [Tefaf Art Market Report](#), published in March.

This year that market, with Paris as its hub, has been a lot less stable. A succession of terrorist outrages stretching back to November has deterred overseas visitors, resulting in noticeable shortages of American and Asian clients at events such as the [PAD Paris](#) fair in April and last month’s [Biennale des Antiquaires](#). But 11 months after the Bataclan attacks, would international demand return to Paris for the Foire Internationale d’Art Contemporain (FIAC), the centerpiece of the biggest week in France’s contemporary art market calendar?

The 43rd edition of this grande dame of contemporary fairs, which previewed on Wednesday, saw the number of exhibitors in the Grand Palais increase to 186 from 173. For the first time, FIAC, owned by Reed Exhibitions, spilled across a pedestrianized Avenue Winston Churchill into the Petit Palais, where large sculptures from fair exhibitors mixed with the museum’s permanent collection.

But while these initiatives seemed to broaden the scope of the event, this year’s fair also dispensed with [FIAC Off\(icielle\)](#), its two year-old satellite fair of 50 emerging galleries. [Slick Art Fair](#), co-founded by Johan Tamer-Moraël and Aude de Bourbon Parme, whose 10th edition last year featured 31 galleries, was also canceled here.

“We wanted to create a platform for younger galleries, but we didn’t get it completely right,” said Jennifer Flay, director of FIAC. “It’s all about maintaining Paris as a cultural capital.”

Ms. Flay acknowledged that the terrorist attacks — and the more recent robbing of [Kim Kardashian](#) at gunpoint — had made it difficult for Paris to maintain that status. “We’re dependent on events,” she said, adding the Kardashian incident was “the last thing we needed.”

The crowd at FIAC’s Wednesday preview remained predominantly Francophone, but major international collectors like Dimitri Mavrommatis of Greece; Adrian Cheng of Hong Kong; Susan and Michael Hort from New York; and Uli Sigg and Michael Ringier, both from Switzerland, were in town for the fair.

And art was selling, provided it was by a validated name. The Paula Cooper Gallery of New York, for example, sold a 7-foot-high Rudolf Stingel “brocade” abstract in shades of gold and pink, dated 2016, to a European collector for between \$1 million and \$2 million.

“Europeans carried the first day of the fair,” said the Tefaf stalwart Thaddaeus Ropac, who has galleries in Paris; London; and Salzburg, Austria. Mr. Ropac said that first day sales were on a par with recent years — he sold the large 1984 Robert Rauschenberg acrylic and silk-screen “Bumper” to an Austrian collector for 1 million euros — but he counted only five American collectors on this booth, rather than the 100-plus he has seen at previous FIAC previews.



Visitors at the FIAC art fair at the Grand Palais in Paris on Thursday. Dmitry Kostyukov for The New York Times

“I knew the Americans weren’t coming, but I didn’t think it would be so extreme,” Mr. Ropac said. “I was shocked. They love Paris.”

The American painter Kehinde Wiley is currently the focus of an exhibition at the Petit Palais, which includes a striking installation of six stained glass windows. Underpinned by the validation of this nearby museum, Galerie Daniel Templon was able to sell the artist’s 2016 portrait “Elizabeth of France, Queen of Spain” at FIAC to a French collector for \$150,000. The stained glass windows at the Petit Palais are discreetly priced by Templon between \$185,000 to \$220,000.

But in the current risk-averse environment, works by less well-known artists can be a harder sell. Upstairs on the first-floor of the Grand Palais, Raster of Warsaw was returning to FIAC after 8 years, having been a regular exhibitor at Frieze. Works from the gallery’s stable of artists, such as the realist painter Marcin Maciejowski, were priced between €4,000 and €50,000. By Thursday afternoon, these had attracted “promising conversations,” but no confirmed sales, according to gallery director Lukasz Gorczyca.

Paris — and the market as a whole — remains a challenging environment for emerging art. And there was a lot more of it on offer during “FIAC Week” at concurrent events such as the YIA Art Fair (65 galleries), Outsider Art Fair (38 galleries) and Asia Now (34 galleries).

The one such show that did generate palpable energy was the second edition of Paris Internationale. Organized by a quintet of emerging contemporary galleries, this pop-up fair near the Arc de Triomphe has quickly gained traction as the week’s “discovery” event of choice for art-world insiders.

This year’s Paris Internationale was held over four floors in a rambling 32,000-square-foot mansion formerly owned by the collector Calouste Gulbenkian. The disused 1897 “hôtel particulier” hosted 54 galleries and seven project spaces.

“We wanted to have an experience that’s fresh, where artists can interact with spaces,” said the Zurich gallerist Gregor Staiger, one of the co-organizers, at the Tuesday preview. “The aspect of discovery is important,” added Mr. Staiger, who was presenting a new 20-foot-wide mural, “Green Decoration,” by the Brussels-based artist Nicolas Party at the top of the mansion’s grand staircase. The site-specific mural itself was not for sale, but it did incorporate Mr. Party’s framed pastel double portrait, “Two men with a cat,” which sold to an American collector for €30,000.

Brian D. Butler of the 1301PE gallery in Los Angeles was showing the 2001 Diana Thater video piece “Oculus,” priced at €150,000, in one of the mansion’s many paneled bedrooms. Though that piece didn’t sell during the preview, Mr. Butler did make at least five smaller-scale sales in the €750 to 4,000 range during the first few hours. These included a 2011 porcelain popcorn “Companion” sculpture, one of several, by the American artist Pae White at €1,500.

“It’s more human in scale than a normal art fair,” said Mr. Butler, who also appreciated the smaller scale of the €4,000 to 8,000 fee the exhibitors were having to pay, rather than the €17,000 being charged for a similar first-floor space at FIAC. “The general public doesn’t know about it, but the serious people do come,” he added, just after Mr. Ringier, the Swiss collector, had visited his presentation.

Serious collectors, mainly from Europe, are still coming to Paris in October for FIAC, Paris Internationale and the best gallery shows. The rest of “FIAC week” relies on a broader clientele that only a year ago made it a serious rival to London’s Frieze. For those numbers to return, Paris, as Ms. Flay, the director of FIAC, puts it, needs “a long period of calm.”



THE ART NEWSPAPER

Fairs

La Biennale des Antiquaires, the grande dame of art fairs, gets a facelift

Reactions to Paris fair revamp have been positive but US collectors stay away due to Tefaf and terrorism



Mirrors reflect the Grand Palais' roof during the revamped La Biennale des Antiquaires in Paris (Image: © BFA)

Dealers participating at the 28th Biennale des Antiquaires at Paris's Grand Palais (until 18 September) have broadly welcomed the overhaul of the prestigious art and antiques fair, which is undergoing the biggest shake-up in its 54-year history.

The fair, which opened on Saturday (10 September), becomes an annual event from this year. The Syndicat National des Antiquaires (SNA)—the French association of antiques dealers which runs La Biennale—voted for the move last year. There are also fewer exhibitors of high-end jewellery, the biennial's traditional calling card, and a marked increase in Old Master galleries among the 125 participating dealers.

The Parisian dealer and 18th-century specialist Pascal Izarn, a newcomer to the fair, has been won over. After participating in four editions of the Masterpiece fair in London, he says that he will continue showing at La Biennale. "I've sold two pieces, including a porcelain vase [made] for Louis XVI, to two new clients," he says.

"So far, I've only seen established clients," says Franck Prazan, the director of the Paris-based Modern art gallery Applicat-Prazan. He had sold Camille Bryen's 1955 painting *New York*, priced at €220,000, to a Swiss foundation, along with Nicolas de Staël's *Composition Claire* (1951) to a French collector for €1.8m.



The revamped La Biennale des Antiquaires in Paris (Image: © BFA)

version of Tefaf (The European Fine Art Fair) in New York next month could also sate the appetites of US antiques collectors.

“We’ve seen mainly French and Belgian collectors,” says Anne-Claudie Coric, the executive director of Galerie Daniel Templon, which is showing a series of works dating from 1966 to mark the 50th anniversary of the Paris- and Brussels-based gallery. Sales included a sculpture by César—La Pacholette (1966)—which, she says, is priced “between €200,000 and €300,000”.

But US collectors were few and far between, with some dealers saying that terrorist attacks across France in the past year had deterred North American buyers. The launch of a US

INTERNATIONAL EDITION
THE ART NEWSPAPER

ART MARKET NEWS

French dealer who championed American art celebrates 50 years



Daniel Templon with Andy Warhol at the Centre Pompidou, 1982

The Paris and Brussels dealer Daniel Templon marks his 50th anniversary in the business this year, having opened his first gallery in Paris in 1966. Templon (above left, with Andy Warhol) was one of the early promoters of contemporary American art in France, and organised solo exhibitions for Warhol, Donald Judd and Willem de Kooning in the 1970s. In a book marking the anniversary, Templon says: "I never succeeded in selling a Warhol in 1977: the works from the series Hammer and Sickle, which today are valued at several million dollars, cost less than \$50,000 at the time and nobody wanted them."

• *Julie Verlaine's Daniel Templon: a History of Contemporary Art is published in French in May and in English in June.*

The New York Times

The Biennale des Antiquaires Takes a Great Leap Forward



"Wind of Paradise," a basket of bamboo, rattan and lacquer from 2014 by the Japanese artist Tanabe Shouchiku, from Galerie Mingel Japanese Arts, an exhibitor at this year's Biennale des Antiquaires.
Tadayuki Miramoto/Mingel Japanese Arts

As the [Biennale des Antiquaires](#) opens its 28th presentation of antiques, art and collectibles at the [Grand Palais](#) in Paris on Sept. 10, the fair is taking an ambitious leap forward in both form and content.

By adding 52 exhibitors to the showcase this year, the Biennale will increase its art dealer representation by more than 35 percent from the 89 participants in its last edition in 2014.

The [Syndicat National des Antiquaires](#), which organizes the fair, has also announced that the event will become more frequent, taking place every year, rather than every other year, starting in 2017.

What will the event, which over more than five decades has been known to art and antiques connoisseurs as simply the Paris Biennale, call itself once it takes place annually?

Dominique Chevalier, president of the Syndicat National des Antiquaires, said the organization was still "in deep reflection" on the issue and planned to announce the new name next year.

"The challenge is very interesting," he said, because of the necessity to "introduce the principle of making the event annual without abandoning the DNA of the entire event, which everyone knows under the name 'Biennale.'"



"Judith with the Head of Holofernes," ca. 1620-1630, by the Italian painter Matteo Loves. Galerie G. Souti

That quandary reflects the larger complexities of transforming a longstanding fair known for selling old treasures into a chic and lively showcase that can excite a new generation of collectors.

"We are at a turning point in the history of the Biennale whereby we must both continue to render the Biennale an event of quality and excellence while fully subscribing to the 21st century," he wrote in an email.

To lift the fair's profile among those who may not have visited before, the Biennale will start hosting two nonselling exhibitions at each edition.

This year, in fact, it has three. The [State Hermitage in St. Petersburg, Russia](#), will present a show of 35 works of 18th-century French decorative art from its collection.

The idea came from a former senior official at the French Ministry of Culture, Georges-François Hirsch, who organized the exhibition with conservators from the State Hermitage, and the French Institute in St. Petersburg, said Jean-Paul Compain, director of this year's Biennale.

"We had the privilege of borrowing very unique items" of furniture, tapestries, silverware and French porcelain, Mr. Compain said, including a vase from 1780 created by the master goldsmith Claude Ballin II. "The exhibition is worth seeing just for this particular vase," which has never before left Russia, Mr. Compain said.

In addition, the Fondation de la Haute Horlogerie of Geneva will present "The Conquest of Time," featuring a selection of heritage timepieces tracing the history of watchmaking.



A head of the Egyptian goddess Bastet, from the 7th to 6th centuries B.C.
Courtesy of Galerie Cybele

And Le Mobilier National, which furnishes France's palaces and presidential residences, will exhibit a selection of 20th-century design furniture in the section "Tradition & Daring!"

Some see these attractions, and the potential renewal of the fair, as an opportunity for Paris to consolidate its position as an international art market destination.

"Over the last 30 years, Paris has slid dramatically from being a major art center," said Guy Stair Sainty, owner of the Stair Sainty Gallery in London, which sells old master paintings and has been participating in the Biennale since 1986. "This Biennale, coming at this time of terrorism and all the rest, is an opportunity for the French to reassert themselves, if they invest and focus their

energies."

With a total of 125 exhibitors, the 2016 Biennale opens the autumn art fair season, which continues with Frieze London in early October and the FIAC contemporary art fair, also at the Grand Palais, later in the month.

This year, another high-profile European fair, Tefaf, will hold its first New York session at the Park Avenue Armory on Oct. 21.

The differences between the two Paris fairs in the same venue are clear, according to exhibitors, and complementary.

"FIAC is a very slick, minimal, avant-garde fair, with booths that are all white walls and concrete floors, like a gallery," said Anne-Claudie Coric, executive director of the Galerie Templon in Paris, which will participate in the Biennale for the first time this year as a new exhibitor of modern and contemporary art.



A rocaille table clock, second half of the 18th century, from Germany. This year the Biennale des Antiquaires will feature "The Conquest of Time," an exhibition tracing the history of watchmaking. Dominique Cohas/Fondation de la Haute Horlogerie Genève Suisse

"At the Biennale, dealers are really creating a setting, with carpets, wall paper, and the settings are really high end, just gorgeous," Ms. Coric said. "So it's a completely different feel."

And a different price point. Ms. Coric said the cost of renting a booth at the Biennale — 900 euros per square meter, or about \$93 per square foot — was twice as much as at FIAC.

But the audiences are different, too. "You don't see the students and art lovers you see at FIAC," she said. "At the Biennale it's more of a selected crowd."

Ms. Coric's gallery has made a decision to use the opportunity, on the gallery's 50th anniversary, to mount an exhibition of artworks created in 1966, the year it was founded.

“Since we want to position ourselves as a historical gallery, we thought it would be interesting to have one foot in a more historical fair,” Ms. Coric said.

“We also see all these fairs that are trying to mix modern and contemporary art with antiques, design, antiquities, aboriginal art, and it’s working out really well,” she added. “We find that our collectors are very curious to see this mix; they want to see exceptional things all in one setting.”

One category that will have a smaller presence at the fair this year is fine jewelry. In the 2014 Biennale, 14 jewelry houses participated; this year, only four will be present, with the notable losses of Van Cleef & Arpels, Cartier and Bulgari.



A Marc du Plantier desk made of paréminent-covered wood, circa 1957. Le Mobilier National, which furnishes France's palaces and presidential residences, will exhibit a selection of 20th century design furniture.
Hervé Lewandowski/Agence photo F.



What to See at the Last Ever Biennale Des Antiquaires

If you're going to the Biennale des Antiquaires at The Grand Palais in Paris next week, here's what you must not miss.



Since the 1960s, every even-numbered year, the iconic glass dome of the Grand Palais in Paris plays host to the Biennale des Antiquaires. It's one of the most glamorous and chic of all art fairs, known for its attention to detail, luxurious lounge space and airy design. However, numbers of exhibitors have dwindled from 150 in 2012 to 125 this year – and change is afoot.

The coming Biennale des Antiquaires will be the 28th and the last to be held as an every-other-year event. From 2017, the fair will be held yearly, although its new name is still to be announced.

"An annual Biennale, whether it's an oxymoron or not, is nevertheless a necessary step forward that was voted in by a large majority when it was proposed to our members by the president and the council of the Syndicat National des Antiquaires," said Dominique Chevalier, president of the Syndicat National des Antiquaires (SNA), in a statement.



SLIDESHOW: On 10–18 September, the Biennale des Antiquaires will transform the Grand Palais into a priceless collection of art and antiques.

18 people like this.

"As with many other iconic Parisian events, the Biennale has to adapt to a new and much more competitive world, and better take to heart those changes that are necessary to put it back in its proper place," adds Jean-Daniel Compain, general director of the Biennale des Antiquaires. "With that in mind, we have to balance bringing it into the 21st century with maintaining what's always set it apart from other events of its kind," he says, pointing to the fair's spectacular scenography, rigorous selection process and strong cultural dimension.

This year, also for the first time, the selection of the exhibitors has been made by an international committee of 15 members, including members of the board of the SNA, curators, art historians and collectors. The committee is chaired by Henri Loyrette.

Notable highlights of the 2016 Biennale des Antiquaires will include:

1. Masterpieces from the State Hermitage Museum of Saint Petersburg, Russia, as part of an exhibition highlighting French *art de vivre* of the 18th century.

2. Wonders from the collection of Le Mobilier National with the exhibition 'Tradition & Daring!', which will feature 23 works that marked the history of design during the second half of the 20th century. Includes Edward Albert and Noah Duchaufour-Lawrance.

3. An immersion into the history and expertise of fine watchmaking with nearly 100 historical pieces, the 'Conquest of Time' exhibition, presented by the Fondation de la Haute Horlogerie, will also have expert artisans who will be on hand to explain their craft to the public.

4. Celebrating its 50th anniversary, Templon Gallery will offer a booth comprised entirely of works dated from 1966: a subjective, playful, and "autobiographic" panorama of the Parisian cultural landscape as Daniel Templon discovered it in that year.

BLOUINARTINFO



Chiharu Shiota

Accumulation: Searching for Destination

2014-2016

Suitcases and red ropes

Various dimensions

CHIHARU SHIOTA

RELATED

VENUES **Art Basel In Basel**

EVENTS **Art Basel 2016**



Chiharu Shiota

Accumulation: Searching for Destination

2014-2016

Suitcases and red ropes

Various dimensions

COURTESY OF SONIA KOLESNIKOV-JESSOP

RELATED

VENUES **Art Basel In Basel**

EVENTS **Art Basel 2016**

BLOUINARTINFO

Sneak Peek: Biennale des Antiquaires 2016

BY NICHOLAS FORREST | SEPTEMBER 07, 2016



Daniel BUREN

Photo-souvenir : Peinture aux formes variables, mai 1966.

Peinture acrylique sur toile de coton 212,5 x 180,5 cm.

COURTESY GALERIE DANIEL TEMPLON, PARIS & BRUSSELS.

SEPTEMBER 2016 £6.95

APOLLO

THE INTERNATIONAL ART MAGAZINE

Paris Biennale
preview

Gilt Trip

The splendour of
Second Empire Paris

Where next for
art publishing?

Wrecked by revolution:
a great Russian collection

An interview with
Hurvin Anderson





1. *The Temptation of Saint Anthony*, attributed to Pieter Muis (c. 1519–84), oil on panel, 45 x 62cm. De Jonckheere

Biennale des Antiquaires

Emma Crichton-Miller selects her highlights of the fair

For many years the Biennale des Antiquaires, held in the Grand Palais in Paris since 1962 and organised by the trade organisation, the Syndicat National des Antiquaires (SNA), seemed immune to change. Other fairs spawned sibling events, moved dates or juggled the formula to keep pace with an ever-changing art and antiques market, while the Biennale kept its stately position in even years at the head of the autumn, bringing together some of the world's best antique furniture dealers with some of the grandest names in *haute joaillerie*, and a sprinkling of Old Master and Impressionist dealers.

Over the last few years, however, the grumbles from within the SNA have provoked what amounts to a revolution. In 2014, Dominique Chevalier, a specialist dealer in tapestries, was elected president of the organisation with an overwhelming mandate for change. Members voted to turn the Biennale into an annual event, to mark its permanent place in the calendar. It was decided to shift the emphasis away from the big *haute joaillerie* brands, back to the core disciplines of fine art and antiques. In November 2015, it was announced that the Old Master paintings fair, Paris Tableau, just four years old, was to be incorporated

into the Biennale. Finally Henri Loyrette, former director of the Louvre, was invited to act as president for this year's fair, signalling the event's appeal to serious collectors. Chevalier is quite clear about his vision. 'We want a balance of specialisms from archaeology to the 20th century, with a little touch of the contemporary,' he says. 'We must interest the young people.' Stage designer Nathalie Crinière has been brought in to create a chic and minimalist setting within the opulent surroundings of the Grand Palais, and individual dealers have also invested greatly in their stands. London-based Mullany, for example,

© De Jonckheere, Geneva

recreates a medieval cloister, the better to set off objects such as an early French limestone representation of the Virgin and Child (1300–25), and a holy water font with a carved ivory relief of the Madonna and Child and bloodstone bowl, from 17th-century Italy (Fig. 3).

But it has not been an easy ride. In June, a long-brewing scandal broke. Bill Pallot, a highly respected French chair specialist, was arrested for alleged involvement in the sale of fake Louis XV chairs to Versailles, implicating alongside him both the Kraemer Gallery and Galerie Didier Aaron, both of which subsequently withdrew from the fair. Chevalier had already set in place a new, rigorous vetting procedure involving a range of specialists from both France and elsewhere. William Iselin, an American advisor on 18th-century furniture, comments: 'Vetting is a balance between applying rigorous standards and knowing when to compromise. Historical restorations which are clearly signalled can be allowed without compromising buyer confidence.' Chevalier reinforces Iselin's view: 'There must not be deception.'

Despite this setback, this year the Biennale has tremendous things to offer. Alongside the 124 dealer displays, the fair presents three focused exhibitions. For 'A Century of French Elegance: Masterpieces of the Eighteenth Century', the Hermitage in St Petersburg has lent 35 masterworks of French decorative art, illustrating the marked influence of French taste on Russia's ruling class over several centuries. Meanwhile, the Mobilier National traces the evolution of furniture over the 20th century by way of a chronological display of iconic pieces. Finally, perhaps to compensate for its cooling towards the jewellery brands, the event accommodates 'The Conquest of Time', an exhibition from the Fondation de la Haute Horlogerie in Geneva, showing treasures ranging from a portable 18th-century sundial created by Pierre LeMalre in Paris, to a rubidium atomic clock by Ternex Neuchâtel Time SA, made in 1995.

Participating galleries are also making a special effort. De Jonckheere honours the 500th anniversary of the death of Hieronymus Bosch with a display of previously unseen paintings by followers of Bosch. Among those offering their own versions of his great themes – The Temptation of Saint Anthony, Christ Crowned with Thorns, and Saint Christopher – are the lyrical Jan Mandijn and the inventive Pieter Huys (Fig. 1). A later, luscious Dutch still life by Jan Davidsz. de Heem and studio, with finely rendered fruit and flowers against a stormy sky, is on show at Bob Haboldt's stand. Galerie Canesso, an Italian Old Master specialist, shows an exuberant basket of melon, open pomegranates, bright red apples, and spilling grapes by an anonymous artist



2. Bust of Modios Asiatikos (c. 1700). François Girardon (1628–1715), bronze, ht 61cm. Tomasso Brothers Fine Art



3. Holy water font, early 17th century, Italian, ivory relief with bloodstone bowl and gold mount, ht 12.2cm. Mullary

working in Rome (1615–20), alongside a penitent Saint Jerome by baroque painter Ludovico Mazzanti. Jumping forward a couple of centuries, *A la campagne*, a charming oil by the Swedish artist Carl Larsson (1853–1919), thought missing since its sale at the Paris Salon in 1883, is presented by Amells Konsthandel, Stockholm.

Among the 20th-century specialists, Gaieria Mayoral from Barcelona is mounting a booth commemorating the 80th anniversary of the Spanish Pavilion for the 1937 International Exposition in Paris, with works by

Picasso, Miró, and Calder. Applicat-Prazan presents a shimmering late abstract painting, *Composition claire* (1951), by Nicolas de Staël. Daniel Templon, one of France's leading contemporary dealers, celebrates his 50th anniversary this year. He opened his gallery in 1966 when he was 21, in a cellar in Saint-Germain-des-Près. With no money to invest and few contacts in the art world, he went on to represent major conceptual, minimalist, and Pop artists from both sides of the Atlantic. He is bringing exceptional works to the fair, all dated 1966, by artists then working in Paris, including Simon Hantaï, Georges Mathieu and Victor Vasarely. Aktis Gallery, based in London, which has a particular interest in expatriate painters in post-war Paris, shows ink paintings by Zao Wou-Ki.

The range of objects is vast, and encompasses a refined schist head of a bodhisattva from ancient Gandhara (3rd–5th century) at Christophe Hioco, and some exceptional art nouveau jewellery by the leaders of the movement, Georges Fouquet and Alfons Mucha, from Epoque Fine Jewels in Belgium. The Tomasso Brothers, making their first appearance at the fair, bring a fine bronze portrait bust of the ancient Greek physician Modios Asiatikos (Fig. 2), by Louis XIV's court sculptor, François Girardon.

The Biennale has also always had a special love of furniture. Galerie François Léage, a participant since the beginning, brings outstanding examples of 18th-century furniture, including an opulent marble-topped commode inlaid with amaranth and satinwood created by the *ébéniste* to Louis V, Jacques Philippe Carel (Master 1723). Galerie Yves Gastou, meanwhile, focuses on highly decorative, one-off commissioned pieces by post-war designers, including a charming black lacquered rhinoceros screen by Kazuhide Takahama and François-Xavier Lalanne of around 1971.

Beyond the Grand Palais, the Biennale has become the nucleus of a city-wide proliferation of special exhibitions and auction sales. A spectacular exhibition, 'Imperial & Royal', runs throughout late summer at Galerie Aveline (8 September–9 October), showcasing the greatest porcelain produced by the Sèvres factory between the First Empire and the reign of Louis-Philippe. Whether intended or not, it is a defiant assertion of the continued value to the whole world of France's cultural and artistic achievements. **A**

Emma Crichton-Miller is a freelance journalist and an Apollo columnist.

The Biennale des Antiquaires takes place at the Grand Palais, Paris, from 10–18 September (www.biennale-paris.com).

APOLLO

THE INTERNATIONAL ART MAGAZINE

ART MARKET

The Biennale des Antiquaires is for serious collectors

Emma Crichton-Miller

3 SEPTEMBER 2016



The Temptation of Saint Anthony. Attributed to Pieter Huys. © De Jonckheers, Geneva

For many years the Biennale des Antiquaires, held in the Grand Palais in Paris since 1962 and organised by the trade organisation, the Syndicat National des Antiquaires (SNA), seemed immune to change. Other fairs spawned sibling events, moved dates or juggled the formula to keep pace with an ever-changing art and antiques market, while the Biennale kept its stately position in even years at the head of the autumn, bringing together some of the world's best antique furniture dealers with some of the grandest names in *haute joaillerie*, and a sprinkling of Old Master and Impressionist dealers.

Over the last few years, however, the grumbles from within the SNA have provoked what amounts to a revolution. In 2014, Dominique Chevalier, a specialist dealer in tapestries, was elected president of the organisation with an overwhelming mandate for change. Members voted to turn the Biennale into an annual event, to mark its permanent place in the calendar. It was decided to shift the emphasis away from the big *haute joaillerie* brands, back to the core disciplines of fine art and antiques. In November 2015, it was announced that the Old Master paintings fair, Paris Tableau, just four years old, was to be incorporated into the Biennale. Finally Henri Loyrette, former director of the Louvre, was invited to act as president for this year's fair, signalling the event's appeal to serious collectors. Chevalier is quite clear about his vision. 'We want a balance of specialisms from archaeology to the 20th century, with a little touch of the contemporary,' he says. 'We must interest the young people.' Stage designer Nathalie Crinière has been brought in to create a chic and minimalist setting within the opulent surroundings of the Grand Palais, and individual dealers have also invested greatly in their stands. London-based Mullany, for example, recreates a medieval cloister, the better to set off objects such as an early French limestone representation of the Virgin and Child (1300–25), and a holy water font with a carved ivory relief of the Madonna and Child and bloodstone bowl, from 17th-century Italy.



Holy water font, early 17th century. Mulargy

But it has not been an easy ride. In June, a long-brewing scandal broke. Bill Pallot, a highly respected French chair specialist, was arrested for alleged involvement in the sale of fake Louis XV chairs to Versailles, implicating alongside him both the Kraemer Gallery and Galerie Didier Aaron, both of which subsequently withdrew from the fair. Chevalier had already set in place a new, rigorous vetting procedure involving a range of specialists from both France and elsewhere. William Iselin, an American advisor on 18th-century furniture, comments: 'Vetting is a balance between applying rigorous standards and knowing when to compromise. Historical restorations which are clearly signalled can be allowed without compromising buyer confidence.' Chevalier reinforces Iselin's view: 'There must not be deception.'

Despite this setback, this year the Biennale has tremendous things to offer. Alongside the 124 dealer displays, the fair presents three focused exhibitions. For 'A Century of French Elegance: Masterpieces of the Eighteenth Century', the Hermitage in St Petersburg has lent 35 masterworks of French decorative art, illustrating the marked influence of French taste on Russia's ruling class over several centuries. Meanwhile, the Mobilier National traces the evolution of furniture over the 20th century by way of a chronological display of iconic pieces. Finally, perhaps to compensate for its cooling towards the jewellery brands, the event accommodates 'The Conquest of Time', an exhibition from the Fondation de la Haute Horlogerie in Geneva, showing treasures ranging from a portable 18th-century sundial created by Pierre LeMaire in Paris, to a rubidium atomic clock by Temex Neuchâtel Time SA, made in 1995.

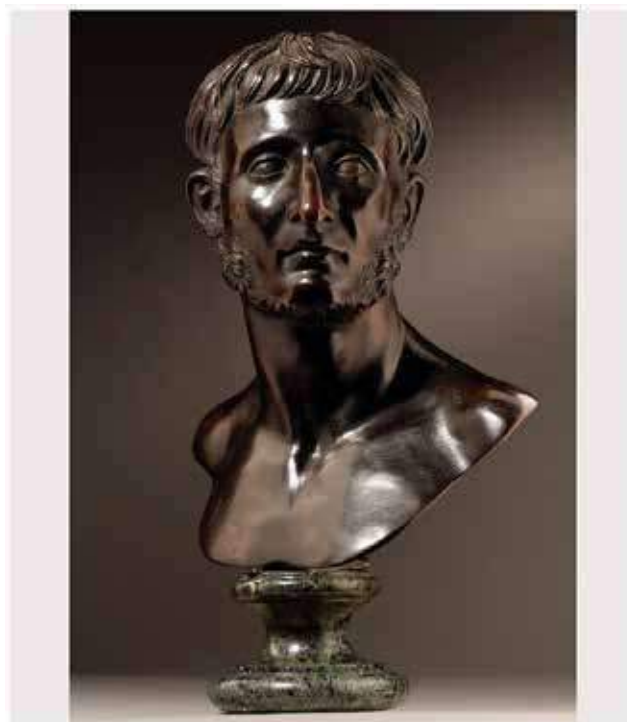
Participating galleries are also making a special effort. De Jonckheere honours the 500th anniversary of the death of Hieronymus Bosch with a display of previously unseen paintings by followers of Bosch. Among those offering their own versions of his great themes – The Temptation of Saint Anthony, Christ Crowned with Thorns, and Saint Christopher – are the lyrical Jan Mandijn and the inventive Pieter Huys. A later, luscious Dutch still life by Jan Davidsz. de Heem and studio, with finely rendered fruit and flowers against a stormy sky, is on show at Bob Haboldt's stand. Galerie Canesso, an Italian Old Master specialist, shows an exuberant basket of melon, open pomegranates, bright red apples, and spilling grapes by an anonymous artist working in Rome (1615–20), alongside a penitent Saint Jerome by baroque painter Ludovico Mazzanti. Jumping forward a couple of centuries, *À la campagne*, a charming oil by the Swedish artist Carl Larsson (1853–1919), thought missing since its sale at the Paris Salon in 1883, is presented by Amells Konsthandel, Stockholm.



The Temptation of Saint Anthony Attributed to Pieter Huys. © De Jonckheere, Geneva

Among the 20th-century specialists, Galeria Mayoral from Barcelona is mounting a booth commemorating the 80th anniversary of the Spanish Pavilion for the 1937 International Exposition in Paris, with works by Picasso, Miró, and Calder. Applicat-Prazan presents a shimmering late abstract painting, *Composition claire* (1951), by Nicolas de Staël. Daniel Templon, one of France's leading contemporary dealers, celebrates his 50th anniversary this year. He opened his gallery in 1966 when he was 21, in a cellar in Saint-Germain-des-Prés. With no money to invest and few contacts in the art world, he went on to represent major conceptual, minimalist, and Pop artists from both sides of the Atlantic. He is bringing exceptional works to the fair, all dated 1966, by artists then working in Paris, including Simon Hantaï, Georges Mathieu and Victor Vasarely. Aktis Gallery, based in London, which has a particular interest in expatriate painters in post-war Paris, shows ink paintings by Zao Wou-Ki.

The range of objects is vast, and encompasses a refined schist head of a bodhisattva from ancient Gandhara (3rd-5th century) at Christophe Hioco, and some exceptional art nouveau jewellery by the leaders of the movement, Georges Fouquet and Alfons Mucha, from Epoque Fine Jewels in Belgium. The Tomasso Brothers, making their first appearance at the fair, bring a fine bronze portrait bust of the ancient Greek physician Modios Asiatikos, by Louis XIV's court sculptor, François Girardon.



Bust of Modios Asiatikos (c. 1700), François Girardon, Courtesy Tomasso Brothers Fine Art



11 June/12 June 2016

PT Weekend

15

Collecting

A dealer with staying power

The Art Market | Templon chalks up 50 years; Fine Art Society at 140; Rech extends reach; video art's clearer picture. By *Georgina Adam*

Next week's Art Basel fair (open to the public from Thursday) features one of its longest-term exhibitors – the Paris-based Daniel Templon, who is celebrating his 50th year as a dealer, as well as his 50th year as a dealer. Templon's career started in the 1960s when he was working as a substitute sports teacher in the gritty suburb of Nanterre but got sucked into the creative life in trendy Saint-Germain-des-Près. With no artistic background, contacts or money, he nevertheless opened an art gallery, which developed into one of Paris's leading spaces. Templon was the first to show the likes of Jeff Koons, Richard Serra, the Chapman Brothers and Kehinde Wiley in France, as well as championing local talent such as Christian Boltanski, Ben Vautier and Martin Barré.

Asked about the changes he has seen in his half-century in business, Templon says: "The market was so limited in the 1960s today it is so globalised. Then, dealers followed cultural criteria, but today much of what is shown is what will sell – it's a far more commercial place. And in the 1970s American artists were so undervalued in France – I couldn't find anyone to buy De Kooning, Lichtenstein or Rauschenberg, whereas French artists were far more popular. Today that has been reversed – the economic strength of the US means that it dominates the cultural agenda, and American Pop Art is far more prized than French art."

But, happily, he adds: "I still have the same enthusiasm for art that I did all those years ago."

His long history is traced in the newly published *Daniel Templon, a History of Contemporary Art* by Julie Verblin (Plumation, 2016). It will be launched at Basel.

An even bigger anniversary is that of London's Fine Art Society, which is celebrating its 140th year in business. It has managed to stay in the same New Bond Street townhouse since 1876, and is the place to find everything from a print in the hundreds of pounds to a cast of Alfred Gilbert's "Boy", the celebrated Piccadilly Circus statue, at £350,000.

The company is in the midst of a "changing of the guard" with the departure of long-serving members Patrick Bourne, Robert Upstone and Angus Crossart, new managing director Pippa Stockdale will be recruiting more specialists after the summer.

In the meantime the gallery is holding an anniversary edition with a special emphasis on Samuel Palmer. Some of the works have been lent by clients but most are for sale, at prices that range from £1,250 for a Palmer etching to £580,000 for Whistler's panel "Nude Model Reclining" (c1900, £580,000).



Art dealer Daniel Templon (left) with Andy Warhol in 1982. — ARTS PHOTOS



HH La Thangue's "The Orange Grove" (1950) at the Fine Art Society

Above: Jeff Koons's "Seated Ballerina" (2010-13)

Other pleasures are Edward Burne-Jones' "The Three Marys at Christ's Empty Tomb" (1882) and Copley Robinson's Art Nouveau-inspired "The Oak Addresses the Spirits of the Trees" (1911).

The French dealer Aline Rech, who already has galleries in Paris, Brussels and London, is extending further. In October she will open two new spaces: the first is another in London, at 65 Grosvenor Hill, the second, according to the New York Times, is on the Upper East Side of Manhattan. Rech – who is married to Bernard Ruiz-Fitzmao and is the daughter of the fashion designer

Georges Rech – will also keep her first-floor Sicile Row space.

The 225 sq metre Grosvenor Hill gallery is close by Gagosian's beloved space, and Rech will open with a Jeff Koons show, including two of his controversial gaming ball paintings – replicas of masterpieces with a blue orb placed in front of each of them – as well as a pair of ballerina sculptures. This isn't the first time Koons has played the field despite his long-term relationship with Gagosian: in 2015 he showed his gaming ball paintings, sculptures with David Zwirner, at the same time as a Gagosian show.

Jeff is free to work with the gallery of his choice when the project interests

him," says Rech, who has shown Koons since 2009. The opening is customarily timed to coincide with Frieze week.

A key specialist who left Sotheby's earlier this year has joined Christie's, sales totter, former co-head of the contemporary art department at Sotheby's will become chairman of post-war and contemporary art, Christie's Americas, starting early next year. He will work with Brett Gorvy, the group's head honcho in contemporary art.

Rotter was with Sotheby's for 16 years before joining the exodus of over a dozen senior specialists in the wake of the company's acquisition of Art Agency. Partners Some, such as Cherylene Westphal, have been snapped up by other auction houses; others, such as Melanie Cloer, have yet to reveal their future plans.

Meanwhile Christie's did not want to comment on recent press reports that it had also seen staff departures, including that of deputy director Philippe Garner, only saying: "Like any business we need to continue to review our deployment of resources."

The market for video art is very small, despite the presence of a few serious collectors such as Julia Stoschek (interviewed in today's Collecting supplement). One of the reasons is that the market lacks clarity, which scares many collectors off. They wonder if further editions of a video can be produced, what happens if a video is destroyed and what rights they have – if they can lend it to a museum, for instance. In one case, a collector bought a Fischli & Weiss video for about €50,000 – one of an edition of seven – only to find it offered online a few years later in an edition of 150 for €7,000.

The first step to resolving such issues has been taken with the launch of the Loop Protocol, created by and launched at Barcelona's Loop video fair. The protocol consists of a contract designed specifically for video art that must be signed by artist, dealer and collector.

Carlos Durán, co-founder of Loop, says: "While major collectors like Julia Stoschek do get contracts, many smaller collectors have nothing to protect their rights. We have created this protocol to bring clarity to the market." He says "several sales" were made at Loop with the new contract.

Georgina Adam is art market editor-at-large of The Art Newspaper.

For more on the art market see today's separate Collecting supplement



The Art Market: A dealer with staying power

Georgina Adam

Templon chalks up 50 years; Fine Art Society at 140; Rech extends r
video art's clearer picture



Art dealer Daniel Templon (left) with Andy Warhol in 1982

Next week's Art Basel fair (open to the public from Thursday) features one of its longest-t
exhibitors – the Paris-based Daniel Templon, who is celebrating his 38th year at the even
as his 50th year as a dealer.

Templon's career started in the 1960s when he was working as a substitute sports teacher
gritty suburb of Nanterre but got sucked into the creative life in trendy Saint-Germain-de-
With no artistic background, contacts or money, he nevertheless opened an art gallery, wh
developed into one of Paris's leading spaces. Templon was the first to show the likes of Je
Richard Serra, the Chapman Brothers and Kehinde Wiley in France, as well as championi
talent such as Christian Boltanski, Ben Vautier and Martin Barré.

But, happily, he adds: "I still have the same enthusiasm for art that I did all those years ago."

His long history is traced in the newly published *Daniel Templon, a History of Contemporary Art*
by Julie Verlaine (Flammarion, 2016). It will be launched at Basel.

...

An even bigger anniversary is that of London's Fine Art Society, which is celebrating its 140th year
in business. It has managed to stay in the same New Bond Street townhouse since 1876, and is the
place to find everything from a print in the hundreds of pounds to a cast of Alfred Gilbert's "Eros",
the celebrated Piccadilly Circus statue, at £330,000.

monopol

MAGAZIN FÜR KUNST UND LEBEN



GLÜCKWUNSCH!

Im Jahr 1966 startete Daniel Templon seine Galerie in einem Keller in Saint-Germain-des-Prés – ohne Startkapital, aber dafür mit viel Neugier und Offenheit ausgestattet. Fünf Jahrzehnte später kann er auf über **500 Ausstellungen** zurückblicken. Als erste Galerie in Paris stellte er die internationale Avantgarde aus, machte die Franzosen mit amerikanischem Minimalismus, Konzeptkunst und Pop-Art bekannt – im Bild sieht man ihn 1975 mit Daniel Abadie und Frank Stella (von links) bei Stellas erster Soloschau in der Galerie.

DIE CHARTS

Schwacher Markt für zeitgenössische Kunst? Das stimmt nur für eine sehr kurzfristige Betrachtung. Die zeitgenössische Kunst ist der Bereich, der bei den Auktionshäusern in den letzten Jahren am meisten gewachsen ist: **2015** setzten die Auktionshäuser insgesamt **1,2 Milliarden Dollar** damit um, was eine ganze Milliarde mehr ist als noch vor zehn Jahren.

Das meldet das Webportal Artprice.com in seiner jährlichen Marktstudie. Schade nur, dass sich die Sammler immer um die gleichen Künstler balgen.

Wieder einmal führt die **männliche Trolka** aus Jean-Michel Basquiat, Christopher Wool und Jeff Koons die Jahrescharts an, gefolgt von noch mehr Männern: Peter Doig, Martin Kippenberger, Richard Prince, Keith Haring, Damien Hirst und Zeng Fanzhi.



Die Kunstmarktexpertin Roxana Azimi lebt in Paris und berichtet monatlich für Monopol über Messen, Galerien und Auktionen in aller Welt

FIRST CHOICE

Bei den Messen in Dubai und Hongkong schwächelt der Markt spürbar

ROXANA AZIMI

Zum Jubiläum keine Party

Seit Anfang des Jahres erlebt der Kunstmarkt einen Abschwung. Das zeigten die Februarauktionen in London, aber auch die durchwachsenen Ergebnisse auf der Art Dubai und der Art Basel/Hongkong.

In Dubai war trotz des zehnjährigen Bestehens der Messe wenig Partystimmung zu spüren. Immer mehr westliche Sammler kommen nur in den Jahren, in denen gleichzeitig die Schardscha-Biennale im benachbarten Emirat läuft. Einige Galerien, wie Chantal Crousel, ließen die diesjährige Art Dubai auch deshalb aus, weil ihr Ergebnis im Vorjahr nicht so gut war. Andere Galeristen haben seit den Anschlägen in Europa Angst vor einer Reise in den Nahen Osten.

Positiv stach das lokale Flair der Art Dubai heraus, mit mehr Galerien aus den Vereinigten Arabischen Emiraten denn je. So hebt sich das Angebot vom Durchschnitt ab. Und einige zumeist westliche Galerien wie Lelong oder Templon machten gute Geschäfte. Aber die meisten indischen Galerien beispielsweise, die für das Jubiläum auf die Messe zurückgekommen waren, kehrten mit leeren Händen nach Hause zurück.

Dubais Widerstandskraft

Obwohl der Messe Aufbruchgeist fehlte, bleibt Dubai, wie der Galerist William Lawrie es formulierte, „die beste Option in der Region, was Geschäft, Kultur und Lifestyle angeht“. Dubai sei überraschend widerstandsfähig, fügt er hinzu. Viele hatten 2008 das Ende der Messe vorausgesagt, aber sie erholte sich. Dubai profitiert von den Problemen in der Region.

Das war schon bei der Revolution im Iran 1979 so, als viele sehr gut ausgebildete Iraner nach Dubai kamen, und trifft auch auf die jüngeren Krisen des Arabischen Frühlings, die instabile Lage im Libanon und schließlich die Ereignisse in Syrien und in Jemen zu.

Neue Sammler in Hongkong

Eine Woche später fragten sich die Aussteller auf der Art Basel/Hongkong, welche Auswirkungen die Schwäche des asiatischen Marktes haben würde – laut Tefaf-Bericht ist der chinesische Kunstmarkt 2015 um 23 Prozent eingebrochen. China belegte damit Platz 3 hinter den USA und Großbritannien. Doch Auktionsverkäufe in China waren immer undurchsichtig, und viele Rekordpreise blieben am Ende unbezahlt. „Ich bin bei diesen Zahlen immer skeptisch. Als China auf Platz 1 stand genauso wie jetzt, da es auf Platz 3 steht“, sagte Lu Jie, Direktor bei Long March Project in Peking. „In den vergangenen zwei Jahren waren wir sehr zufrieden. Der Primärmarkt ist groß.“ Sun Ning von Platform China fügte hinzu: „Wir haben jedes Jahr etwa 20 chinesische Sammler mehr, die in unserer Galerie kaufen.“

Bei der Eröffnung in Hongkong war die Stimmung zunächst gut. „Irgendetwas passiert immer auf der Welt. Man kann nie voraussagen, wie die Leute reagieren werden“, sagte Ulrich Gebauer von Carlier Gebauer. Gleich zum Messestart reservierte ein taiwanesischer Sammler bei der Berliner Galerie eine Skulptur von Guillaume Leblon. „Wir treffen in Hongkong in vier Tagen so viele Sammler wie auf fünf anderen Messen zusammen“, erzählte Florence Bonnefous von Air de Paris. Einige der großen Galerien wie Zwirner verbuchten Erfolge, etwa den Verkauf von Gemälden Michael Borremans' an wichtige chinesische Sammler wie Wang Wei und Qiao Zhibing. Aber im Laufe der nächsten Tage berichteten viele Galeristen, dass das Geschäft deutlich schlechter lief als normalerweise. Trotzdem war eines offensichtlich: Es entwickelt sich eine neue Art von asiatischen Sammlern. Sie sind jung, sie haben die ganze Welt bereist, und ihr Geschmack ist internationaler denn je.



Iván Navarro: Fanfare

MARCH 11 TO MAY 13, 2017, PARIS

In 2002, an iconic piece of art/lounge chair, intriguingly titled *You Sit, You Die* was constructed using white fluorescent tubes and neon light. On the paper seat, the artist had written the names of every individual executed by the Florida justice system, critiquing the state's record-breaking number of capital punishments. 'This is my version of the electric chair,' explained its maker Iván Navarro – a Chilean artist who was just a year old when, in 1973, General Augusto Pinochet orchestrated a coup and seized control from the Chilean government. Young as Navarro was, his formative years were shaped by the dictatorship – a profound impact overwhelmingly evident in the artist's works, both in his choice of medium – he works primarily with lights, mirrors, neon and sound – and in the sub-text of his sculptures and pieces of faux-furniture. Navarro recalls how Pinochet's regime frequently used electricity shut downs to keep citizens at home and isolated. 'All the pieces that I've made, make reference to a controlling activity, and electricity was a way to control people', he elaborates.

Navarro's experiences under the regime and the turbulent life in America – his adopted home – continue to fuel his examination of electric energy and sounds as symbols and tools of both power and rebellion. His most recent show *Fanfare*, presented as part of Galerie Daniel Templon's 50-year celebration, is an immersive journey through previously unseen works exploring light, sound and language. Confronting his viewers with issues of representation of power and sensorial perception, Navarro plunges the audience into utter darkness, surrounded only by neon and mirror sculptures that also appear as percussion instruments. At the centre of the soundless electronic percussion band, a double-sided bass drum uses light and mirrors to spell out an infinitely reflected onomatopoeic word, with a closely related onomatopoeia appearing on the reverse face of the drum like a distorted echo. Blow becomes Bomb in a dual ambivalence, evoking celebration as well as guerrilla warfare, aggression as well as resistance.

Also part of the exhibition is the installation titled *Music Room IV* – an ongoing series of constructed environments created specifically for active listening, in collaboration with artist Courtney Smith. For the project, the artists have created a wooden fort-like sculpture whose latticed exterior is panelled with album covers from all over the world, each one a representation of revolution. The other side of the sculpture reveals a dark, padded cave for visitors to nestle and experience 'listening'. Speakers pipe music deep into the sculpture, creating a concentrated listening environment within, yet separate from the visual cacophony of the musical light sculptures around it. The music played is the music seen: a continuous loop of songs of universal protest and celebration, which together form a unified voice of human resistance in the face of authoritarian oppression.



• **Silent Listen**, 2016, Drum, LED lights, mirror, one-way mirror and electric energy, 183 cm x 81.3 cm. Photograph by Thelma Garcia. Image Courtesy Galerie Daniel Templon, Paris et Bruxelles

• **Beat**, 2016, Drum, LED lights, mirror, one-way mirror and electric energy, 91.4 cm x 55.9 cm. Edition de 3 + 1 E.A / Edition of 3 + 1 A.P. Photograph by Thelma Garcia. Image Courtesy Galerie Daniel Templon, Paris et Bruxelles

• **Drums**, 2009, Neon lighting, plywood, metal, mirror, electric energy, 122 cm x 160 cm x 122 cm. Photograph by Jorge Martinez Muñoz. Image Courtesy Galerie Daniel Templon, Paris et Bruxelles

網之眼 · 心之器

塩田千春的浮空結界

撰文 | 林純雅 攝影 | Gabriel de la Chapelle、Sunhi Mang 圖版提供 | Galerie Templon、Le Bon Marché

我總是因為日常生活經驗與過往及未來之間的多元牽繫而感到驚奇。如何創造這種無法破解的知覺網絡及其可塑性，始終是個謎團，如同我們的大腦、宇宙，以及生命。對於這一切，我從來沒有答案，只能不斷地提出問題，而這些問題便是我創作的基礎。——塩田千春

想像一件裝置作品最初的物理形態，只是一條條的線。線是一個美妙的創作媒介，在捻結的過程中產生相當程度的韌性。回歸塩田千春（Chiharu Shiota）創作的源頭，是最為真切而自然的感觸，她將對於生命價值的探索與對東方美學的理解，投射於藝術之界，對她而言，線網是感官的載體，所有形式上的創造最終都將歸結為心靈的觸知，需要觀者開放所有的官覺去感受作品所傳達的關懷。「作品的意義需要由創作者來渡化，讓更多的人從中尋取領悟。」這是塩田千春從藝術實踐所參悟的生命意義，由物造境，以線佈道。

1972年出生於大阪的塩田千春，在就讀京都精華大學油畫系第二年時，突然發現自己無法作畫，「對於當時的我而言，繪畫只是充斥於畫布上的色彩總和，它不具備有機的意義，我無法將自己的生活與繪畫相連，我無法從中找到歸屬感。我放下了畫筆，因為我失去了自我。我不知該如何創造，在藝術的道路上，我進退失據。後來我有前往澳洲進修的機會，那段時期我不斷地掙扎摸索，某次我夢到自己身在三度空間的畫作裡，我開始思索該如何讓自己的創作走進畫中。在被油彩包圍的世界裡，我不懈的奮鬥是為了讓思想能夠呼吸。」在那之後，塩田千春以此夢境

的感受創作了〈成為繪畫〉，她用紅色的瓷漆釉料潑灑自己與畫布，讓自己與畫布交融為作品。「這樣的創作方式其實是對於身體的殘害，黏稠易乾的釉料讓我的皮膚無法呼吸，引發燒灼般的痛感。我隨後剪去了長髮，用三個月的時間讓釉料從皮膚上慢慢剝離，這次的創作方式其實不具任何學術意義，但我由此解放對於創作的困惑迷茫，我用自己的身體，傳達關於身體、藝術與人生之間關係的思考。」

追隨「行為藝術之母」瑪莉娜·阿布拉莫維奇（Marina Abramovi）的創作歷程，是塩田千春藝術生涯的一大轉

折，在1997到1999年間，她的作品回歸了大地與泥土，她將泥漿倒於臉上、讓身體浸泡於泥水之中，傾聽身體的呼吸以喚回意識的覺醒，對她來說，藝術創作的「儀式性」正不斷浮顯，而後，那關鍵性的線與網，以繫結人世生死之思的姿態，化為蛛網般增衍繁生的強烈意象。塩田千春認為：「線的運動是無形的牽引，當人們的思想、感受、回憶與我作品中的絲線相結，即便在他轉身離去之後，思緒也總會被拉回到與作品對視的當下狀態。」

塩田千春經常思考道家哲學中的「莊周夢蝶」之說，這個典故平行對應著她個人的生活經驗，在德國生活的三年



間，塩田千春搬了九次家，不斷改變棲居與安枕的處所，牽動她進一步思索如何將「不安於室」的感覺，透過作品加以呈現，於是她開始在臥室裡編織起絲網，而這便是她一系列絲線裝置創作的起點。「在『莊周夢蝶』的引導下，我逐漸對生死之交、對生命產生了全新的認知，我隱約覺得，沒有什麼是比死亡更能牽動人們堅硬的內心。編織就像繪畫的線條一樣，讓我得以藉此探索時間與空間。當線逐漸累積構成一個面，我得以創造出無限的空間，逐漸延展而後形成一個宇宙般的氣場。」

以線為媒介，潛移默化地影響了塩田千春作品的視覺呈現質感，在放射狀絲線的綿密纏繞下，一切物象似乎被凝結於時空當中，成了遭到遺棄的「時空景觀」。緻密編織交錯的絲網，成了身體於所在空間的外延，每一道絲線都具有唯一性，任生命的真實體驗棲附其上，並得到另一種形式的延續，紋理自然形成而無法控制其形。在行為裝置作品〈睡眠之間〉裡，塩田千春採用了30張取自醫院的病床，而在慕尼黑的展演，則轉換為80張軍床，「床是承接著人類出生與死亡的載體。我對於這個介於生死之間的方寸空間有所感悟，它帶給我混沌、不安甚而焦躁的印象。床不只是供人休息放鬆的地方，也可能是一處忍受病痛、充滿壓迫感的空間。我在病床的床架縫隙發現了不經意掉落的藥物，也曾任軍床上想像著，他親愛的家人與愛人，

是如何來到夢中？一千張床展現了一千種樣態，我喜歡床單保留了人們離去當下的痕跡，即使人去床空，我仍然能夠想像這張床與最後一名過客曾經有過的親密關係。」床同時引發了睡眠與死亡之間關聯的思考，夢魘般的意象全然源於觀者的臆想。睡、夢與人們的日常生活經驗緻密交織，如一道緊密交錯的絲弦般，譜串為再真實不過的覺知狀態，對於塩田千春來說，臥床睡眠的經驗，有時近似於瀕死離世的感覺，「我曾突發奇想，假若我在展演的過程中，闔上眼就不再醒覺過來，那麼對於觀者會造成怎樣的效應與衝擊？」

「當感覺不到選用的創作媒材是線，而似是在編織空氣時，我便會覺得作品已經完成。一兩根的話，那只是絲線，但若有許多股線疊加纏繞在一起的話，線的感覺便消失了。線的彈力，便於我掌控結繩的鬆緊度。不論是獨立進行或是與他人共同合作，對我來說，拋著線球的凌空編織，像是獨特時空下的心手之舞。我將它視為營造自我平和世界的課業，一如日本寺廟中的禪宗僧侶般，日日創造出一個新的枯山水庭園。」保留屬於自己的記憶，進而指向一種詩意的敘述，藝術創作必是由心而發之舉。隨著年歲積澱日深，塩田千春看待生活環境與創作的心性變化，在目光之間發生了極度敏感的細膩變化，她作品中的每道轉折、每個變化，無不令人心動。在錄像作品〈牆〉中，

● 在塩田千春作品放射狀絲線的綿密纏繞下，一切物象似乎被凝結於時空當中。(Photo: Sunhi Mang, Courtesy Galerie Daniel Templon, Paris et Bruxelles)
 ● 巴黎樂蓬馬歇百貨為塩田千春舉辦「我們去向何方」展覽 Where are we going, installation de Chiharu Shiota au Bon Marché Rive Gauche, copyright Gabriel de la Chapelle
 ● 塩田千春以白色線纏繞而成的船型裝置打造〈海洋的記憶〉 Memory of the ocean, installation de Chiharu Shiota au Bon Marché Rive Gauche, copyright Gabriel de la Chapelle

塩田千春將焦點自柏林圍牆、耶路撒冷哭牆等知名地標，轉向個人生命中與家庭、種族、國族、宗教相互牽繫的各式有形或無形的界域，進而突顯出罹癌、懷孕、流產到為人母親的個人生命經驗，以及記憶、思想與夢等個人內在無法被透視的「虛擬真實」。

繼2015年於威尼斯雙年展日本館展出作品〈手中的鑰匙〉後，塩田千春於巴黎東布朗藝廊(Galerie Templon)的「終點」(Destination)展覽中，打造了一艘長達5公尺的船隻，船體結構類似人體骨架，飄浮於紅色網結的空間之中，她以大型船隻詮釋她近期思考的主題。「船舶攜行著人與時間，它們具有明確定位的方向，除了前進之外，別無選擇。在人類文明發展的早期，死亡曾經與人類追尋的目的地相關，而生命是一趟無法預知終點的奇蹟之旅，船隻象徵著你我夢想與希望的承載之物。如今，人類以令人眩暈的速度、毫無目標地進行大規模的建設與創造，我們必需緩下腳步，思考未來的機遇如何由自己抉擇。」在巴黎樂蓬馬歇百貨(Le Bon Marché)裡的「我們去向何方」展覽，塩田千春以白色線纏繞而成的船型裝置打造出〈海洋的記憶〉，對應的是兒時與家人共同自大阪搭乘渡輪前往高知度假的愉快時光。

塩田千春的作品飽含著來自東方思維的感官美學，既有時代焦慮的觀照，也蘊含人文關懷的洞悉，在絲網間透顯出物象的虛空，在物質的紛擾與心靈的律動間構築出微妙的平衡，其中有她人生歷練的自參自悟，由發自日常卻又不易感知、倏然而至的體驗中，觸探生命靈光的中空地帶進而引發眾人觀想的共振，由此創生出幽深而無法言喻的感知。步入這樣的網結裝置中，你會覺察到它正在喚醒自身心中深處的某股力量，既令人感到如安處子宮內的泰然自若，又有淒然惶惑的隱微躁動，稠密糾結的情緒於其間串流，置身其中，你會本能地理解塩田千春的創造工程。

線與網，篩落了物與記憶的光影，一切彷彿在明滅不定的想像空間中，上演著稍縱即逝的傳說。塩田千春揭啟了過往跨國移徙所留下的記憶，解

開一個又一個自己在幾十年來親手繫上的心結，那些不斷湧現的記憶，令整理自我歸屬感受的進展緩慢，以至於她用上此生的創作生涯在做著編結之事。以「心」為線索，編織出晦澀的謎語，建構起介於生成與毀壞之間的對話，這樣的過程彷彿對於身體、心智、時間、情感乃至於記憶的一次次縫補，塩田千春必需將那片段的匱缺斷裂予以接合串繫起來，她的人生才得以往前行進。即便是那些擔心再也無法連綴的記憶，她用上了多年的時間加以尋索，而面對那些無法摀捺的情感，也在絲絲線線的縫合之間，覓得安分的歸屬，讓過往那些看似失焦的時光碎片，不至於被粉碎、雜糅，在遺忘後最終淪為塵埃。+



GM ARCHITECT
BEYROUTH

PRIVATE AIR

LUXURY HOME

Volume 7 | Issue 2

\$65 MILLION COMPOUND IN THE HEART OF THE FRENCH RIVIERA

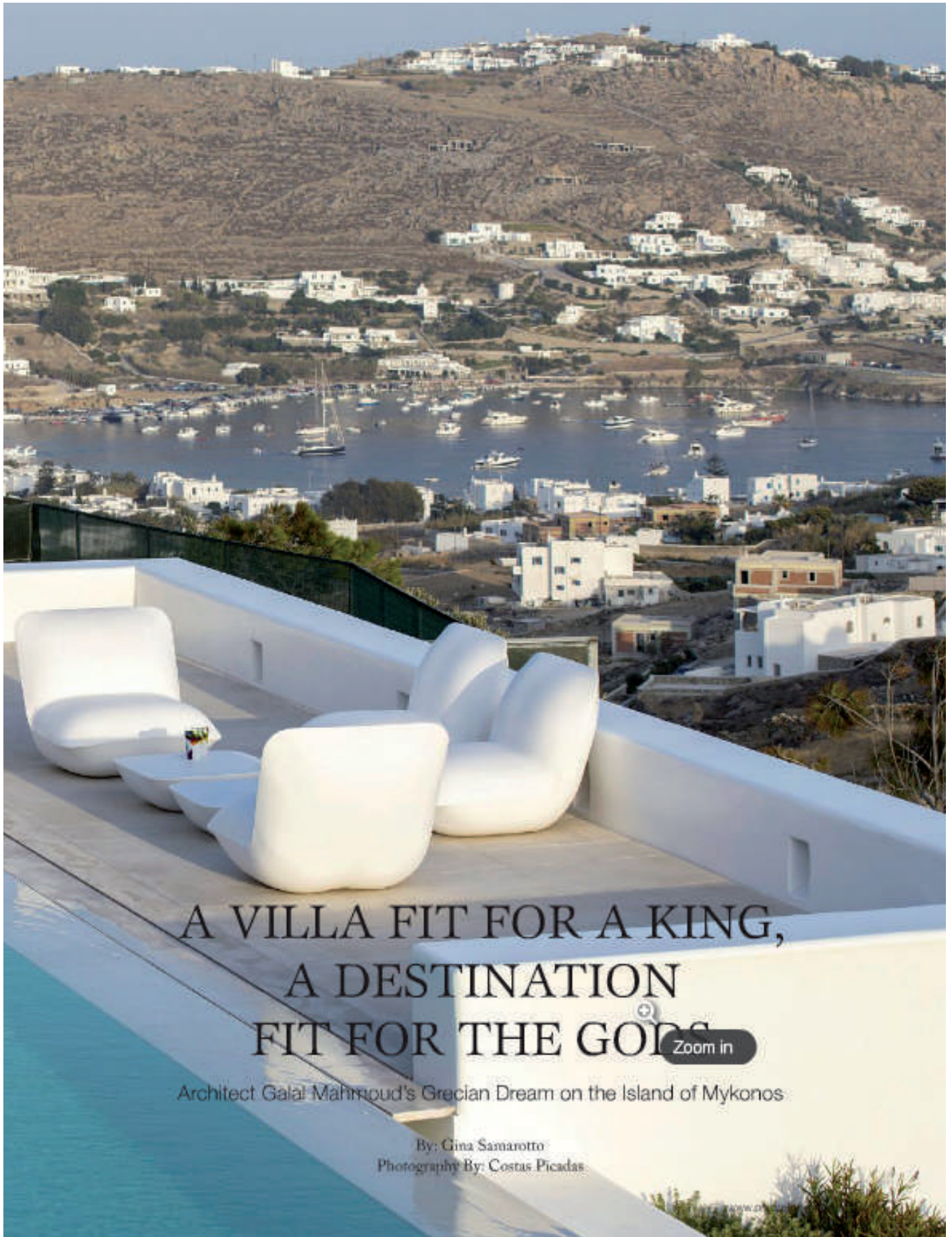
TÊTE-À-TÊTE WITH ARTIST STEFANO BOLCATO


BLUEPOINT HOSPITALITY - REVITALIZING
HISTORIC DOWNTOWN EASTON

GALA MAHMOUD'S GRECIAN DREAM

A COVETED OCEANFRONT ESTATE
IN SOUTHAMPTON, NEW YORK

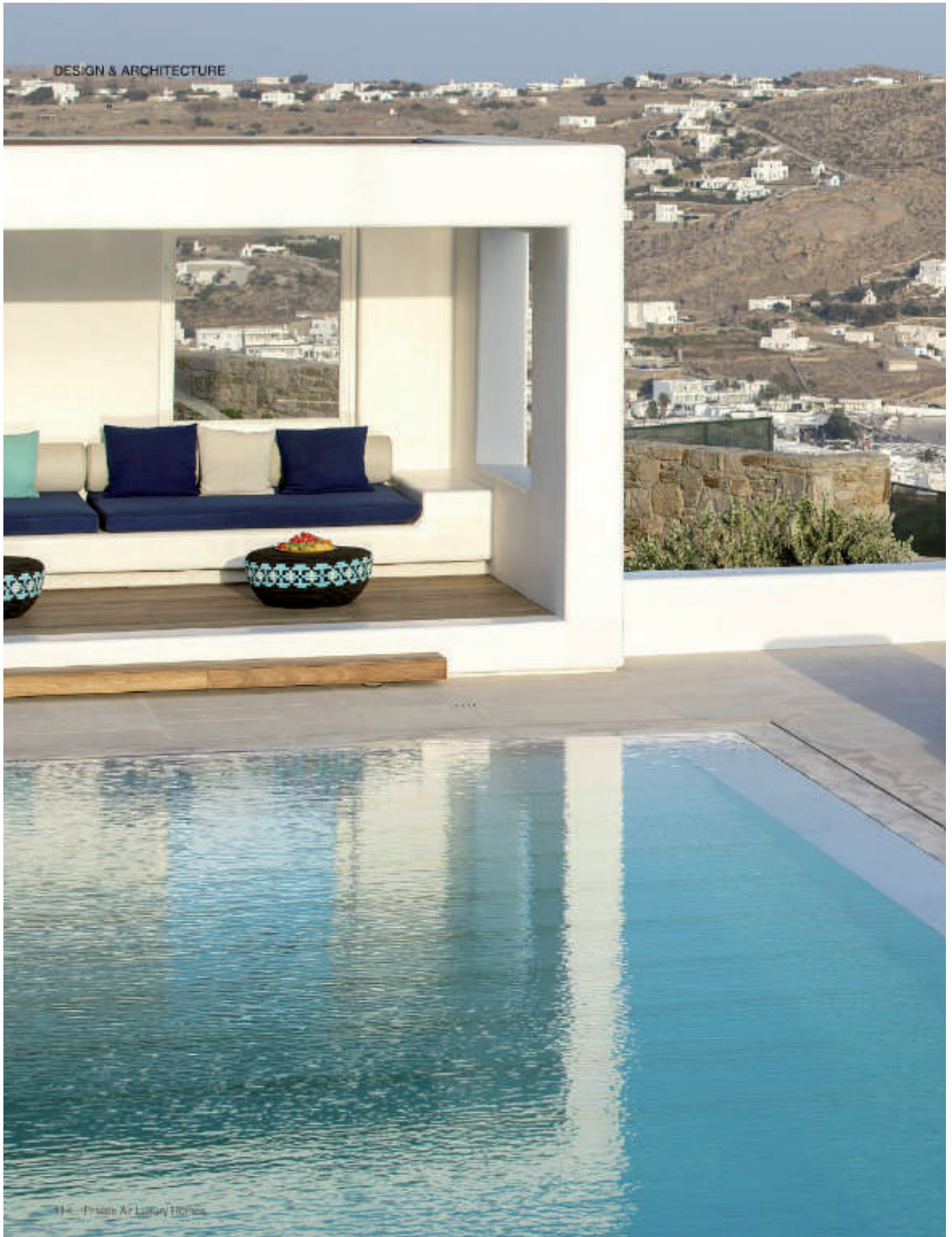
HOFFMAN INTERNATIONAL OFFERS
LAKE & LUXURY ON 23 ACRES IN OHIO



A VILLA FIT FOR A KING,
A DESTINATION
FIT FOR THE GODS  Zoom in

Architect Galal Mahmoud's Grecian Dream on the Island of Mykonos

By: Gina Samarotto
Photography By: Costas Picadas



DESIGN & ARCHITECTURE



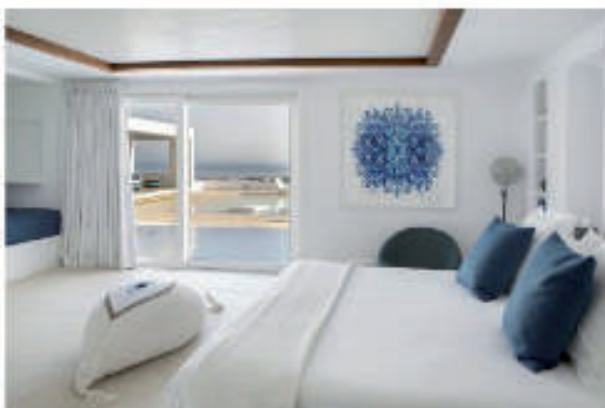
DESIGN & ARCHITECTURE

OPPOSITE PAGE:
ARCHITECT GALA MAHMOUD,
FOUNDER OF GM ARCHITECTS,
AN INTERNATIONALLY-
RENOUNDED ARCHITECTURE
AND DESIGN FIRM.

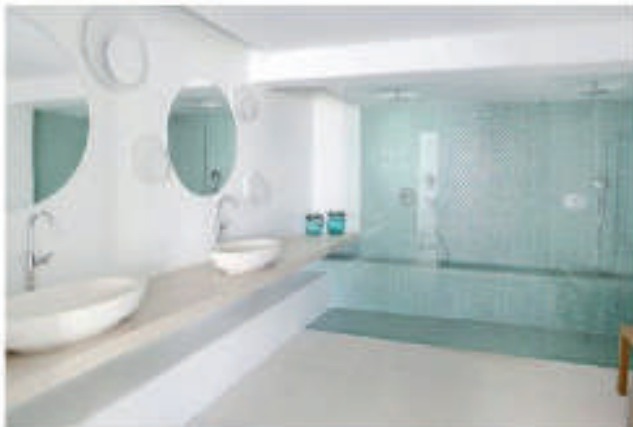
The product of a veritable melting pot of culture, architect Galal Mahmoud was born in Lebanon to Egyptian parents, enjoying life on the Asian continent until the family fled the country's political unrest in 1976 and put down some new, European roots in France. It was in France that Mahmoud began in earnest his love affair with architecture, graduating from the Ecole d'Architecture de Versailles in 1986 before opening his first architects' practice in Paris the following year. A decade or so later, Mahmoud again relocated, this time to Beirut where he founded GM Architects - a firm specializing in the luxury hotel and upscale seaside resort markets. These dramatic life experiences are at the root of Galal Mahmoud's philosophy and his signature approach to architecture; one where the very concepts of 'well-being' and multiculturalism are fundamental.

Despite his family's new life in Europe, Mahmoud found himself intrigued and inspired by Asia's design approach - one that pays homage to an outdoor lifestyle as indulgent and comfortable as any traditional, indoor residence. The charm was long-lasting, and throughout his career, Mahmoud has elevated his indoors-meets-nature approach, honing his craft and developing a style that fuses seamless architecture in outdoor spaces designed "for living out the good life." It's a talent particularly well suited to the Mediterranean region that is home to one of the master's most significant, recent creations in Mykonos.

Engaged by the owners of a private villa located in the very heart of the island,



DESIGN & ARCHITECTURE



Mahmoud and his team first focused on the exteriors of the residence. Mahmoud given the task to preserve the intrinsic character of the location and the building's traditional Greek architecture - while at the same time infusing it with a more modern feel both classically simple and infinitely elegant. Add to that the need to transform the open-air terraces into places ideally suited to life led to the fullest and without physical boundaries, while still offering protection from nature's sometimes raw elements. Challenge met, and working closely with the homeowner, Mahmoud and his team created a space that whisks one on a dream-like journey through the imagination - and all set within a dreamlike location that is nothing if not breathtaking.

Showcasing three essential materials the villa is a vision of shimmering white cement tempered by the light-colored stone found throughout the villa's interiors and exteriors, and the abundant, wooden decking that frames the views while it adorns the terraces. Further reinforcing the contemporary look is a color scheme dominated by white and pale grey touched with beguiling strokes of blue. A sinuously fluid continuity blurs the line between the villa's interiors and its gracious exteriors, giving the villa a signature aesthetic; that is, a sense that it is held in suspension in a space that exists somewhere between the sea and sky. ➔

For more information on Galal Mahmoud and GM Architects, please visit www.gm-architects.com.

domus

Best of summer houses

A selection of retreat paradises facing the sea or immersed in forests, in close relationship with nature.

News

— Be it on top of a hill in Spain or on a beach in California, the true spirit of summer houses is to bring you back to the basics. The common feature among holiday retreats in India, Chile, Brazil and France is an utopian urge for nature and solitude, in a world that is relentlessly loosing both.

— Galal Mahmoud renovated a [private villa in Greece](#) preserving the traditional architecture and adding an outdoor relax area that faces the Cyclades and adds a suspended-like effect.

AD

JULY/AUGUST 2017
MIDDLE EAST

ARCHITECTURAL DIGEST • GENIUS DESIGNS • INSPIRING ART • LUXURIOUS HOMES

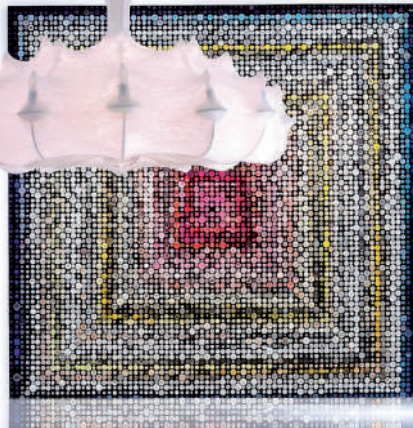
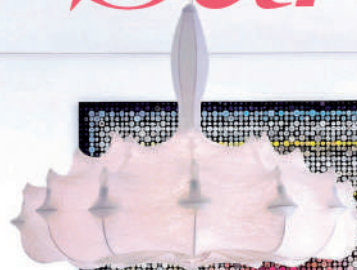
DREAM HOUSES

Discover beautiful homes in Dubai, Cape Town, Beirut, Mykonos and Recife

CONTEMPORARY Summer VIBES

AD50

The Middle East's top talents in architecture & design



ISSN 2409 - 9643
9 772409 964009
BHD 8. KWD 2.6. OMR 3. SAR 30. AED 30. LBP 20000

PLUS: THE ETIHAD MUSEUM, THE ART OF DINING IN BEIRUT & BOLD TRENDS

AD/Portfolio

A Myconian holiday home • Modernism in Dubai • A contemporary gem in historic Beirut • The Etihad Museum

*'Jul' sun loungers by
Vondom on the edges of the
pool at a Mykonos villa
designed by GM Architects*



*A holiday villa in Mykonos by GM Architects gives
centre stage to the sea, sky and stunning surroundings*

Words SHALAKA PARADKAR Photography ANTOINE BARALHÉ

Simply SERENE

Galal Mahmoud is no stranger to the Cycladic island of Mykonos, having summered there over the last four decades

Opposite: Low table and sofa from the Superheroes pool collection by Glimpt Studio on the deck

It's hard to wander through the whitewashed labyrinth of Mykonos and remain immune to its charms. For Galal Mahmoud, the architect and founder of GM Architects, the squat cubist houses, blue skies and picturesque views were rich inspiration for his latest project on the island—a holiday villa for close friends.

Mahmoud is no stranger to the Cycladic island, having summered there for the past 40 years and designed a fair few projects on it. Luxury hotels and resorts are a specialty at GM Architects; working with groups such as Accor, Rotana, Starwood, Jumeirah and Rezidor, places where relaxation, well-being and proximity to nature and context paramount. "Many of the same needs apply for this villa, except that it also needed to feel like a home," says Mahmoud.

Mykonos is also known as the Island of the Winds. Mahmoud used the built form to shield the terraces from the strong Northern winds, while preserving the vernacular of the site. This is a home that revisits traditional Greek architecture, speaking the local idiom of stone, whitewashed walls and wooden pergolas with contemporary style.

In a place blessed with stunning natural beauty, ensuring such a large house looked like it belonged to the site, and resisting the urge to make a grand architectural statement was a key challenge. "My philosophy is to maintain a link between the inside and the outside, as part of my approach to well-being. We need to be in touch with nature; the seasons, the elements, and the movement of the sun. With this residence, the building provides a respite from the intense Mediterranean sun and shelter from the elements, yet we still found ways of connecting it to nature. An example of this is the bathroom, with its amazing view of the Mykonian landscape,"

*The home speaks the local
IDIOM of stone, whitewashed
walls and wooden pergolas with
CONTEMPORARY style*



Mahmoud says. The only aspect of the interior that makes a bold statement is the owners' collection of contemporary art.

There had to be a seamless transition where you could walk barefoot from the indoors to the outdoors, drinking in the amazing views of summer skies and the sea from every part of the house—the bedrooms, the bathrooms, the living spaces. This was the starting point for organising the spatial flow and the colour palette of white and light grey, with royal blue accents. The outdoor terraces—Mahmoud's favourite part of the project—are designed to be multifunctional, yet minimal in their simplicity, each terrace dedicated to a time of the day, with separate spaces to relax, entertain, cook or simply take in the view.

Most of the architecture on Mykonos uses white adobe, light stone and wood. Mahmoud used these too, following the "unspoken agreement to respect this to maintain the island's celebrated beauty."

Working mostly with local builders and suppliers followed naturally. "We trusted their expertise to build in a way that would blend in with the surrounding architecture. Secondly, they tend to use locally sourced materials, which leaves behind a responsible ecological footprint. The implementation of the designs and its supervision were conducted by my long-time friend and architect Andreas Vassilaros."

In line with the ethos at GM Architects, the architecture and interiors are in constant dialogue. There is a near perfect harmony between the lived-in spaces of the home and the picturesque natural environment. While keeping things simple may look easy, it takes a lot of consideration from the design team to create this kind of serene, gentle architecture, at home in its surroundings.



In the living area, the owners' art collection stands out, with works by artists such as Jim Lambie, Christina Michalis and Anette Kelm. The sofas by Piero Lissoni while the 'T-Phoenix' low tables are by Patricia Urquiola for Moroso









Clockwise from top: In the **bedroom**, a blue chair by Paola Lenti complements a Carlos Betancourt artwork; In the **bathroom**, double wash basins are custom-made in solid stone and wall lights and mirrors are 'Guan' by Arturo Alvarez; The **stairs** by Galal Mahmoud are made of white cement and in-laid with black pebbles from the area. The porcelain chandelier is handmade by Omer Arbel
Opposite: The **dining room** table was designed by Galal Mahmoud and is flanked by 'Blossom' chairs by Bernhardt + Vella for Potocco



*There is a
near perfect
HARMONY
between the home
and the
PICTURESQUE
environment, in
line with the
architect's ETHOS*

*Above: In the **bathroom**, the bath is custom-made in solid stone. Right: A marble wall by Tinos in the **bedroom**.*

The desks, shelves and bed head are coated in white concrete. The 'Bac' by Jasper Morrison stands on a rug by Paola Lenti

*Opposite: Low table and 'Pillow' chairs by Stefano Giovannoni for Vondom on one of the **terraces**. Galal Mahmoud's favourite part of the project*





AD contributors

1



1. RUE KOTHARI

London-born Rue Kothari has built considerable local knowledge over a decade living in the UAE. She worked in consumer publishing across a range of branded titles before becoming Editor-in-Chief of *Harper's Bazaar Interiors*, also creating and launching the first HBI Design Awards. As the current Fair Director of Downtown Design, she has grown the fair by over 350%, including a greater diversity of design brands from around the world. For this issue, Kothari curates and writes the AD 50 (Page 53), our annual list of top Middle Eastern architects and interior designers.

2



2. SHALAKA PARADKAR

An architect turned design journalist from Mumbai, Shalaka Paradkar moved to Dubai 12 years ago and has written extensively about the architecture, design and contemporary culture of her adapted home for publications including *Forbes Arabia*, *The Hollywood Reporter*, *The Economist* and *Gulf News*. Currently, she is a consulting editor at *Khaleej Times*. She reports on the Art of Dining in Beirut (Page 125) and a beach house in Mykonos designed by Galal Mahmoud in *Simply Serene* (Page 73).



3

3. PRATYUSH SARUP

A senior Editor and Journalist specialising in architecture, design and luxury, Pratyush Sarup's background as an architect and interior designer affords him in-depth industry knowledge, first-hand experience and insight on the global design market. In this issue of *AD Middle East*, his work on the second edition of the annual AD 50 list secures the Middle East's design credentials, presenting some of the region's finest creative voices. (*The Gold Standard*, Page 53).

4. ANTOINE BARALHÉ

After graduating with an MA in art history from the Sotheby's Institute of London, Antoine Baralh  worked for a number of contemporary art galleries and museums. Back in Paris, his hometown, he decided to move back to photography, his first passion. His love for travel, design, art and architecture have seen him produce stories for magazines such as *World of Interiors*, *AD*, and *Elle D cor*, among others. For this issue, Baralh  photographs an art-filled hilltop holiday villa in Mykonos (*Simply Serene*, Page 73). "I love places where I can feel the personality and character of the owner," he says.

4



ELLE DECOR ITALIA

LUXURY HOTEL IN MYKONOS: AN OASIS OF HOSPITALITY 100% MADE IN GREECE

Lavish gardens, private pools and open air terraces with panoramic views: welcome to Myconian Kyma



MYCONIAN KYMA, THE NEW LUXURY RESORT IN MYKONOS, IS DESIGNED BY ARCHITECT GALAL MAHMOUD: A TRIBUTE TO THE LOCAL ARCHITECTURAL LANDSCAPE OF TOTAL-WHITE CUBIC HOUSES AND COBBLESTONE STREETS, SUN-DRENCHED TERRACES AND GLORIOUS VIEWS OF THE AEGEAN SEA

Bookable for a May 1, 2017 opening, **Myconian Kyma** is the latest **extra-luxury hotel** to join the prestigious selection of Design Hotels™ scattered throughout the world. A must-see location for any daydreamer already fantasising on some unforgettable vacation by the stunning Cyclades islands, this resort is synonym with the very concept of "filoxenia", meaning the warm ways of hospitality made in Greece.

Located in a quiet and secluded site, and yet a stone's throw away from the city's beating heart made of fashion boutiques and sparkling nightlife, this **sea-view hotel in Mykonos** features 52 rooms and 29 guest-suites perched atop a hill so to allow sweeping views of the Aegean Sea and iconic windmills dotting the nearby shores: can you think a better location to enjoy the beauty and charme of such heaven on Earth?

Hotel owners Marios and Vangelis Daktylides opted for staying true to the local architectural landscape of total-white cubic houses and cobblestone streets.

READ ALSO → [Nell'isola di Santorini, un hotel con vista mozzafiato](#)

Interiors are a tribute to the 1960's spirit, the times when **Mykonos** stole the international stage by dragging world-famous jet-set stars on its soil, as it still does today. All rooms and shared halls are styled in contemporary fashion, offering guests a sophisticated environment defined by neutral tones, warm nuances and polished marble surfaces artfully paired with spicy pop artworks and comfy blue sofas.

The lucky ones staying at Myconian Kyma will enter a world of sublime experiences, lush gardens, panoramic views, private pools and open air terraces equipped with loungers and outdoor living corners, a top quality steakhouse restaurant and Beauty & Spa area providing a wide array of fitness treatments: a truly sophisticated property for the most demanding travellers.

The storyteller
GALAL MAHMOUD



It was a life-long dream that brought *AD 50* architect Galal Mahmoud back to his native Lebanon. By the end of the 1990s, the civil war had ended and the recovering country was undergoing a reconstruction process, offering endless opportunities for a young but experienced professional. “I started my business in Paris, where I worked for 10 years, specialising mostly in luxury boutiques, residential projects and restaurants,” explains the President of GMA Studio over breakfast at Beirut’s Le Bristol, one of his recent design triumphs. “I had a small office in Paris, but my goal was always to have a larger operation. Tapping into the hotel industry – something that would have been difficult to do in France – was the only way to grow my practice.”

In Beirut, while working on restaurants and a number of smaller projects, Mahmoud began pitching proposals to different hotel operators, eventually winning his first major commission, the Crowne Plaza project in the city’s Hamra neighbourhood. “This was a large development that allowed us to learn how to do a hotel,” he recalls. “This is a completely different métier: combining layering design, a quick turnover, functionality and cost control in one product can be quite challenging. But it gave us the credibility to go to other, larger brands – the big players

“I always invest in regional design and original art. Art is the perfect tool to create a holistic experience”



Sofitel Tamuda Bay
Beach and Spa
includes designs by
regional stars such as
Nada Debs



TASTEMAKERS
innovators

The Myconian Ambassador combines contemporary architecture with local textures and materials

Below: Le Bristol is Beirut's ultimate boutique hotel, featuring only 157 rooms



need to know that you can do 300 rooms and five restaurants without struggling.”

Multiple projects with the regional Rotana Group followed, as well as an enriching collaboration with the international Sofitel chain, a French company renowned for celebrating originality and uniqueness in design. The brand new Sofitel Tamuda Bay Beach and Spa in Tangiers is the perfect ambassador of this happy – and stylish – partnership. “This property is located in a very modern part of Morocco,” the architect justifies when quizzed about his contemporary take on the project. “I didn’t want to simply reproduce that classic Marrakesh vibe. That would be too obvious.”

Boasting contemporary architecture and a confident décor based on strong primary colours, Sofitel Tamuda Bay Beach and Spa is utterly in line with the GMA ethos, which celebrates storytelling through design and a perfectly choreographed guest experience. Other signature features seen on Mahmoud’s projects – whether in Greece, Bahrain or Jordan – include favouring local raw materials, and investing in regional design and original art. “The idea is to really build a holistic experience, and art is one of the perfect tools to create this. We commission artists to make specific pieces for us, reproduced in a way that honours their creativity,” he tells *AD*. “I prefer to ask hotel owners to invest in beautiful art pieces than in gimmicks such as iPads for the rooms.”

Always up for a new challenge, Mahmoud is already fully immersed in his next project, the renovation of the iconic Sofitel Winter Palace in Luxor, Egypt. Overlooking the Valley of the Kings, the property was originally built in 1886 by British explorers, hosting famous guests such as the Egyptian royal family, Lord Carnarvon (the Egyptologist that lent his financial backing to the excavation of



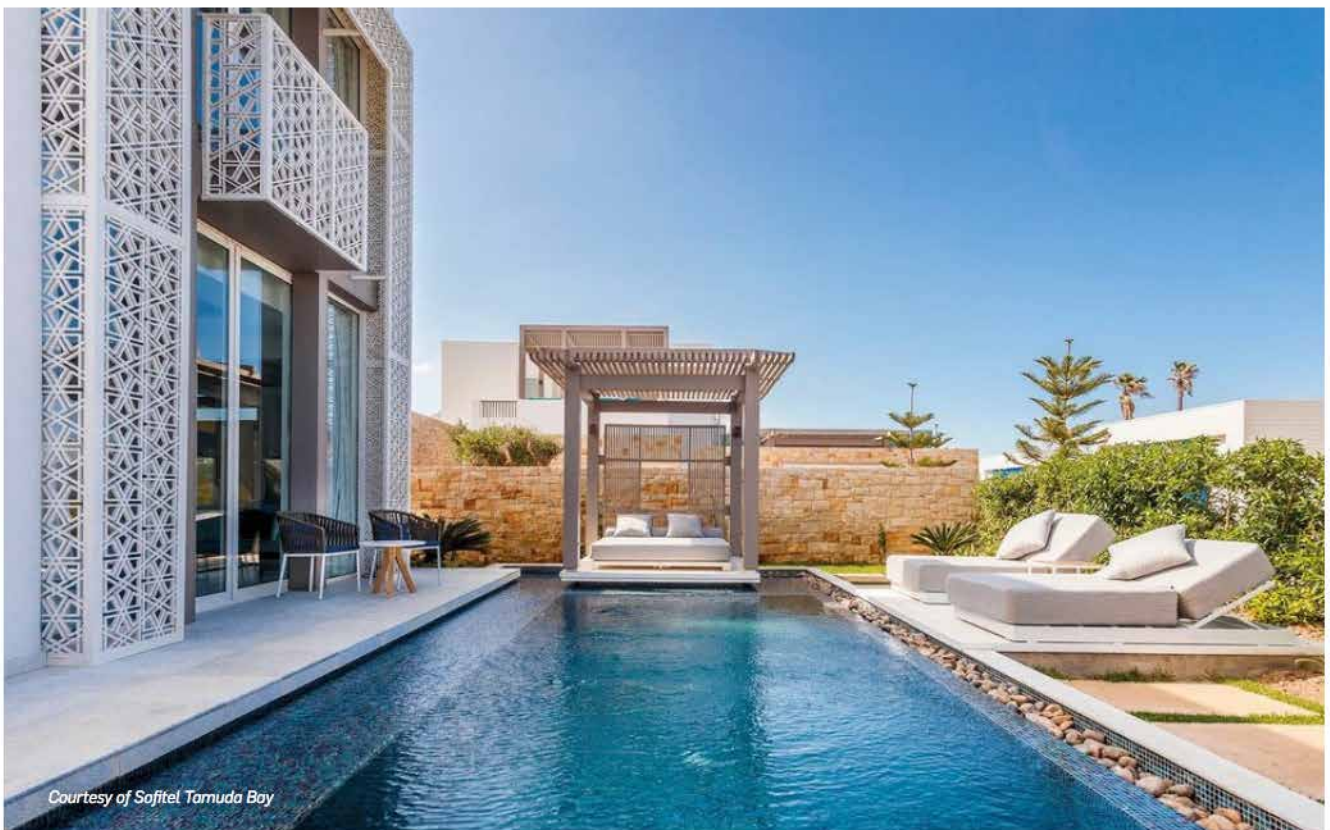
Tutankhamun’s tomb), and Agatha Christie, who wrote *Death on the Nile* in 1937. “This is a place with so much history,” Mahmoud says eagerly. “I have already visited the site three times and in order to create a perfect narrative, I’m reading all these books that are taking me back to Egypt of the 1920s. The amazing thing about architecture is that you never know what your next destination will be.”

T+L

T+L | TRIP IDEAS

50 Best Places to Travel in 2017

The 50 destinations that made our list this year include one of France's lesser-known wine regions, America's next big dining spot, and a buzzy Greek island.



Tamuda Bay, Morocco

A mélange of cultural and geographic influences has given this string of seaside towns on Morocco's Mediterranean coast a uniquely European flavor, and recent upscale openings have turned the area into a bona fide resort destination. Last spring in the town of Mdiq, Sofitel debuted *Tamuda Bay Beach & Spa*, a 104-room hotel with a palette inspired by the mid-20th-century Côte d'Azur. It's a lively contrast to the subdued Moorish aesthetic of *Banyan Tree Tamouda Bay*, a new all-villa resort 20 minutes north in Fnidek. But there's more to the region than sun and surf: the nearby port city of Tétouan has several museums and one of Morocco's best-preserved medinas. Head there now—with a Ritz-Carlton Reserve on the horizon, Tamuda Bay won't stay under the radar for long. —*Lila Battis*

The New York Times

ROUNDUP

From Botswana to Zambia, New Lodges, Resorts and Tours



MOROCCO

Sofitel Tamuda Bay

The Riff Mountains are the backdrop of the new beach resort [Sofitel Tamuda Bay](#), located on the north coast of Morocco in M'diq, about 20 miles east of Tangier. The Lebanese architect Galal Mahmoud takes a contemporary approach to traditional Moroccan design in whitewashed brise soleil exteriors and lattice screens at the 104-room resort. The family-friendly hotel includes a children's play room, a spa with a hammam and hydrotherapy treatments, a yacht for sea charters, and three restaurants and bars. Rooms from 108 euros (about \$114); [sofitel.com](#).

The Telegraph

Travel | Destinations



Myconian Kyma

Mykonos, Cyclades, Greece

7/10

Telegraph expert
rating

"Set right on the outskirts of Mykonos Town, the Myconian Kyma offers a relaxed setting with Cycladic island-style sea view rooms and plunge pool suites."

7/10

Location

Centred within a hamlet of whitewashed hotel properties on Mykonos, the Myconian Kyma boasts panoramic views of the Aegean Sea. The hotel is within a short drive or 20-minute walk to Mykonos Town which is the nightlife, shopping and sightseeing hub of the island. Mykonos Windmills and Little Venice are one mile away.



9/10 **Style & character**

The architecture and design firm GM Architects of Lebanon completed their refurbishment of the former three-star Myconian K to its rebirth as the five-star luxury Myconian Kyma. As one of the five hotels belonging to the family-owned Myconian Hotel collection, it keeps a dominant whitewashed Cycladic design like its sister properties. The main lobby and dining spaces are further brightened with simple pops of pastel colour featured on designer furniture and bespoke pieces of ceramics and art.

7/10 **Service & facilities**

The check-in process begins with a glass of champagne while seated in front of a sea view window in the bright whitewashed lobby.

Relaxing and rewinding at the Mykonian Kyma is centred around its spacious pool area and its cool sea water pool, both affronted by the hotel's bar and restaurant.

There is a small charming traditional Cycladic-style chapel behind the pool deck. Dining and poolside service is attentive. The property has a gym and a spa with indoor therapy pools. Concierge services can help arrange excursions on the hotel's private yacht and transfers via the hotel's private helicopter.

- | | |
|---------------------|------------------|
| ✔ Bar | ✔ Fitness centre |
| ✔ Laundry | ✔ Parking |
| ✔ Pool | ✔ Restaurant |
| ✔ Room service | ✔ Sauna |
| ✔ Steam room/hammam | ✔ Wi-Fi |

8/10 **Rooms**

Out of the 81 rooms, half are suites including 23 with private pools. Junior Suites with a sea view have a cosy couch and a small balcony. Standard room bathrooms have a separate waterfall shower. Beds are soft and comfortable, topped with Matt-Royale hand crafted mattresses. Three luxury Greek brands of toiletries are provided: Korres, Papoutsanis and Olivia. Rooms also feature Nespresso machines.

5/10 **Value for money**

Double rooms from €230 (£207) in low season; and from €530 (£480) in high. Breakfast included. Free Wi-Fi.

AUDIOVISUEL : L'OFFENSIVE DE STARTIMES • CRISE DU PÉTROLE : DE NOUVEAUX DÉFIS

ÉDITION SEPTEMBRE 2016

Forbes
AFRIQUE

Forbes

AFRIQUE

TOP 50
LES MEILLEURES
BUSINESS
SCHOOLS

TUIGUIDANKE CAMARA

PÉPITE GUINEENNE

DÉCOUVREZ L'INCROYABLE HISTOIRE DE CET EX-TOP MODEL GUINÉEN
RECONVERTI DANS L'EXPLOITATION DE L'OR ET DU DIAMANT.
CEO DE TIGUI MINING GROUP ET BUSINESSWOMAN MULTITALENT,
ELLE EST AUJOURD'HUI L'UNE DES RARES FEMMES PROPRIÉTAIRES
DE MINES EN AFRIQUE SUBSAHARIENNE.

M 06312 - 37 - F: 4,90 € - RD



Bénin, Burkina Faso, République centrafricaine, Mali, Niger, Togo : 5 000 F CFA | Cameroun, République du Congo, Côte d'Ivoire, Gabon, Sénégal : 1 500 F CFA | D. tout : 6,50 € | Belgique, Madagascar, Ile Maurice : 5,50 € | République démocratique du Congo : 5,70 € | Suisse : 7,80 CHF

FORBES AFRIQUE

LA VIE FORBES

PALACE

Le Sofitel Tamuda Bay Beach & Spa, un joyau sur la Riviera marocaine

C'est au bord de la Méditerranée, entre Tanger et Tétouan, destinations chics prisées des Casablancais et des Rabatais, que le groupe Accor vient d'ouvrir le plus bel établissement de sa gamme de luxe Sofitel Resort. *Forbes Afrique* vous propose un petit tour du propriétaire. PAR SOPHIE LEISER

La région, en plein essor économique, accueille un tourisme d'affaires à la hausse avec Tanger Med - 20^e port économique du monde et plus grand port d'Afrique en matière de transbordement -, son extension Tanger Med II, ainsi que les zones d'activités industrielles et logistiques de Tétouan Shore et Tétouan Park et la zone franche de Ceuta, à quinze minutes de l'hôtel. Le Sofitel Tamuda Bay Beach & Spa, situé à une demi-heure de ces centres économiques névralgiques, constitue donc le lieu de villégiature idéal pour conjuguer business et détente.

Conçu par l'architecte libanais Galal Mahmoud, maître de la perspective et de la lumière naturelle, cet

L'élégance française côtoie le savoir-faire local, et l'élément graphique du moucharabieh s'inspire de l'empreinte andalouse de la région.

établissement, joyau de bien-être, abrite 82 chambres spacieuses et lumineuses. Comme sur un immense bateau, la mer y est visible de toute part. « Tout a été conçu en fonction des chambres », explique le créateur de cet espace exceptionnel. « L'idée du projet était d'amener la mer dans les chambres. » Ouvertes sur la Méditerranée, celles-ci bénéficient d'une luminosité naturelle généreuse dont on peut profiter aussi bien depuis le lit, le salon ou la salle de bain, grâce à des portes coulissantes. Les pièces, vastes, et la belle hauteur sous plafond confèrent à l'établissement le luxe sophistiqué des résidences royales, dans un style contemporain.

UN ART DE VIVRE À LA FRANÇAISE COUPLÉ AU RAFFINEMENT ORIENTAL

Galal Mahmoud s'est inspiré des grands artistes français du XX^e siècle - Braque, Delaunay... - qui ont fréquenté la ville de Tanger, afin de créer le lien France-Maroc, fil conducteur du projet architectural. De grandes fresques murales aux couleurs vibrantes évoquant les tableaux de Matisse ornent les chambres. Ici, l'élégance française côtoie le savoir-



Suite Plage et villa Signature ont chacune leur piscine privée.

faire local, et l'élément graphique du moucharabieh, décliné à l'envi dans les différents espaces, s'inspire de l'empreinte andalouse de la région. Le mobilier, signé par des designers italiens et espagnols de renom, confère un style *arty chic* à l'hôtel, avec ses sièges en bambou clair et ses fauteuils « bulle » revisités. Réalisés en corde rouge, ils sont installés dans le hall,

Y ALLER

Aéroport Tanger-Tétouan, à 85 km
Transfert Tanger Sofitel/Tanger Med/
Sofitel (30 min en voiture).

Prix :

Suite royale : à partir de 4 000 €.

Villa : à partir de 800 €.

Suite Plage : à partir de 500 €.

Adresse :

Route de Ceuta, M'Diq 93200 - M'Diq, Maroc

Tél. : (+212) 539/716 200

Fax : (+212) 539/716 201

Mail et site : HR216@sofitel.com

www.sofitel.com



littéralement inondé de lumière avec ses grandes baies vitrées donnant sur la mer. Un lieu de détente où le temps suspend son envol...

SE LOGER

La suite royale

Au premier étage, 300 m² d'appartement face à la mer, d'un luxe inouï avec sa grande salle de réception et sa vaste terrasse équipée d'un jacuzzi.

Les suites SoSpa

Pour ceux qui préfèrent un traitement spa en toute intimité, ces suites sont équipées d'un jacuzzi privatif et d'une salle de massage.

Les suites Plage

Typiques du Tamuda Bay Beach & Spa, ces suites parées de couleurs éclatantes, parfaitement assorties à la superbe vue panoramique qu'elles offrent sur la plage, bénéficient d'une piscine privée et d'un beau jardin paysager. Magnifique contraste du blanc et du bleu cobalt de la région de Tanger-Tétouan qui rappelle les pre-



miers cabanons de Tamuda Beach. Un véritable havre de paix lové dans un écrin de nature.

Les villas Signature

En duplex, indépendantes, elles sont situées dans les jardins de l'hôtel, sur la plage, et constituent un nid douillet idéal pour les séjours en famille avec leur piscine privative, leurs deux chambres, leur cuisine indépendante et leur grande terrasse parsemée de canapés turquoise.

Le plus : un majordome est dédié pour toutes les suites.

SE RESTAURER, SE DIVERTIR

Le restaurant «Marché des Saveurs»

Tout simplement majestueux, avec son immense mur tapissé orange vif. La grande terrasse ombragée est particulièrement agréable pour prendre le petit-déjeuner devant la piscine, bordée de salons marocains. Aux commandes, le chef français originaire de Saint-Tropez, Jean-Marie Gueraische,

propose une cuisine méditerranéenne aux influences orientales et asiatiques, avec à la carte : dorade locale, spécialités libanaises, tajines, ainsi que le couscous aux oignons confits.

«So Beach So Night»

Côté plage, le restaurant gastronomique et son club privé accueillent toute la jet-set de la côte.

Le yachting

Une nouvelle offre Sofitel proposant une balade privée en yacht à la découverte de Tamuda Beach, agrémentée du service 5 étoiles de l'établissement.

SE DÉLASSER

Le spa


Temple du bien-être résolument contemporain et chic dans les tons rouge et noir, le spa offre un équipement dernier cri et des cabines confortables où vous serez prodigués des soins traditionnels marocains et des massages exceptionnels comme l'ancestral massage oriental, ou le massage aux pierres chaudes. Le hammam, doté d'un élégant salon, a été conçu comme un lieu de vie qui puisse fonctionner hiver comme été.

Le plus : la piscine chauffée à 30 °C toute l'année.

CÔTÉ FAMILLE, CÔTÉ BUSINESS

Au Tamuda Beach, il est tout à fait possible de conjuguer business et famille grâce à l'offre « enfants » : une grande villa avec piscine, aire de jeux, et panoplie d'activités ludiques encadrées par une équipe dédiée.

Inspired meeting spaces

Jouxtant l'hôtel, le business center, d'une capacité allant jusqu'à 180 personnes, bénéficie d'une extension extérieure. 

The Telegraph

Travel | Destinations

Le Bristol Hotel

Beirut, Lebanon [View on a map](#)

8/10

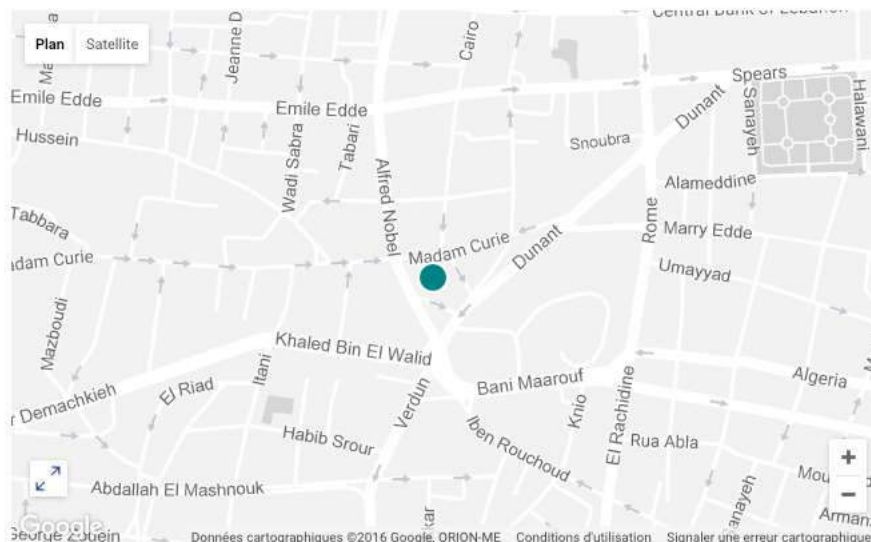
Telegraph expert
rating

" This hotel has a history – politicians have gathered here for crisis talks and it became a hub during the Lebanese Civil War – and a renovation has now made it more glamorous. Expect to find academics debating over coffee in the hotel's bistro and patisserie, Les Gourmandises. "

7/10

Location

Beirut is divided into dozens of tiny districts and Le Bristol sits in chichi, nouveau-riche Verdun. However, it is also just two minutes from lively, soulful (and noisy) Hamra, with its bars, nightclubs, and shops up- and downmarket. Like most places in the city, it's just 20 minutes' drive from the airport.



8/10

Style & character

Le Bristol has been independently owned since it opened in 1951 and there is a pleasing lack of branded flags or loyalty schemes. After an 18-month closure for renovation by GM Architects, a Lebanese company, it has fine features, including a black and white draughtsboard motif marble floor in the entrance lobby, set against petrol blue and burgundy soft furnishings.

The Oriental Salon, complete with exquisite 19th-century woodwork from Damascus, was left as the hotel's original designer, Emile Tarazi, imagined it in the mid-20th century.

During the review stay, the gym and rooftop bar area were still to be completed, but they are now fully open.

8/10

Service & facilities

Staff are multilingual (French, English and Arabic are standard), well-presented and impeccably polite. Facilities are what one would expect from a five-star city centre hotel; the rooftop pool is very welcome given temperatures in Beirut remain around 30C until October.

The hotel's meeting rooms hold more fun anecdotes than many: the second basement floor was an ice rink in Beirut's mid-century golden age, reputedly the country's first. Later, the space became a meetings room, and after the 2005 assassination of former Lebanese President Rafiq Hariri, other politicians used it as a shelter for emergency talks.

7/10

Rooms

Décor varies significantly between the 157 rooms and suites. Those on the first and fifth floors have been completely renovated; others on the 2nd, 3rd and 4th floors were spruced up but maintain their former style. Redesigned rooms fall into three categories: Sixties, complete with pistachio green curtains; Oriental, with warm plum tones, by local interior designer Nada Debs, and the bland-sounding "Modern Classic" rooms, which are in fact simply furnished in pleasing tones of dusty mauve and grey.

The classic rooms are traditional, and may veer on the side of old-fashioned for some: expect wood panelling, swags of duck egg and cream fabric and chandeliers. Their grey carpets jar somewhat.

Rooms are kitted out with an extensive supply of Le Bristol-branded toiletries, espresso machines and tea trays, and all the other usual accoutrements one would expect from a five-star hotel.

8/10

Food & drink

Les Gourmandises serves à la carte dishes with French influences, such as mushroom fricassée, beef entrecote and croque-monsieur: for those who have come to the Middle East's great foodie destination, there are disappointingly few Lebanese options on the main menu. Quality is extremely high, however, and wines from Lebanon's renowned Ksara and Kefraya vineyards are available.

Breakfast ranges from exquisite French tarts and patisserie to Lebanese "hawader" - thick strained yoghurt, olives, ground thyme ("za'atar") and crudites.

8/10

Value for money

Double rooms from \$135 (£104) in low season, and from \$175 (£135) in high season, excluding breakfast (\$33/£26 per person, free for under 12s). Free Wi-Fi.

For a five-star hotel, lead-in rates represent good value, especially given the Le Bristol's character above and beyond Beirut's other Gulf-owned modern hotels.

Access for guests with disabilities?

Yes. There are two adapted rooms and a mechanical wheelchair access ramp.

Family-friendly?

Yes. Cots are free for children up to three years old; an extra bed costs 30 USD per night. Interconnecting rooms and suites are available. There are also plans for a children's room adorned with X-Boxes and games.

📍 Mme. Curie Street, Verdun, Beirut, Lebanon.

00 961 1 351400

lebristol-hotel.com

GRAZIA

maroc.ma

TAMUDA BAY, UN NOUVEAU SOFITEL A M'DIQ



Le cinq étoiles ouvrira ses portes en juin prochain, en bord de mer, dans la ville de M'Diq. Ce dernier né du groupe d'hôtellerie de luxe Sofitel est en effet installé sur la plus belle plage marocaine de Méditerranée, avec pour arrière-pays un horizon constitué des sommets du Rif, l'un des cadres les plus idylliques du royaume. En tout 104 chambres et suites, dont huit bungalows et cinq villas, sur une étendue de près de quatre hectare. A l'instar des hôtels du groupe Sofitel, le Tamuda Bay s'adresse aux adeptes de l'hôtellerie de luxe, en quête d'esthétique, de qualité et d'excellence. Un mixte très réussi de l'art de vivre à la française, marié au raffinement d'un style purement marocain.

Plus qu'un complexe hôtelier, le Tamuda Bay est une véritable œuvre architecturale, menée de main de maître par Galal Mahmoud, architecte libanais qui a remporté pour ce projet le prix de « Best New Hotel » aux « International Hotel Awards » en 2011.

Il y réinterprète, dans un langage ultra contemporain, les références culturelles du Nord du Maroc, les couleurs de la ville de Tanger avec ce magnifique contraste de bleu cobalt et de blanc qui ont été une source d'inspiration essentielle. Les bleus du ciel et de la mer se confondent, lui offrant une expérience méditerranéenne unique.

La rencontre des deux rives de la méditerranée est l'essence même du projet : d'une part le glamour et l'art contemporain de la côte d'Azur, de l'autre le charme de l'artisanat et l'art de vivre traditionnel marocain. Une expérience à vivre.

Wallpaper*

THE STUFF THAT REFINES YOU

Myconian Ambassador, Mykonos, Greece

HOTELS / 9 FEB 2016 / BY DAVEN WU



▶ 🔍 📄 2 OF 7

The fact that the Myconian Ambassador has been running since 1979 owes much to its incredible location on Mykonos's Gialos beach and lovely panorama of the sea and distant islands and rocky outcrops.

For the Lebanese-based architect, Galal Mahmoud who has been coming to Mykonos since he was a child, the opportunity to refurbish the hotel was one tinged with pleasure, professional challenges, and personal debt. 'During the conflict in Lebanon in 2006, the owner told me I could stay for as long as I wanted and even set up my office there,' says the French-trained Mahmoud. The arrangement lasted nearly six years and marked the beginning of a very close friendship between architect and client.

The project has returned the 69-room Myconian – its sturdy silhouette of tessellated white cubes that are linked Escher-like by angular staircases – to one of gleaming white prominence in the neighbourhood. Granted, Grecian tropes loom large, not least the blue and white colour theme, but depth and warmth have been added by way of Thassos marble, tropical hardwoods, and splashes of pastel hued Marimekko-like fabric.

Widely proportioned windows and mirrors provide views of the unending horizon. The effect is one of a vertiginous, light-washed aerie.





Francesco Kangaris for The Wall Street Journal (2)

Galal Mahmoud, architect and car-racing enthusiast, above, in London with his 1963 Jaguar E-Type sports car. Mr. Mahmoud keeps the key for the Jaguar on a silver Hermès key chain, below, that his parents gave him when he was a teenager in Beirut.

OBJECT OF DESIRE | Silver key holder

A Keychain Unlocks Memories

When Galal Mahmoud was 16, his parents gave him a set of house keys along with a silver Hermès key holder. The Franco-Lebanese architect left the Beirut of his childhood in 1975 shortly after the outbreak of the Lebanese Civil War, and went to live in France, then in Miami, before returning to Beirut in 1996. All the while, the key holder has been a constant in his life.

"My father had a silver Hermès model that I liked and always mentioned to him, so my parents bought me a similar model," says Mr. Mahmoud, now 55 and the founder of GM Architects, with offices in Beirut and Abu Dhabi specializing in luxury seafront hotels in the Middle East, Africa and Europe. "Getting the house keys was a big event for me at 16, as you're supposed to be responsible and start becoming an adult."

Mr. Mahmoud had always remained attached to the family's Beirut home, which they had rented, and when he returned to the city he tried to purchase it. But the owner turned him down.

The keychain connects Mr. Mahmoud to another childhood memory. He uses it now to hold the keys to a 1963 Jaguar E-Type sports car, which he purchased in 2008. During a vacation in England in the early 1970s, Mr. Mahmoud's cousin took him for a ride in the countryside in a similar car. "It was a very nice experience



that stayed in my mind," Mr. Mahmoud says. "I thought, 'One day, I will buy a car like this, so I can live this experience and the smell of the leather again.'"

Mr. Mahmoud keeps his Jaguar in a garage outside London along with classic cars belonging to other Lebanese collectors and members of a driving club

called the Cedar Racing Team. (A cedar tree is featured on the Lebanese flag.) "We're a bunch of childhood friends who were brought up together in the same neighborhood, reading the same magazines," Mr. Mahmoud says. "What kept us together was a strong interest in beautiful cars of the 1960s and 1970s."

Mr. Mahmoud, who received his architecture training in Paris, traces his interest in good-looking objects to his youth. "My mother was a painter and would take us to visit museums, art galleries and archaeological sites," he says. "I developed an interest in all types of beautiful things—architecture, fashion, anything that has beauty and quality and elegance." His projects include the Sofitel Tamuda Bay hotel in Morocco, and the renovated Le Bristol Hotel in Beirut.

Four or five times a year, Mr. Mahmoud teams up with his friends at car-racing meets across Europe. He has raced the Jaguar at events including the Le Mans Classic, a vintage car showcase in France, and the Goodwood Revival, a period-themed racing festival that takes place in Chichester, England, in the fall.

"Each one of us lives in a different country, so it's a way of catching up without wives, family or children," he said. "It's purely friends, in an environment which has always been our passion."

—Kristiano Ang

MANSION

INSIDE STORY

A King, a Nobel Laureate and the Hulk

Once an entertaining space for French royalty—and home to a young Elie Wiesel—a townhouse outside Paris now houses a gallerist and his funky collection of art, furniture and comic-book-inspired artifacts.

BY KRISTIANO ANG

THE SAME FAMILY has run the Paris ceramics gallery Lefebvre & Fils since 1880, selling antique and modern sculptures, and decorative objects. But when Louis Lefebvre took over the family business in 2010, he made a change, shifting the gallery's focus away from historic pieces and instead showcasing edgy, contemporary work.

The same dichotomy of old and new is evident at Mr. Lefebvre's townhouse in Versailles, the historic town just outside Paris. With an off-white stone exterior and tall windows, Mr. Lefebvre's dwelling is representative of classical residential architecture in Versailles. It also has a long history: In the late 18th century King Louis XVI, living at the Palace of Versailles down the street, gave it to his younger sister Élisabeth, who used it and an adjacent building (once another wing) as a

In the late-18th century, King Louis XVI, living at the Palace of Versailles down the street, gave the home to his younger sister Élisabeth, who used it and an adjacent building as a salon.

salon. In 1946, when the home was functioning as an orphanage, its residents included a young Elie Wiesel, according to "Chroniques de Versailles," a book by architectural author Denis Lemarié.

None of that history weighs down the 4,000-square-foot, seven-bedroom home's beige-and-white interior. It houses Mr. Lefebvre's vast collection of modern art, furniture and comic-book-inspired artifacts, resulting in slightly cluttered, country-living-meets-bachelor-pad vibe. "There's a lot [more objects] in warehouses, but I like to move things around," said Mr. Lefebvre, 49, who sports an aging rock star's grayish mane and whose gallery recently hosted shows by New York-based artists Jennie Jieun Lee and Robin Cameron.

The interiors of the home are plain, with white walls and light-brown flooring serving as a canvas. In a small waiting room just off the second-floor living room, framed original American comics that Mr. Lefebvre began collecting as a teenager surround a sculpture of a human figure slumped over a table.

Littered, almost haphazardly, in the adjacent living space are pieces like a horseshoe-shaped chair made of crochet material by Dutch designer Marcel Wanders; a neon light-



SOMETHING OLD, SOMETHING NEW 1. In the living room, objects include a crocheted chair by Marcel Wanders and yellow sculpture by Xavier Veilhan **2.** Louis Lefebvre **3.** In the 18th century King Louis XVI gave the home to his sister Élisabeth.



COME TOGETHER 4. The dining room includes a table by Martin Szekeley and pink light by Johanna Grawunder **5.** Fornasetti plates **6.** The kitchen **7.** In the waiting room, framed original American comics surround a sculpture by Atelier Van Lieshout.

emitting table that once sat in Le Régine's, a Parisian nightclub; and a steel armchair created by Ron Arad, the sculptor-designer. "Just don't expect to be comfortable," Mr. Lefebvre quipped as a guest settled into Mr. Arad's piece, which was akin to settling into a rocky rowboat.

Inside an unused fireplace in the dining area, which comes with parquet wooden flooring similar to that in Versailles Palace, sits a bust of the Incredible Hulk that was issued by Marvel Studios. The nearby kitchen, which overlooks the garden, is equipped with a 19th-century butcher's table and Sesame Street-

themed cookie jars, which Mr. Lefebvre says were auctioned from the estate of Andy Warhol. "Some of it is of high value, while some of it is of no value," he says. "I've always liked to collect and my passion met my work."

The heart of Mr. Lefebvre's property is the approximately 0.18-acre garden, a slightly unkempt space with everything from hyacinths to cypress trees sheltering the home from outside view. The plot is overlooked by the three-story main building and two slate cottages—one of which Mr. Lefebvre uses for storage and the other that is in ruins. When Mr. Lefebvre bought the

townhouse for about \$2.2 million in 2006, he says that he was oblivious to much of the home's history. He had merely been looking for a larger home in Paris but couldn't find anything suitable within his budget. Personal history, however, played a role. The previous owner was a longtime friend of Mr. Lefebvre's, and he often visited as a teenager.

Since then, Mr. Lefebvre has spent about \$270,000 on refurbishments. The mud-and-sand patio leading to the garden was paved over with limestone and some walls were restored. He also knocked openings into the house's stairwell

to let in natural light. His two sons, Lucas, 17, and Maxence, 8, visit most weekends and have individual bedrooms set aside for them.

For many years, Mr. Lefebvre didn't live in the home, as it was inhabited by his then-romantic partner. Now that he is engaged and permanently moved back into his residence, Mr. Lefebvre plans to spend another \$270,000 to \$400,000 on improvements. He also anticipates that his children will be there more often in the coming years.

"There's a lot of good vibes in the house," he says. "It's a happy house."



NEAR LAKE TAHOE, NV // 09.04
WAS \$15.5M. RESERVE \$5M.

CONCIERGE

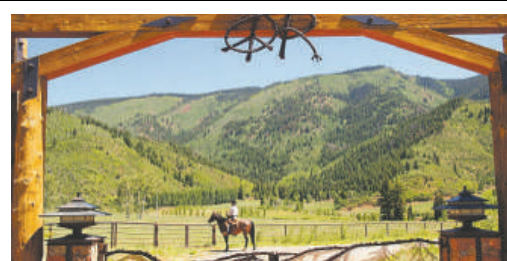
THE ART OF LUXURY REAL ESTATE AUCTIONS®



RANCHO SANTA FE, CA // 08.15
WAS \$19.995M. WITHOUT RESERVE.



AUSTIN AREA, TX // 08.21
WAS \$13.5M. WITHOUT RESERVE.



NEAR ASPEN, CO // 09.16
WAS \$49.5M. RESERVE \$17M. INCENTIVES AT \$18.5M.



ASPEN/SNOWMASS, CO // 09.16
WAS \$7.35M. RESERVE \$3M.

WATCH INSIDER VIDEOS: CONCIERGEAUCTIONS.COM // 212.257.4928 // +44.7747.603.287

These properties are listed for sale by AnneAdara Wood (100001596) of Aspen Snowmass Sotheby's International Realty (100038598), 415 East Hyman Ave., Aspen, CO 81611, (970) 925-6060; Laura Barry of (CA 0115111) of Barry Estates, Inc.; Diane Cohn (0172593) and Ann Marie Saar (0173053) of Sierra Sotheby's International Realty (1451262), 570 Lakeshore Blvd. Incline Village, Nevada 89451; Thomas A. Latousek (40045273) and Mary Anne Meyer (40003785) of Joshua & Co. of Aspen, Inc. (EC73850), 300 S. Hunter, Aspen CO 81611, (970) 925-8810; and Rogers Healy and Associates (ROGE01) - 4925 Greenville Ave, Suite 360, Dallas, TX 75206 (214) 207-9580; Broker RogersHealy (0521610). Concierge Auctions, LLC is the provider of auction marketing services, possesses California Auctioneer's Bond #511475 and is a Colorado Real Estate broker (EL100032451). Broker Mike Russo (FA100027979). Concierge Auctions, LLC is not a brokerage and is not directly involved in selling real property - 777 S. Flagler Drive, West Palm Beach, FL 33401 (888) 966-4759; Auctioneer Frank Trunzo (LIC 4303, AU-C002842, AU-1228-L, CA Bond #311522). Nevada auction conducted by Eric Nelson Auctioneering (1000007-105). The services referred to herein are not available to residents of any state where prohibited by applicable state law. Concierge Auctions, LLC, its agents and affiliates, broker partners, Auctioneers, and the Sellers do not warrant or guarantee the accuracy or completeness of any information and shall have no liability for errors or omissions or inaccuracies under any circumstances in this or any other property listings or advertising, promotional or publicity statements and materials. This is not meant as a solicitation for listings. Brokers are fully protected and encouraged to participate. See Auction Terms and Conditions for more details. © 2013 Sotheby's International Realty Affiliates LLC. All Rights Reserved. Sotheby's International Realty and the Sotheby's International Realty logo are registered (or unregistered) service marks used with permission. Each Sotheby's International Realty office is independently owned and operated. Neither Sotheby's, Sotheby's International Realty Affiliates LLC nor any of their affiliated companies is providing any product or service in connection with this auction event.

BESPOKE



10 USD / 37 QAR / 4 BHD / 40 AED

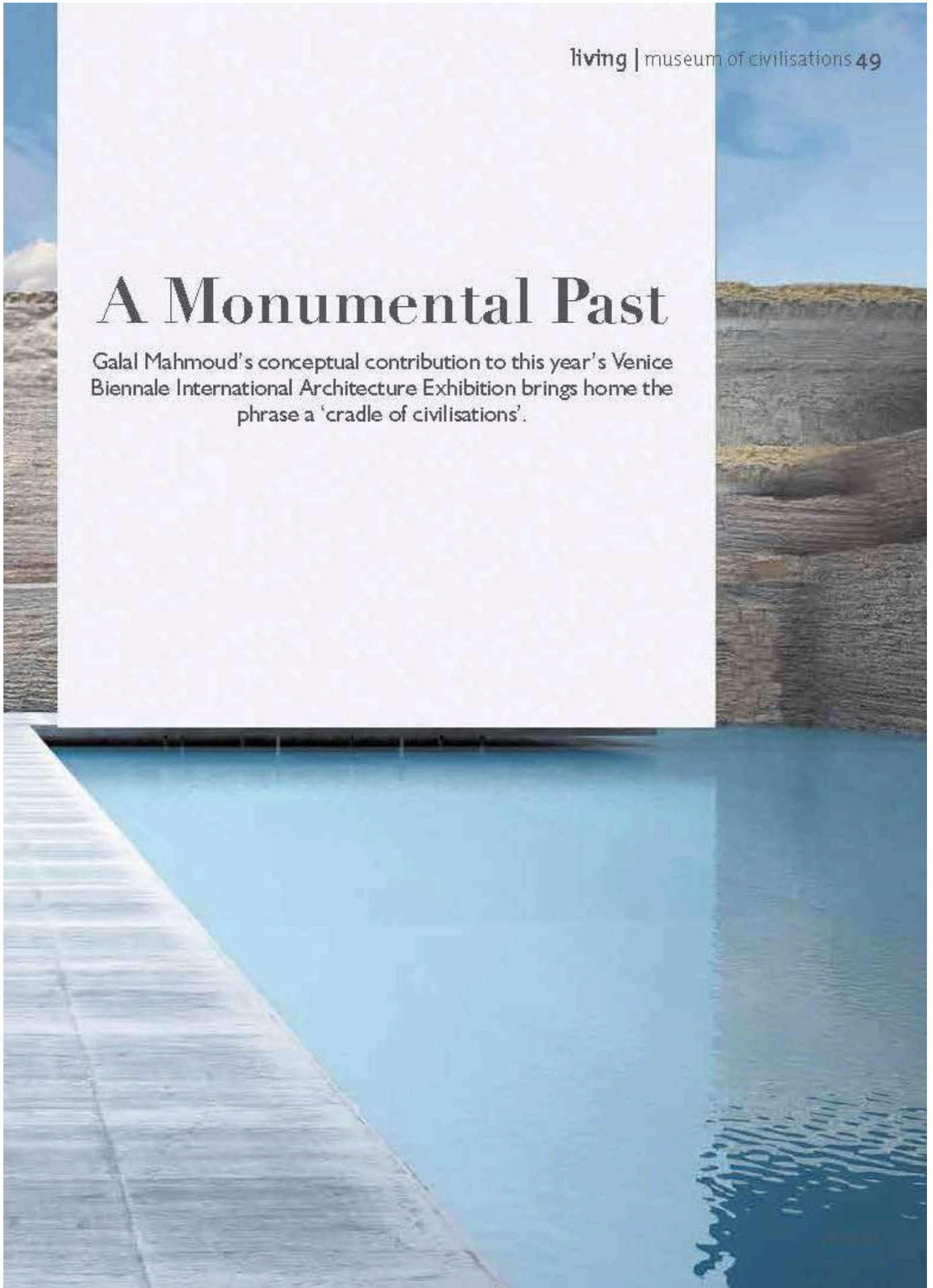


9 771992 440006

27 KWD / 7 JOD / 38 SAR / 55 EGP

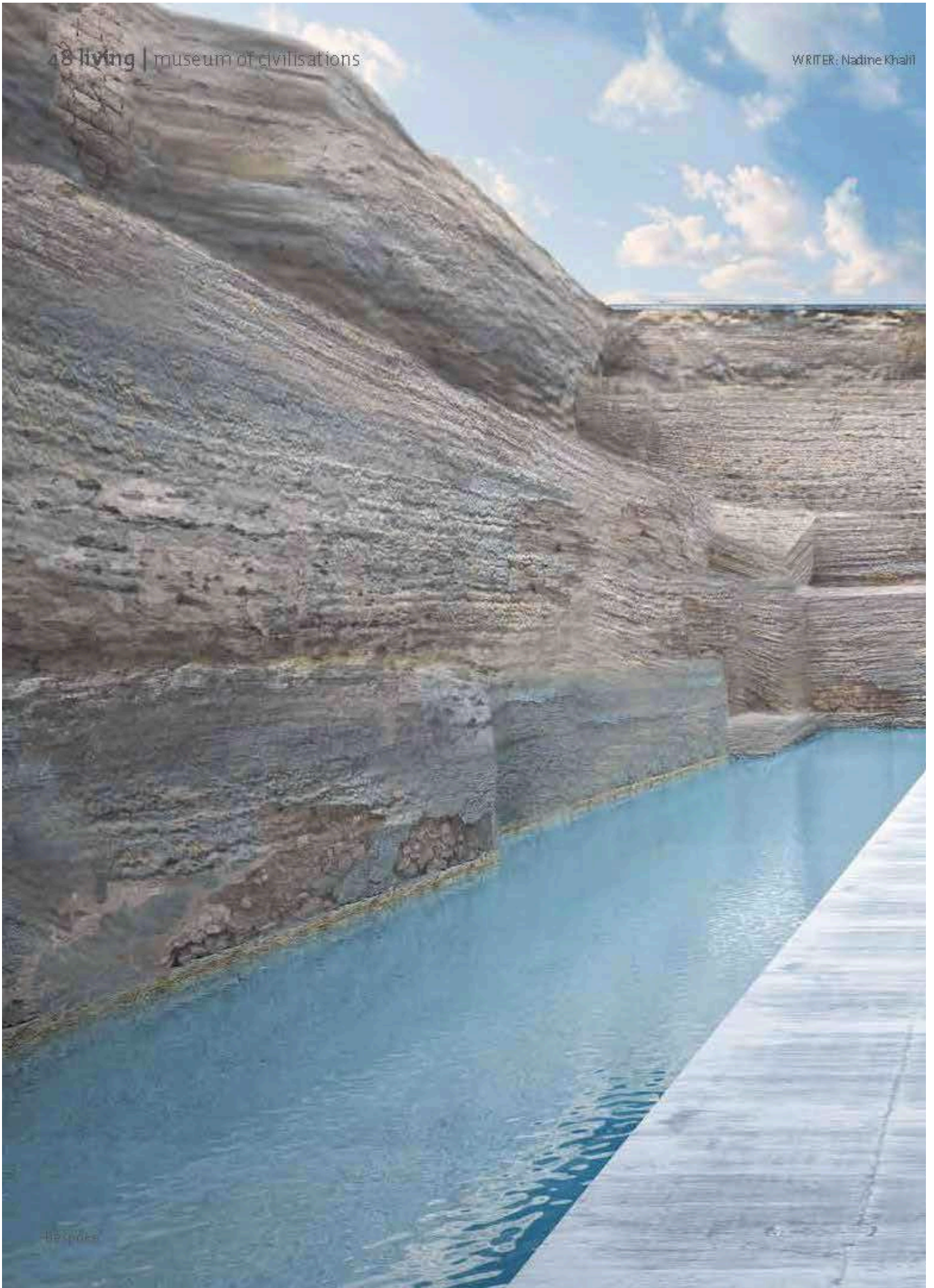
A Monumental Past

Galal Mahmoud's conceptual contribution to this year's Venice Biennale International Architecture Exhibition brings home the phrase a 'cradle of civilisations'.

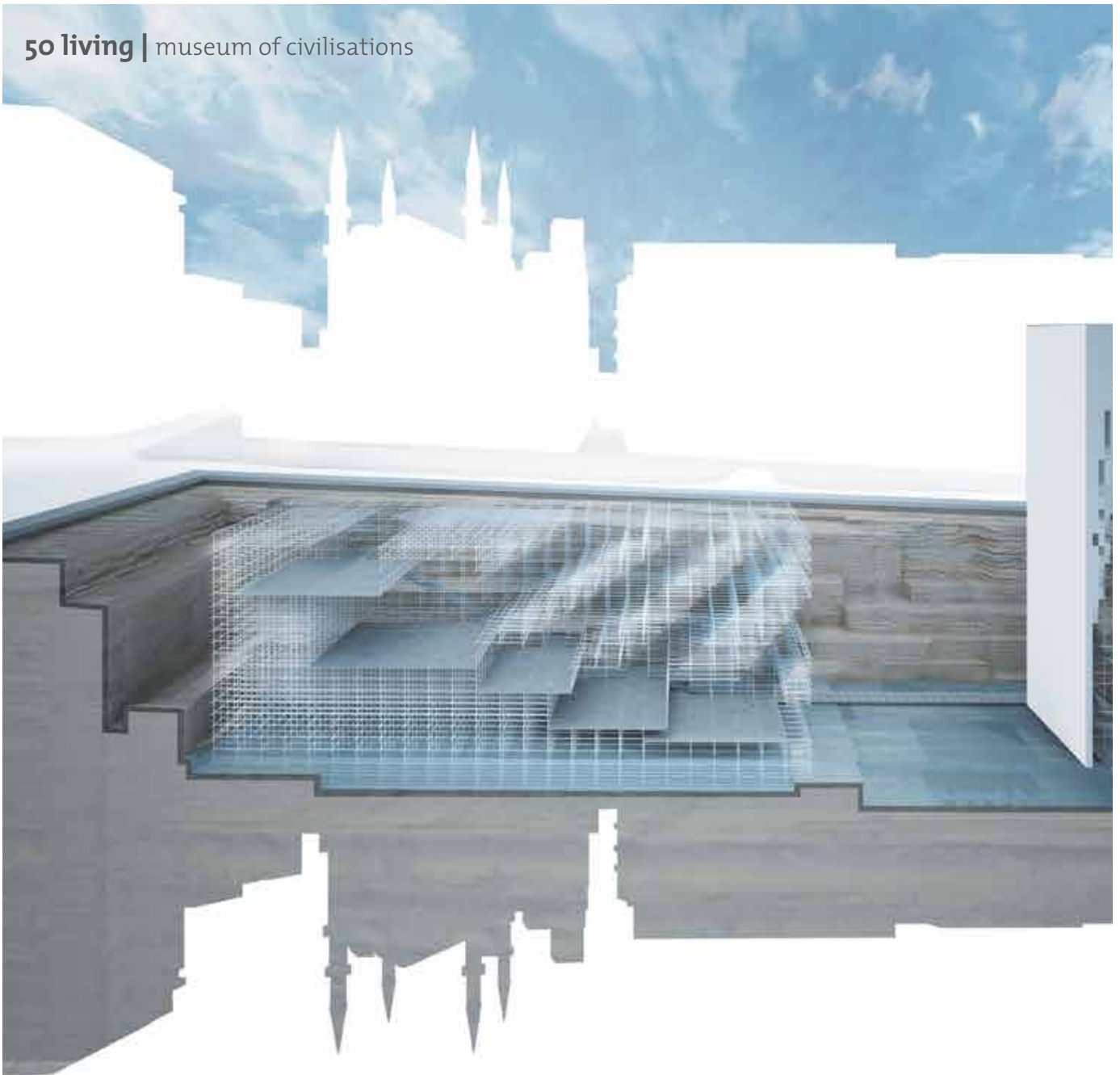


48 living | museum of civilisations

WRITER: Nadine Khalil



50 living | museum of civilisations



In the world according to Arthur C. Clarke, in the beginning, there was the monolith. A black slab created by unseen extraterrestrial species, maybe before time existed. A simple yet intelligent object that when discovered, drove human development and technological advancement.

But after one look at the monolith on architect Galal Mahmoud's concept board, I'm completely thrown. For one, it's completely white. So I didn't recognise it as the one from Kubrick's 2001 *Space Odyssey*, which was inspired by Clarke. Unlike the rectangular black artefact in the film, the monolith in Mahmoud's exhibit doesn't have a science fiction feel to it. It looks more like a blank slate or prehistoric obelisk.

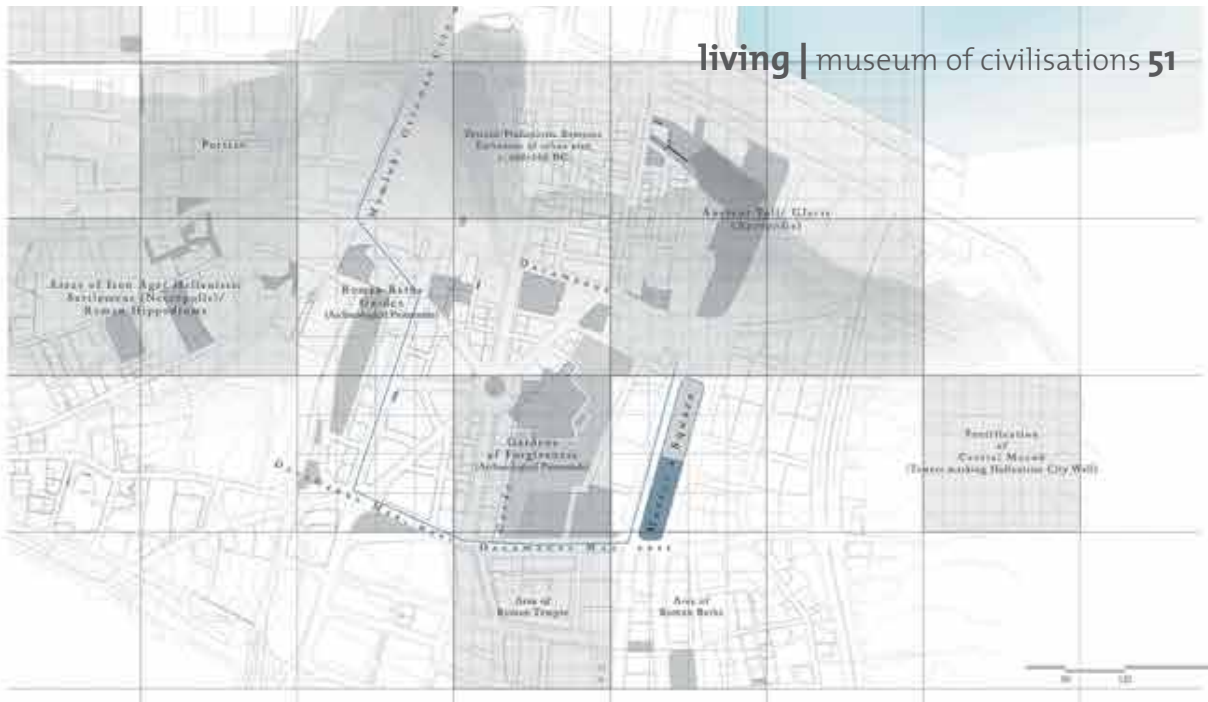
Apparently, that's precisely the point. "If you think about it, it's a piece of bone that became a vital tool for the evolution of man," says Mahmoud on the influence this icon had on him. "It's clean, like a white page, because to me, it represents the unknown future." In this

way, Mahmoud remains true to Kubrick's rendering of the monolith, for his version is as much about the future as it is about the past. He's also strict about making sure that his reproduction, at least in theory, would be built according to the same ratio as Kubrick's, which is 1:4:9.

"It's funny that every new project I take on tries to tell a story," he adds. "There's always a setting and choreography to the way you would move through it. It reads like a film."

On one side, Mahmoud's monolith is smooth and unmarked. On the other, its flat surface disintegrates and there's a staircase that leads you to the flattened top. "Here, it's like a beacon, a needle shooting up where you can ascend to view the city and also have a more spiritual connection to the sky," Mahmoud continues.

More than building upwards, he's also burrowing down since his monolith is part of a larger structure, most of which lies beneath the ground. If the whole thing resembles an archaeological dig, then that's



the idea since the approach Mahmoud has chosen to take is one of 'contextual immersion,' a kind of disappearance into the surroundings.

If you're still as confused as I had been at the time, let's go back to the start. In the beginning, there was the International Architecture Exhibition at the Venice Biennale. Mahmoud's firm, GM Architects, was invited by the Global Art foundation to participate and showcase their project at the Palazzo Bembo, as part of the corresponding 'Time Space Existence' exhibition at the Biennale.

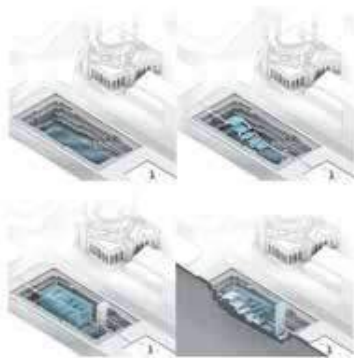
"You know, from the 1960s until the 80s, the architecture part of the Venice Biennale was more important than the art part and I would always make sure to go as a student," he tells me, barely containing his excitement at the prospect of being the only Lebanese firm present at this exhibition. "Rem Koolhaas' theme for this year was 'Fundamentals' and I began thinking about how so many cities are losing their identity because of signature architecture and how it has become image-driven. I wanted to go back to the foundation of things." So in a back-to-roots kind of way, Mahmoud looked at how many civilisations once made Lebanon their home, aiming to show this in a geological fashion or

what can be best described as architectonics.

"It's the idea of multiculturalism and difference," Mahmoud continues, "starting 4,000 years ago," referring to Beirut's turn as Phoenician, Greek, Roman, Byzantine, Umayyad, Crusader, Seljuk, Ottoman and French cities. He sees Beirut's urban language as an amalgamation of all these influences, most evident in its resilience and the 'organised chaos' of today.

Deciding to create a kind of repository that best articulates this past, one of the first things that occurred to him was how people could experience the different layers of their history and the ruins of past civilisations as more physical chronicle than built museum.

"Don't get me wrong," Mahmoud says cheerfully, his blue eyes sharp against the panorama of the Mediterranean, visible through the windows of his office. "I love museums and I go often. But to look at an artefact in a vitrine, out of context, it doesn't speak to you beyond that position. We need to understand origins and histories more geographically. Take the different stratas in ancient Petra, for example. It puts you on a whole other scale of relativity. Seen like this, on a timeline or chronology of strata, the Lebanese civil war, for example, would look like a mere glitch." ➤



Above and left: Initially meant for Beirut's Martyr's Square, the museum will take the form of a stratified site. Each platform will identify a civilisation that once encompassed Lebanon, from the Roman Empire to the more recent French occupation. An expanse of water, meant to represent the Mediterranean basin, grounds the museum and represents the origin of all these civilisations. A feasibility study is now underway in order to find a new location for this archaeological exhibition space and place for quiet reflection.

52 living | museum of civilisations



Left: GM Architects is presenting this museum project at the Time Space Existence exhibition at the 2014 Venice Biennale, which runs until November 23rd. **Below:** Galal Mahmoud.

of core values for me. You know, building something is a responsibility, kind of like raising a child and after 30 years in this field, most of my projects are done on the ground. I know how to deal with construction in diversified contexts. I have experience in high-end hospitality and residential projects and luxury retail. I want to add a creative, conceptual edge too."

For someone recognised for the residences and resorts he has designed across the region and for his obsession with the sea, it is unusual for Mahmoud to create something that isn't out in the open, but enclosed and deeply layered. Perhaps his artist's statement explains it best. We return to his incarnation of the monolith again. "The totem is a manifestation of necessary failure, of closure or ultimate unresolvable contradictions and the impossibility of the future. We ascend through it, up through the dematerialised soffit, back up to the city that drove us down there in the first place." **B**

And so he envisioned his museum, which he calls the Museum of Civilisations, as a place you walk into below the ground, an excavation site that's divided into a succession of platforms that represent different layers of civilisations underlying Beirut. Mahmoud describes these layers to me as tongues that shoot out and connect to the other cultures, or levels of time.

Although the idea initially developed as a utopian project, the interest it has garnered has compelled him to make it feasible. The platforms are sized according to an algorithm that determines both their duration and impact. Some civilisations, for example, didn't last a long time but had a great influence. "The idea isn't to dig too deep or it becomes a dark well. The excavation will be exactly 20 metres deep and 60 metres long, to maximise sunlight and based on a study of how far down we need to go to get a view of the different civilisations we're looking at."

Salvaged objects will be placed at the level of earth where they are normally found and visitors can navigate the platforms, which are

surrounded by water and supported by the grid-like scaffolding you find in construction sites, to designate the area that's being dug into. "The shape of this space will morph and change with the grid, which moves and shifts based on what is excavated and then needs to be protected before display," he explains. "We've consulted with archaeologists about this aspect of preservation. It will be a living museum of sorts."

As we continue to discuss his project and how it can be seen as a subliminal experience with its language of deconstruction as opposed to construction, its grids and voids, the airy metal framework that's as porous as it is solid and barred, it becomes apparent that there is a deeper reason to all this. "My family can be traced back to the Byzantines but my father is a Sunni Muslim. I am Lebanese with Syrian and British roots. It's to do with a search for identity and a way to find out where we come from."

It's also to do with Mahmoud's own personal turn towards artistic projects and a rethinking of his practice. "It is a question



"The shape of this space will morph and change with the grid, which moves and shifts based on what is excavated."

ART • ARCHITECTURE • DESIGN • LIFESTYLE

CURVE®

AUG | SEP 2014

THE SOUND OF DESIGN

When your space speaks volumes, listen closely



+

ARCHITECTURE FOCUS

*Beyond
Bricks
and Stones,
Let's Talk
Innovation*

curve-magazine.com

ISSUE 21 LBP10000



5 287000 647045

130 A|list



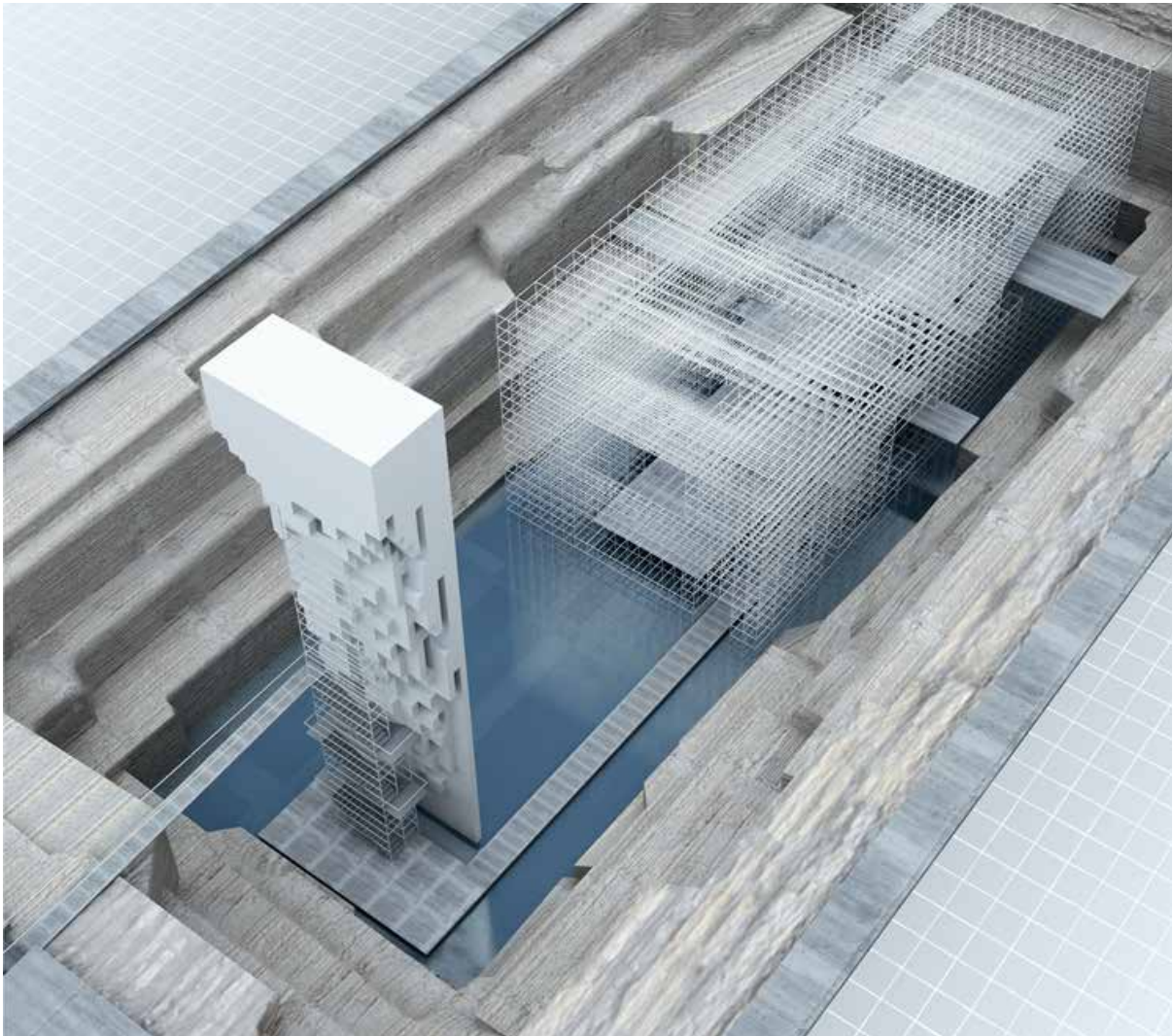
GALAL MAHMOUD

Portrait by Fenton Bailey

THE GREAT SIR RENDER

— *Tapping into the Otherworldly Vision of Galal Mahmoud*

The architecture of Galal Mahmoud is the spitting image of its deft creator, refined yet not conceited, striking but not ostentatious, effortlessly connecting with their milieu all the while emanating an undeniable aura. Immediately commanding respect without having to shout for your attention, both man and his projects are lucidly and eloquently expressive, not at the expense of being too wordy, however.



Museum of Civilizations, Lebanon



Rotana Park Khalifa, UAE

Luxury hotels and upscale resorts are Mahmoud's forte. Seafront destinations are his favorite playground. His blueprints generally draw on the dreamy, having built far and wide across the globe "architecture that is infused with a sense of wellbeing, emotion and mystery," as the seasoned French-Lebanese architect puts it. Relocating from France to Lebanon in 1996, Mahmoud has since been steering the ship at his eponymous GM Architects firm, which in addition to its offices in Beirut and Abu Dhabi, is heavily active worldwide. It is among the few architecture and design companies in the Middle East to be listed with brands as big as Accor, Rotana, Starwood and Rezidor.

Mahmoud credits this success to being consistent, thoroughly convinced by the work he presents and not allowing for certain temptations to cloud his judgments or to make any concessions. "I think in 25 years, not a single client has told me 'I don't like what you've done, show me something else,'" says Mahmoud, in a non-"blow-my-own-trumpet" tone.

It is generally love at first sketch for Mahmoud's clients given the architect's winning formula of contextual immersion and cohesion of vision across all steps of the project. It is a principle he unwaveringly applied in his latest undertaking, the spellbinding "Museum of Civilizations" unveiled at the "Time Space Existence" Exhibition at the 14th Venice Biennale of Architecture. The concept design has made headlines in international architecture journals and emphasized the bold and progressive layers of Mahmoud's imagination. Curve talks to the man of the moment.

GM Architects is the only independent Lebanese architecture and design firm to be taking part in the ongoing Venice Biennale of Architecture, where you're presenting the ambitious "Museum of Civilizations" project, which responded to the theme of going back to the fundamentals of architecture. How did you interpret this theme and how did the idea surface? Today with globalization and cities that are seeking to market themselves, identities are somehow getting lost and diluted. Because they want to be talked about, cities ask this big shot international architect to build a beautiful building that doesn't relate whatsoever to the context. This creates an environment riddled with international architecture that doesn't fit. It also influences the local community of architects.

Lebanon has been globalized since 5000 years; it's been occupied, crossed into and inhabited by most of the biggest civilizations in the world. These civilizations influenced Lebanese identity. And today Lebanese identity, which once existed and will continue to exist regardless of what happens, is perhaps the result of all these influences. The Lebanese have managed to absorb all these influences while maintaining their own identity. So we thought we'd do a museum of civilizations, seeing as we lack museums in Lebanon while the Lebanese don't know their own history.

Take us on virtual tour through the museum. Beirut is called the city of seven layers. We didn't want to do a building above the ground with rooms referencing each of the seven civilizations, because this won't be impactful on the onlooker. So we decided to create a promenade into an excavation pit, digging a hole of 20 meters deep, which is the seven layers, and 60 meters long, and there you'll see a succession of platforms – each platform corresponding and linked to an archeological stratum. As you go down, you see the strata. So you feel the civilizations that have passed, the cultures that once were, the wars that have been, all in a powerful and impactful way. And this is real history. This I feel is more convincing than going to a beautiful museum with nice objects and explaining the history behind them. You will see the archaeological site firsthand before it has been "unearthed and groomed for the public".

132 **A**list

Sofitel Tamuda Bay, Morocco

When you get to the bottom of the hole, there's water, referencing the Mediterranean Sea, without which there would be none of this. At the end of the promenade, you walk on a bridge where you will find a gigantic totem that takes you back to the surface. The totem has a series of symbols. When you look at it from the front, it is a perfect white sheet of paper, which is the future as we idealize it. When you look at it from behind, it is deconstructed, as the future is uncertain.

How long did you work on this, and how has the reception been? We had a dedicated team who worked on this for two months. The more I show it the more positive feedback I receive... Even at the Biennale, curators and architects urged me to build this.

Are you considering building it? It is surely buildable. I have consulted archeologists and I have to create sort of a roadmap and talk to international organizations to invest. This project is

not solely for Lebanon after all, but for the whole Mediterranean basin.

Is this your most daunting project yet? Absolutely, but at the same time I was surprised how easy it was to create it. There was nothing standing in the way, because it's our own. This is how we embark on all our projects, doing them as though they're ours.

In this project and as in any other, you followed the approach of "contextual immersion". Elaborate about your credo. I'm by nature very curious. Having traveled since I was a child, this developed in me awareness and sensitivity to culture, sociology, people's behavior... So whenever I go somewhere for a project, I need to understand the country I'm working in. I do my research and whatever needs to be done to blend in and understand the local culture, history and typography, the various aspects of that location. The way I see it,



once you get to the site, the executed project should disappear. You should get the feeling that it's always been there. I don't like to be aggressive; I feel the architecture should blend in. It doesn't mean that I will build something identical to the past. It can be something modern but not forced; I try to be very humble and discrete in how I intervene in the location.

People ask me, 'are you a green architect?' I reply that with this mentality, I am naturally a green architect. It is common sense and understanding of the country you are working in, using the local crafts and materials, even if they aren't advanced. Perhaps you can help the locals develop techniques, taking something that's very traditional and creating something very contemporary. In construction, you have to consider the product's carbon footprint. By getting materials and products from close by locations or locally, this is thinking common sense, "green" and economical.

You markedly stress the importance of the client to any given project, whether in your manifesto or during your public talks, perhaps more so than any other architect we've encountered. Why is that? Because we work on large projects that involve big investments, our responsibility as architects is to create functional projects for the client. I keep telling my team that the client gave us a big bag of money and they want it well spent. Starting from that point, you need to build a trustful relationship with the client...Because we work in a part of the world where clients are mostly businessmen, they can't relate to what we do, so we try to get the client to understand what we're doing. This is where the storytelling comes in, relating the project to the context. We build a story that relates to the region, location, and backdrop and our projects become a choreography of events. So you use a language that the client understands. It is like a book and the client becomes a protagonist... If they like the story, all the components of the project become part of that story and relate to it.



Damour Shores, Lebanon

And this is where you stress the fusion of all the elements of a project, which is integral to your philosophy. Exactly, it's the harmony of elements and the harmony of the project with the environment. This is something I discovered when I started going to the Far East where architecture is very much connected with the environment. There is a continuous flow between outside and inside, the elements, the religion, the way of life... I realized that the Mediterranean culture is similar to this. Any country on the Mediterranean Sea has a nice, comfortable feel. There is a positive feeling and warmth. In a subliminal way, you feel the history behind it. This is something I can capture and understand very quickly.

You appear to be greatly touched by the Far East and the Mediterranean Sea. Indeed...I was always very fond of the sea/nature lifestyle that we have on the Mediterranean. I've always lived by the sea. Being in the Far East has pointed this out to me. Although they are completely different, the two regions are linked by this closeness to the environment and nature.

You're frequently referred to as a luxury resort architect. Is this a spot on description or rather reductionist? It is accurate, because we've been doing quite a few of those and we truly enjoy doing them. Because of this relation with nature and the sea, which is something we control well, we know how to provoke the wow effect on a seafront property through the stories of these experiences. About 10 years ago, we were

commissioned to do a small resort called Bamboo Bay. When I took on that project, everything came in naturally – I knew exactly how I was going to organize it. All my background, experiences, travels were there in the back of my mind, ready for this project. Then came Eddé Sands and other projects in Jordan, Egypt and many other parts of the world followed suit. And we've been doing lots of those since, going more and more into the master planning of those seafront resorts.

Lebanon is not the easiest place in the world to live in. Why do you continue to stay here though have the option to live and work abroad? Despite all its problems and frustrations, Lebanon is home. I wouldn't be able to live in Abu Dhabi. I still find authenticity here. It is enough to keep me here. I've lived in Paris and South of France. I have a French passport and I know amazing people in France. But something keeps pulling me back here.

Share with us some of your recently unveiled projects or those in the pipeline. We have an amazing Sofitel project coming out in Morocco due for completion in 2016. It is a very colorful project. The story behind it is French artists who were influenced by Moroccan arts and crafts in the 20th century, such as Matisse and Picasso. There's also a soon-to-open Meridian hotel in Riyadh, the story of which is built around constellations and stars, in a very interesting, fun way. We've just finished a stunning house in Mykonos, Greece as well.



Mykonos Villas, Greece



Amber Valley, Jordan

THE DAILY STAR

ARTS & CULTURE

TUESDAY, JULY 22, 2014

AGENDA

LEBANON

FILM

'A July Evening: Architecture, Cinema, and Contre Nature'
Beirut Art Center,
Iis al-Wait
July 23, 8:30 p.m.
01-397-018

Staged in parallel to Kader Attia's exhibition "Contre Nature," BAC marks the launch of "Repair," a collection of interviews and essays around Attia's oeuvre, with a conversation between the artist and architectural history professor Richard Klein. It will be followed by an outdoor projection of Pierre Leguillon's "La Promesse de l'Architecture," part of an ongoing series of films that the artist believes are "dedicated to the peripheral."

MUSIC

Assi al-Hallani
Bacchus Temple, Baalbek
July 30, Aug. 1, 8 p.m.
01-999-666

The Baalbeck International Festival will open its festivities with Lebanese singer Assi al-Hallani, who will sing his famous compositions as well as a new one dedicated to Baalbek.

Bryn Terfel, Monica Yunus
Amphitheater, Zouk Mikael
July 31, 8:30 p.m.
01-999-666

The Zouk Mikael International Festival starts with Welsh bass-baritone singer Bryn Terfel alongside American soprano Monica Yunus, accompanied by the Lebanese Philharmonic Orchestra.

Massive Attack
Byblos waterfront
July 29, 9:30 p.m.
01-999-666

British band Massive Attack — said to have created trip hop — will sing such hits as "Teardrop," "Paradise Circus" and "Protection."

Shayoukh al-Tarab
Masrah al-Madina, Saroulla Building, Hamra Street
July 22, 9 p.m.
www.almadinateatret.com
Staged as part of the Madina's Ramadan program, this four-man vocal squad and accompanists present an evening of seasonal tarab.

ART

'Gres et Porcelaines'
Galerie Tanit, East Village Building, Armenia Street, Mar Mikhael
Until Sept. 4
76-557-662
www.galerietanit.com
This solo show features new stoneware and porcelain works by Simone Fattal.

PERFORMANCE

'Kobroslibook'
Metro al-Madina, Saroulla Building, -2, Hamra Street
July 25-26, doors open at 9:30 p.m. Show starts at 10 p.m.
Noted for his flashy attire, wit and the 300-odd cosmetic surgeries he's had performed on his jaw, cabaret master of ceremonies Roberto Kobrosli presents an evening of stand-up comedy, guaranteed to make you laugh at yourself as much as Beirut. (In Arabic)

JUST A THOUGHT

For me archaeology is not a source of illustrations for written texts, but an independent source of historical information, with no less value and impor-

FEATURE

A battle of museums in Downtown Beirut

Ministry implements plan while architects exhibit other designs at Venice Biennale

By India Stoughton
The Daily Star

BEIRUT Archaeological museums are a bit like buses, it seems. You wait ages and then two come along at once. At the Venice Architecture Biennale this summer are plans for an archaeological museum, designed by Lebanese firm GM Architects. The curator, Rem Koolhaas, invited the firm to present a project on the theme of "Fundamentals," for his exhibition "Time Space Existence," now up at Venice's Palazzo Bembo. "I had the option of showing one of my [existing] projects or trying to think out of the box and create something from scratch," GM founder Galal Mahmoud told The Daily Star. "We thought, 'We're not going to show a hotel in the biennale. It's ridiculous. Let's be architects and try and think of something that's beneficial to Lebanon.'"

Mahmoud decided to design a museum that would showcase the country's rich history, highlighting the successive civilizations that have ruled Beirut since the Bronze Age. Designs for the project, entitled the Museum of Civilizations, envisage a simple structure surrounding a dig in the center of Downtown Beirut.

"The problem I have with museums is that they have become architectural signatures," Mahmoud said. "Usually they're very bold statements that are not very accessible... [Here] there's no architectural gesture. It's just a promenade through time."

The open-air structure houses a metal framework. Staggered platforms would allow visitors to stop and view the archaeological traces of each civilization, from the Phoenician period through the present day. The bottom of the dig is to be filled with water, Mahmoud said, representing the Mediterranean Sea, while a tall white monolith rises from the base to tower over the surrounding area.

"We needed something to go back to the surface," Mahmoud explained, "something that was interesting, an element within the city... We wanted a very pure white shape, which is the white sheet of paper, the future as you'd like to imagine it."

The object, he continued, is to erect a tower whose windows provide patrons with appealing views of adjacent archaeological sites, allowing them to see their interrelationship. These symbolic elements reflect the nature of the museum — to foster a sense of community.

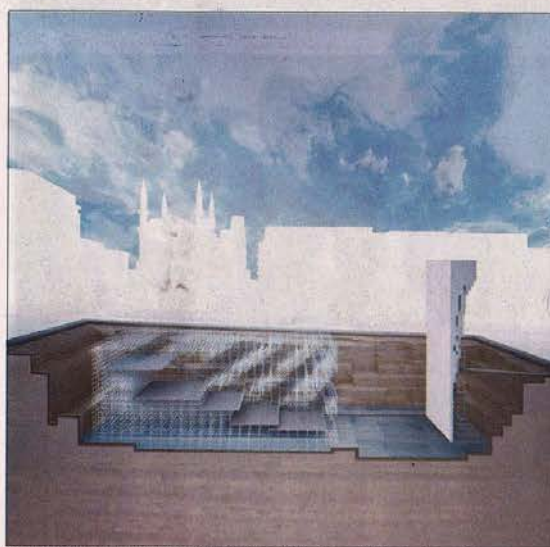
"A main issue in this region now [is] that people don't understand others and don't communicate," Mahmoud said. "When you see this, you'll understand that we're all more or less from the same origins. It's not about being Christian or Muslim. It's much deeper than that... When you know your history you become much more open. You become much more understanding. You learn to live together."

The museum marks a departure for Mahmoud's firm, which specializes in designing high-end tourism destinations such as luxury hotels and seaside resorts. The designs for the project have been on display in Venice since early June and were recently selected for display at the Singapore World Architecture Fair in October. Now, the architect said, he is ready to take the first steps toward making the Museum of Civilizations a reality.

Moving from architectural design to construction, however, tends to face nonarchitectural challenges. The first involves location. The architect has not yet settled on a site for the museum, he acknowledged, adding that the Downtown plot earmarked in the renderings was "symbolic." The first step in choosing a site, Mahmoud said, is to confer with local archaeologists.

When it comes to transforming Mahmoud's concept into a reality, said Helen Sader, a professor in the department of history and archaeology at the American University of Beirut, finding a location where traces of successive civilizations lie one atop the other presents a serious stumbling block.

"He can reconstruct it artificially," she suggested with a shrug, "but there is no place in Beirut, to my knowledge, where he can find a living example of it in a section."



Staggered platforms correspond to levels of excavation, from the Phoenician period through the present day.

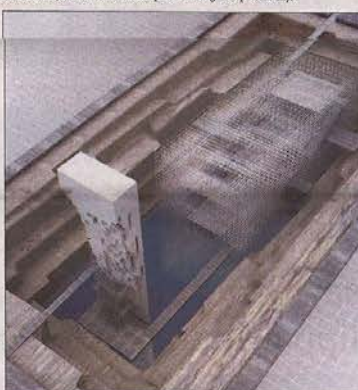
lennium B.C. have been uncovered, but the site was abandoned after the Hellenistic period, around 30 B.C. "After the first millennium the heart of Beirut moved to where the Parliament is today," she explained, "so the remains are less telling and less substantial. You have to jump to the Crusader period maybe, because the Roman occupation was there but there is nothing left of it on site."

A further problem is posed by the fact that the Phoenician Tal area was thoroughly excavated during the 1990s, leaving Mahmoud nowhere to dig.

"Excavation is like reading a book and tearing out the pages—you cannot reconstruct what you have excavated," Sader clarified. "Once it's excavated, it's destroyed. That's why documentation and recording are crucial if you want to reconstruct and understand what you have done."

Informed of Sader's views, Mahmoud replied that he would consider complementing existing layers with an exhibition of objects found in digs conducted nearby. "To recreate layers is a bit too kitsch," he said. "I want to keep the rawness of the dig exploration."

Funding for the project also remains hazy. Mahmoud said he intends to approach international organizations like UNESCO and the European Commission for support. Sader doubts that such a project would be a priority for these institutions. She expressed further reservations, pointing out that there are multiple and pressing threats to Lebanon's archaeological sites that require rapid responses. These



The bottom of the dig is to be filled with water, representing the Mediterranean Sea.

should take precedence over "spending so much money on a virtual museum." "The National Museum still needs some money," she continued. "What we really need now is to survey the country, to see where we have archaeological sites to protect in the future... What's the good of having a Museum of Civilizations when the archaeological remains are gone?" In search of another perspective,

project, he continued, has been on hold for years.

Current Culture Minister Raymond Arajji, who has implemented a number of initiatives since February, told The Daily Star that the museum project had been revived earlier this month.

Arajji was unaware of Mahmoud's design, he said, adding that construction on an unrelated archaeological museum in the Phoenician Tal area is set to begin in September.

"As far as I know there is one project," he said. "It was decided six or seven years ago to build a museum for Beirut's archaeological objects [with] a kind of archaeological park [next to it]... We should put in this museum and in this park a lot of objects which were discovered during the archaeological digs in Beirut over the last 20 years."

"There is a plan, a timeline, and we started it by signing the first document [two weeks ago]," he added. "So the second phase is in September we should put the first stone and begin construction."

'I owe it to people to try and do something that is accessible to everyone'

This project, which Arajji estimated will take three years to complete, has enormous financial backing. Kuwaiti donors have pledged \$30 million, he said, an amount matched by Solidere. The Culture Ministry is donating the land for the project, which itself is worth a minimum of \$60 million. Prizker-prize winning Italian architect Renzo Piano has agreed to design the building.

The minister said he was unable to share the exact details of the proposed location of the museum and gardens, but that the site was located close to the An-Nahar building and might include the Phoenician Tal site.

Based on the terms of reference issued by the ministry this month, he said, Solidere will now begin recruiting suitable museum experts to set guidelines for the objects to be displayed in the building and adjacent gardens, which are to be taken from the ministry's warehouses.

Presented with Mahmoud's plans, Arajji said he was interested in exploring any cultural proposals, but added that "there is no room for two museums in the same area."

In a subsequent interview, Mahmoud said he was unaware of the ministry project but that he intended to continue planning his Museum of Civilizations.

"I don't know what this other museum is about," he said. "Because when I presented this project to Solidere they didn't mention anything... I'm surprised that the minister doesn't see that the more culture you have the better it is. All of Lebanon is an archaeological dig and there will never be enough archaeological museums and sites to showcase what we have."

GM Architects' Museum of Civilizations is on display at Venice's Palazzo Bembo until Nov. 25. For more info, please visit www.prog.dice-book.com/venet92/2698579963/

Yanni through the years Greek superstar performs old and new hits at Byblos Festival





PARCOURS DES MONDES

SALON INTERNATIONAL DES ARTS PREMIERS

APOLLO

PREVIEW

Parcours des Mondes

Susan Moore selects her highlights of the event

1. Canoe prow, 19th century, New Ireland, Bismarck Archipelago, wood, pigments, shell, ht 35cm. Galerie Flak (price on application)



No event invites us to journey in our imagination to more far-flung lands – or attempts to interpret what we find there more engagingly – than Parcours des Mondes (10–15 September). This annual dealers' initiative, staged in the galleries of Saint-Germain-des-Prés in Paris, has evolved into the most important art show of its kind in the world. The reason is straightforward: just about all of the most respected dealers in the field exhibit here, with many choosing this moment to publish new material or present thematic shows that have been long in the making.

Over the course of its 18 years, Parcours' horizons have continued to broaden – from Africa, Oceania and the Americas to the continent of Asia; this year sees an influx of new participants shedding light on the origins of European civilisation. Objects from the ancient Mediterranean can be as enigmatic as anything from a distant continent.

Although Parcours is a fair in all but name, it has more the atmosphere of a festival, as people and conversations spill out of the gallery spaces clustered around the rue Jacques Callot on to the streets and into the neighbourhood cafés (participating galleries are easily identified by orange flags and pavement markers, and the Parcours handbook carries a map). This street life is part of the charm of the event for both serious collectors and the simply curious, but what really makes it rewarding are the interactions between some of the most passionate dealers in the world and those who come in to see their exhibitions.

This year's iteration promises a number of engaging thematic shows and outstanding objects. For example, Galerie Flak (8 rue des Beaux-Arts) has been preparing and dreaming of its show 'Furious Beauty: Ancient Arts of New Ireland' for more than a decade. New Ireland is part of the Bismarck Archipelago in Papua New Guinea. In the famous 1929 map attributed to Paul Éluard, the archipelago sat at the centre of the Surrealist world: small wonder when you see the imagery of the extraordinarily inventive polychrome carvings of its peoples.

Included here are some 20 major pieces – from *tatanua*, *kepong* and *matua* masks to *malagan* effigies and architectural lintels. Many were collected in the 19th century and have German museum provenances, while others passed through the hands of major collectors such as the Vérité family, Jacques Kerchache, Loed van Bussel and Arthur Speyer. Of almost Celtic complexity is an openwork canoe prow (Fig. 1) collected by Captain Frederick Mann (who arrived on HMS *Nelson*) in 1894, all interlaced bird, snake, jaws and eyes. Prices range from €4,000 for clubs,

Photo: D. Voinin, courtesy Galerie Flak

pendants and ornaments to around €100,000 for the most elaborate sculptures.

London-based Finch & Co (installed for the event at 10 rue des Beaux-Arts) present a quite different piece from central New Ireland, an extremely rare limestone *kulap*, or funerary figure, representing a male ancestor. Such pieces served as temporary homes for the spirits of the dead that might otherwise wander and cause havoc among the living, and appear to have been ritually broken and discarded once the period of mourning was over and the spirit could then be released into the realm of the ancestors. This 19th-century example, with traces of original stippled ornament, bears repairs to the waist consistent with ritual use (£17,500).

Galerie Laurent Dodier from Normandy flourishes 'Les Grands Fauves' (17 rue des Beaux-Arts). Buffalo, hyena, chameleon, crocodile and warthog are among the beasts evoked by 15 large zoomorphic dance masks, mostly West African. Perhaps most striking to the Western eye is the highly stylised *goli glen* mask made by the Baule people of the Ivory Coast, dated to the early 20th century (Fig. 3). Its toothed open mouth extends from a wide nasal crest striped red, black and white. Either side are two concave cheeks decorated with eyes rendered in relief, and from the top of the head rise two wide and flat curving horns. The space will be a veritable menagerie, with the host gallery, Galerie Meyer, contributing zoomorphic Oceanic and Inuit pieces.

2. Mask, early 20th century, Koro people, Nigeria, wood, vegetal fibres and pigments, ht 80cm. Dandrieu-Giovagnoni (price on application)



While the influence of tribal art on Western modernism is a well-told story, its inspiration for contemporary artists is less often discussed. Bernard Dulon (10 rue Jacques Callot) brings together the work of the Belgian Jan Calmeyn (b. 1942) with the sculptor's parallel collection of African art, and the dialogue is revealing. His angular bronze constructions share the linearity and sense of precarious balance found in the likes of a seated figurine made by the Dogon people of Mali and an extraordinary – and exceedingly rare – Lega figurine in the shape of a zigzag from the Congo basin.

Dandrieu-Giovagnoni's show 'The Spirit of Geometry' (8 rue des Beaux-Arts) is an African homage to the square – and the rectangle, circle, lozenge and triangle. This selection includes masks, figures and utilitarian objects that might almost be modernist or contemporary art, not least the elegant Yoruba torque (€10,000) and the 80cm-high Koro mask from Nigeria (Fig. 2), decorated with ochre and brown diamond shapes (price on request).

A distinctive geometry marks the powerful carved wood *tiki* figure (Fig. 4) from the French Polynesian Marquesas Islands, which, despite being collected by the American missionaries Richard and Clarissa Armstrong in 1833–34, makes its market debut only now courtesy of Michael Hamson, who acquired it from their great-great-grandson earlier this year (5 rue Jacques Callot). These characteristically huge-eyed anthropomorphic figures represent *atua*, or gods (price on application).

A newcomer last year was Eastern arms and armour dealer Runjeet Singh, who returns with armour from the Yi people of south-west China and a group of items relating to the famous Indian ruler Tipu Sultan. Making their debut this year are seven antiquities dealers: Alexander Ancient Art, Artea Ltd, Cahn Contemporary, Galerie Eberwein, Galerie L'Ibis, J. Bagot Arqueología and Galerie Tarantino. Laying claim to one of the oldest objects on display is Cahn Contemporary, which offers a monumental Greek Geometric Period *olla* – an ovoid clay vessel without handles – dating to the early 7th century BC. It stands around 47cm high, and its sides are decorated with hunting scenes, with typical triangular-bodied and stick-armed men wielding spears alongside grazing or running wild goats and an assortment of more or less decipherable symbols (€50,000–€60,000). These objects bear witness to the fact that cultures across the history of time essentially address the same human imperatives and concerns. As this year's honorary president of Parours, Kyveli Alexiou, succinctly expressed it: 'We all seem so different but we are so alike.' **A**

Susan Moore is associate editor of *Apollo*.

Parours des Mondes takes place in the galleries around Saint-Germain des-Prés, Paris, from 10–15 September. For more details, go to www.parours-des-mondes.com.

4. *Tiki* figure, late 18th century, Marquesas Islands, wood, ht 39.4cm. Michael Hamson (price on application)



3. *Goli glen* mask, early 20th century, Baule people, Ivory Coast, wood, red, black and white pigments, ht 97cm. Galerie Laurent Dodier (around €25,000)

Fig. 4 photo: Aaron Fallon

ARTPASSIONS

REVUE SUISSE D'ART ET DE CULTURE



SPÉCIAL PARCOURS DES MONDES

Bérénice Geoffroy-Schneiter

Lucas Rattou
Statuette Baoulé
Côte d'Ivoire
© Vincent Girier Dufournier

LE TOUR DU MONDE EN (PRESQUE !) 80 GALERIES.....	61
L'AFRIQUE EN MAJESTÉ	62
DES EXPOSITIONS THÉMATIQUES DIGNES DES PLUS GRANDS MUSÉES.....	64
LA « SAUVAGERIE RAFFINÉE » DE L'ART OCÉANIEN	66
LES MILLE ET UN VISAGES DE L'ASIE	68
LA POÉSIE VIBRATOIRE ET HYPNOTIQUE DE L'ART ABORIGÈNE.....	70

SPÉCIAL
PARCOURS
DES MONDES

D.R.



1 2
3 4



LE TOUR DU MONDE EN (PRESQUE!) 80 GALERIES

1 Jean-David Cahn AG

Masque de momie égyptienne Égypte, fin du Nouvel Empire (XX^e dynastie) – début de la III^e Période intermédiaire, environ 1100-1050 av. J.-C. Bois, stuc, traces de polychromie, hauteur 27 cm

2 Galerie Flak

Masque *Tatanua* Nouvelle-Irlande, Archipel Bismarck, fin du XIX^e - début du XX^e siècle, hauteur 44 cm Ex collection Hans Sonnenberg (1928-2017), Rotterdam

© Galerie Flak - Photo: D. Voirin

3 Galerie Indian Heritage

Masque de bouffon, Bhoutan, vers 1900, bois et pigments, 26 cm Photo: © Frédéric Rond

4 Galerie Alain Bovis

Masque Hashihime, théâtre Nô, Japon, période Edo, XVIII^e siècle Bois de cyprès (hinoki), laiton, polychromie, hauteur 20,4 cm Œuvre du sculpteur Mitsunao (1680-1750), de la Maison Ono Deme. Collection privée, Paris

Photo: © Vincent Luc/Agence Phar

Au cœur de l'été indien, il est un rendez-vous annuel qu'aucun collectionneur ou amateur d'art tribal ne saurait manquer: le bien nommé «Parcours des mondes». Venus d'Europe ou des États-Unis, spécialisés en art africain, asiatique, ou océanien, plus d'une soixantaine de marchands investissent, le temps d'une semaine électrique, les petites rues de Saint-Germain-des-Prés, à Paris, pour y présenter la fine fleur de leurs pièces. On y trouve, pêle-mêle, des masques funéraires de momies égyptiennes d'une élégance suprême, des masques chamaniques himalayens dont la trogne hésite entre cocasse et effroi, des reliquaires Fang du Gabon luisant sous leur belle patine sombre, une figure de proue de Nouvelle-Irlande (Océanie) dont la beauté féroce aurait séduit André Breton, mais aussi des toiles aborigènes piquetées d'une myriade d'étoiles, des miniatures mogholes chantant les amours de Radha et de Krishna, des paniers japonais tressés dans du bambou dont la modernité du design laisse pantois... Bref, tout ce que le génie humain a produit de plus harmonieux, de plus insolite, de plus merveilleux...

Depuis une quinzaine d'années, un «magicien de l'ombre» tire les ficelles de ce cabinet de curiosités offert à la délectation de tous: Pierre Moos, le directeur du Parcours. Celui qui se définit lui-même comme «un collectionneur compulsif» avoue avoir jeté son dévolu sur les arts de l'Afrique à la suite de séjours professionnels effectués au Gabon dans les années soixante. Mais c'est véritablement par le biais de la peinture que ce chantre du Beau sous toutes ses formes a véritablement succombé. «C'est l'amour du cubisme qui m'a transporté en Afrique», résume avec une étincelle dans le regard cet admirateur inconditionnel de Picasso. Ce fin connaisseur de la peinture et du dessin avoue aussi un penchant pour les tissus précolombiens («des pièces abstraites qui ont plus de mille ans!»), ou pour toute forme sculpturale, quelle que soit sa provenance ou sa fonction. Le collectionneur a rassemblé ainsi au fil des ans un impressionnant ensemble d'objets en bakélite, qui côtoient allègrement statues africaines, masques océaniens et tableaux contemporains...

Pour l'édition 2019 du Parcours des Mondes, Pierre Moos caressait cependant un rêve: combler les lacunes géographiques et temporelles de ce salon à ciel ouvert. Après avoir invité il y a quelques années les marchands d'art asiatique à se joindre à leurs homologues d'art tribal, c'est au tour des galeristes spécialisés en archéologie de rejoindre désormais le Parcours. «Les amateurs ont sensiblement évolué ces dernières années. Loin d'être monomaniaques, ils sont davantage ouverts sur le monde et collectionnent indifféremment des pièces d'art ancien, d'art primitif, aux côtés de toiles modernes ou contemporaines», souligne ainsi Pierre Moos.

Si l'Afrique demeure encore souveraine à ses yeux, force est de constater que le passionné d'art tribal est un romantique qui s'autorise désormais des vagabondages esthétiques sur bien d'autres cultures et d'autres continents. De la statuaire égyptienne aux Bouddhas du Gandhara, en passant par les masques et ornements mélanésiens, le plaisir est sans fin...



Pierre Moos, directeur du Parcours des Mondes

NOTA BENE

Parcours des Mondes, du 10 au 15 septembre 2019 Quartier Saint-Germain-des-Prés, 75006 Paris

L'AFRIQUE EN MAJESTÉ

Serge Schoffel

Buste d'une statue, Yoruba, Nigéria, XIX^e siècle, bois

Galerie Yann Ferrandin

Masque rituel de type « Gou », culture Gouro, République de Côte-d'Ivoire, XIX^e siècle, bois sculpté, pigments, 40 x 15 x 16 cm
Provenance : Charles Ratton ; collection André Lhote ; collection particulière ; Alain de Monbrison, Paris ; Galerie Valluet-Ferrandin, Paris, 2002 ; collection particulière allemande

© Hughes Dubois, Paris-Bruxelles

« C'est pharamineux, affolant d'expression ! », se serait exclamé le peintre André Derain en visitant les collections d'« art nègre » du British Museum. Plus d'un siècle plus tard, force est de constater que l'enthousiasme des artistes, des marchands et des collectionneurs est loin d'être éteint. Mais aux yeux des néophytes, « art primitif » se confond encore bien souvent avec « art africain », tant les créations nées sur le continent noir cristallisent tous les fantasmes, aiguissent les appétits, suscitent les passions. Sans doute une certaine « aura magico-religieuse » n'est pas étrangère à cet engouement pour ces « fétiches » (mot d'origine portugaise) hérissés de clous ou recouverts d'une patine sacrificielle. Mais au sein de la tribu des amateurs d'art primitif, les motiva-

tions et les inclinations sont loin d'être uniformes. Certains confessent ainsi leur obsession de la pièce rare adoubee par un impressionnant « pedigree ». En l'absence de signature d'artiste, une statue ou un masque tribal acquiert en effet d'autant plus de valeur qu'il a été collecté par un ethnologue illustre ou qu'il est passé entre les mains d'un collectionneur non moins renommé (artiste, écrivain ou grand marchand). D'autres, au contraire, préfèrent s'aventurer en terre plus « sauvage » et lorgnent du côté de pièces dont la beauté « convulsive » (pour reprendre un mot cher à André Breton) tisse des passerelles avec les langages esthétiques de l'art brut ou de l'art contemporain. Reconnaissons qu'en ce premier tiers du XXI^e siècle, les frontières entre toutes ces



Galerie Bernard de Grunne

Couple Baoulé assis, Côte d'Ivoire
Bois, hauteur 70 cm

Provenance: Ancienne collection
Louisa Muller van Isterbeek,
Bruxelles, 1970

© Frédéric Dehaen

Galerie Nicolas Rolland

Masque Sénoufo, kpélié, Côte
d'Ivoire, fin XIX^e siècle ou début
XX^e siècle, bois, 27 x 12,5 x 7,8 cm

Provenance: Collection privée
française, rapporté vers 1950

© Vincent Girier-Dufournier

Galerie Alain & Abia Lecomte

Masque Ijebu, Yoruba, hauteur 56 cm
Collection Privée, France

catégories n'ont jamais été aussi obsolètes! Même si, rappelons-le, une grande collectionneuse comme Helena Rubinstein, l'impératrice américaine des cosmétiques, aimait déjà en son temps faire dialoguer un reliquaire Fang avec une toile de Picasso et une bronze de Brancusi, abolissant ainsi toute hiérarchie entre les arts et les cultures...

Une certitude s'impose cependant. À l'image des amateurs d'antiques et de vases grecs du XIX^e siècle, les amateurs d'art africain font souvent preuve d'une érudition vertigineuse et courent indifféremment les grandes maisons de ventes et les salons internationaux en quête de la pièce rare et convoitée. Il est vrai qu'à la différence de l'art

contemporain, les chefs-d'œuvre à la disposition du public tendent à se raréfier et que bien souvent les masques et les statues « historiques » s'arrachent désormais à prix d'or.

Par ailleurs, on aurait pu penser que la campagne menée pour la restitution des œuvres sur le sol africain allait rendre les marchands frileux. La beauté et la provenance irréprochable des pièces présentées au Parcours (au sein desquelles les masques et statues Baoulé ou Sénoufo de Côte d'Ivoire font figure de « classiques ») tout comme l'ambition et l'originalité des expositions thématiques offertes au public devraient apporter un heureux démenti aux pires craintes des collectionneurs...



DES EXPOSITIONS THÉMATIQUES DIGNES DES PLUS GRANDS MUSÉES

CHEZ LAURENT DODIER, LA FORCE SAUVAGE DES GRANDS FAUVES AFRICAINS

Avec leur mâchoire de crocodile, leurs défenses de phacochère ou leurs cornes de buffle, les quatorze masques africains rassemblés par Laurent Dodier le temps du Parcours devraient subjuguer le public par leur majesté et leur force sculpturale. Convoquant de façon magistrale les esprits de la brousse et de la savane, utilisés lors de cérémonies rituelles dont la mémoire se perd dans la nuit des temps, ces « architectures composites » sont aussi des merveilles d'équilibre et de fabuleux concentrés d'énergie.

Galerie Laurent Dodier

Masque Wanyugo
République de la Côte d'Ivoire,
peuple Sénoufo, début XX^e siècle
Bois à patine brune, hauteur 82,5 cm
Ancienne collection René Rasmussen

Masque Baoulé Goli Glen
République de la Côte d'Ivoire,
peuple Baoulé, début XX^e siècle
Bois, polychromie rouge, noire et
blanche, hauteur 97 cm
Ancienne collection privée française



« L'ESPRIT GÉOMÉTRIQUE » CÉLÉBRÉ PAR LA GALERIE DANDRIEU-GIOVAGNONI

Établie à Rome, la galerie Dandrieu-Giovagnoni aime jeter des passerelles inédites entre des sculptures et des objets dont le raffinement le dispute à l'inventivité formelle. Provenant du Nigeria, de la Côte d'Ivoire, du Libéria et du Burkina Faso, une quinzaine de pièces célèbreront ainsi l'esprit géométrique sous toutes ses facettes et dessineront dans l'espace un enchevêtrement savant de rectangles, losanges, carrés, triangles et cercles. Au-delà de leur provenance irréprochable, ces œuvres devraient exercer un indéniable pouvoir de séduction auprès des collectionneurs d'art africain comme des amateurs de design.

Masque Koro, Nigeria, bois, pigments et fibres végétales, 80 x 34 m. Provenance : Marisa Capra, Samir et Mina Borro, Antoine et Antoinise Ferrari de la Salla, Collection privée
© Hughes Dubois



Figurine zigzag Lega, République
Démocratique du Congo, hauteur 12,5 cm
Ancienne collection S & M. Stanoff
© Hughes Dubois



Jan Calmeyn,
Fonte à la cire perdue, 2015, 55 x 47 x 37 cm
© Hughes Dubois



Figurine assise Dogon, Mali, 26,5 x 8 x 12 cm
Ancienne collection S & M. Stanoff
© Hughes Dubois

DIALOGUE AU SOMMET CHEZ BERNARD DULON

Nombreux sont les artistes contemporains à revendiquer les arts primitifs comme une éternelle source d'inspiration. Parmi eux, le sculpteur Jan Calmeyn n'a jamais caché son immense admiration pour ces plasticiens de génie qui créent depuis des millénaires des formes d'un dépouillement et d'une élégance suprêmes. En confrontant les œuvres toutes en déséquilibre du plasticien belge avec des sculptures africaines issues de sa collection, la galerie Bernard Dulon signera l'une des plus poétiques expositions du Parcours. On admirera tout particulièrement cette ravissante statue Lega du bassin du Congo dessinant un improbable zigzag, ou bien encore cette effigie Dogon dont les membres grêles et l'absence de visage évoquent singulièrement l'œuvre empreinte de tragique de Germaine Richier...

« ÉLOGE DE LA FOLIE » CHEZ ALAIN BOVIS

Sous ce titre inspiré et inspirant, la Galerie Alain Bovis télescoperait les cultures et les époques pour explorer les territoires sombres et inquiétants de l'irrationnel, de l'onirique et du terrifiant. D'un fétiche Songye au rictus d'épouvante à une effigie népalaise gagnée par la transe, la plongée dans ces abysses formels devrait être envoûtante...

Galerie Alain Bovis

Fétiche Songye, République
Démocratique du Congo
Bois, charges, métal, clous de
tapissier, corne, fibres végétales,
peaux, résine, hauteur 31,6 cm
Provenance : Emile Deletaille,
Bruxelles, Loed Van 000,
Amsterdam
Photo : © Vincent Luc – Agence Phar

Statue, région Ouest, Népal
Fin du XIX^e – début du XX^e siècle
Bois à patine d'usage, hauteur 130 cm
Provenance Collection privée,
Paris
Photo : © Vincent Luc – Agence Phar



SPÉCIAL
PARCOURS
DES MONDES

LA « SAUVAGERIE RAFFINÉE » DE L'ART OCÉANIEN

Point de hasard si les surréalistes placèrent l'une des nombreuses îles océaniques – l'archipel Bismarck, ex Nouvelle-Irlande – au centre de leur carte idéale du monde. Peu de régions, en effet, n'ont autant inventé de langages esthétiques que ces morceaux de terre noyés dans l'Océan Pacifique. Échappant aux canons classiques (et parfois « asphyxiants ») de la statuaire africaine, les œuvres nées au cœur de ces infinis marins déroutent cependant le néophyte par leur caractère onirique, « baroque », parfois macabre, souvent violent. Un seul mot d'ordre semble guider la main de ces plasticiens des antipodes : éblouir le spectateur, le séduire, le fasciner, voire le terroriser. Pour obtenir l'effet souhaité, la création artistique se fait ainsi « laboratoire », expérimentant formes et usages dans une liberté proprement stupéfiante ! Durables ou éphémères, les matériaux contribuent, eux aussi, au choc visuel. Des fibres végétales aux cheveux humains, en passant par une variété infinie de graines, fruits ou terres colorées, sans oublier les plumes chatoyantes des oiseaux, les défenses, crânes et autres dents de mammifères, et jusqu'à l'immatérielle et fragile toile d'araignée, rien n'est trop étrange ni trop beau pour célébrer les noces du Paraître et du Sacré.

Les effigies divines qui nous sont parvenues ne nous offrent, hélas, qu'un pâle reflet de la richesse du panthéon polynésien et des pratiques culturelles qui leur étaient attachées. Quant aux masques de Mélanésie, superbes et orgueilleux par leur taille démesurée ou leur polychromie stridente, il faut les imaginer virevoltant dans les airs pour mimer les épisodes cosmogoniques de la création du monde, et non épinglés comme de gigantesques papillons derrière les vitrines des galeries ou des musées...

Particulièrement prisé par les collectionneurs en raison de sa créativité débridée, le golfe de Papouasie-Nouvelle-Guinée fourmille ainsi de solutions plastiques à faire pâlir tous les designers de la terre ! D'une effigie d'ancêtre née sur les rives du fleuve Sepik à ces boucliers oblongs dont les motifs curvilignes dégagent une rare force hypnotique, en passant par ces bouchons de flûte incrustés de coquillages et de nacre, l'amateur ne sait où poser son regard ébloui.

Tribal Art Classics, Adrian Schlag

Figure Sepik, Nouvelle-Guinée, bois, hauteur 67 cm, provenance : Gisela und Heinrich Wellmann, Bremen (1923-1978)

© Hughes Dubois

Galerie Meyer – Oceanic Art

Tema ou kapkap, ornement, Graciosa Bay area (?), Iles Ndende, Iles Santa Cruz, Para-Polynésie, Mélanésie, XIX^e siècle, coquillage (*Tridacne gigas*), fibre naturelle, 15 x 0,4 cm, collecté sur le terrain par le Révérend Charles Coleridge Harper en 1885

Michel Thieme Tribal Arts

Bouclier, Asmat, Papouasie, Indonésie, première moitié du XX^e siècle, bois, pigments, fibres, hauteur 157 cm
© Jan van Esch



**Galerie Flak**

Effigie *Malangan*, Nouvelle-Irlande
Fin du XIX^e siècle, hauteur 108 cm
Ex collection Bernard Brugidou,
Paris, Ex collection Jean-Pierre
Laprugne, Paris

© Galerie Flak - Photo : D. Voirin

Proue de pirogue, Nord de la
Nouvelle Irlande, Archipel Bismarck,
XIX^e siècle. Hauteur 35 cm
Collectée par le Capitaine Frederick
John Mann (1819-1907), HMS
Nelson en 1894, Ex collection
Gallery Stephen Kellner, Sydney,
Ex collection Dr Hugh Gallagher,
Sydney acquis du précédent en
1973, Ex collection Christopher
& Anna Thorpe, Sydney. Publiée :
Gallery Stephen Kellner, 1970,
planche V/448

Photo : © Galerie Flak

Décors de bouche *Malangan*
Nouvelle-Irlande, Archipel
Bismarck XIX^e siècle
Longueur 38 cm et 32 cm

© Galerie Flak - Photo : D. Voirin

LA GALERIE FLAK DÉVOILE LA « BEAUTÉ CONVULSIVE » DE L'ART DE NOUVELLE-IRLANDE

Ce sont de bien complexes et fascinantes « structures architecturales » que les masques et autres sculptures surgis de l'imagination féconde des artistes de Nouvelle-Irlande ! Hésitant entre rêve et cauchemar, ces labyrinthiques enchevêtrements de formes, de couleurs et de matériaux composent les plus subtils échafaudages mais aussi les plus hermétiques rébus offerts à notre jugement occidental. À la richesse du message délivré (référence au monde des esprits et des ancêtres, à l'histoire du clan...) correspond cette profusion iconographique mêlant avec un sens inouï de la démesure les règnes humain, animal et végétal. Ici l'œil devine la silhouette d'un oiseau, la patte d'un batracien, qui finit à son tour en serpent ! Bref, un inventaire à la Prévert qui ne pouvait que séduire les cénacles surréalistes adeptes des techniques d'assemblages et des associations d'idées aussi burlesques qu'incongrues ! S'inspirant d'un célèbre poème d'André Breton célébrant la beauté ambiguë d'un Uli de Nouvelle-Irlande (« Tu me fais peur, tu m'émerveilles »), la Galerie Flak présentera un ensemble d'une vingtaine de masques, sculptures, proue et linteau distillant à merveille ce parfum d'« horreur raffinée ». Dans ces rondes infernales où tout n'est qu'ingestion et digestion, équilibre et déséquilibre, l'harmonie naît précisément de cette communication constante entre le vide et le plein, entre le monde des vivants et celui des esprits. Gageons que les amateurs d'art tribal comme ceux d'art contemporain apprécieront l'énergie électrique qui se dégage de ces pièces d'une redoutable efficacité visuelle !

SPÉCIAL
PARCOURS
DES MONDES**Galerie Indian Heritage**

Masque primitif, Népal (moyennes montagnes), vers 1850
Bois, résine végétale, poils
Hauteur 22 cm

© Frédéric Rond

Pascasio Manfredi

Porte Batak, Nord de Sumatra, Indonésie, XIX^e siècle, bois
Ancienne collection Dr Jamaludin Hasibuan, Medan, Sumatra

Christophe Hioco

Bouddha debout, ancienne région du Gandhāra, III^e siècle
Schiste, hauteur 67,3 cm
Provenance: Sotheby's Londres, 3 décembre 1956, lot 42; Collection Vérité, France, 1956-2009

© Butterfields

Alexis Renard

Krishna et Radha au bord d'une rivière, Inde, Pahari, Kangra, circa 1820-1830
Pigments polychromes et or sur papier, miniature 22 x 16 cm

© François Mallet

LES MILLE ET UN VISAGES DE L'ASIE

Susciter du désir et de la curiosité auprès des collectionneurs traditionnels d'art tribal, tel est le rêve caressé par les cinq galeries d'art asiatique présentes cette année au Parcours. Nourris de leurs expériences personnelles de voyages, ces marchands souvent atypiques – certains furent autrefois banquier, journaliste, docteur en physique atomique! – dévoilent à travers d'ambitieuses expositions thématiques les multiples facettes d'un continent qui fait le grand écart entre religions ancestrales et design à la pointe de la modernité.

Pour Christophe Hioco, qui persuada il y a quelques années Pierre Moos de faire entrer l'Asie au Parcours, le marché est en pleine effervescence, dopé par les collectionneurs chinois, mais aussi par toute une nouvelle génération d'amateurs érudits, trop heureux de frotter leur œil à des formes inhabituelles. « En Europe, de plus en plus de collectionneurs s'intéressent à l'Inde et aux sources de la statuaire bouddhique. D'abord séduite par la peinture classique, les pièces en porcelaine, en jade et en bronze, la clientèle chinoise se tourne, elle aussi, vers la statuaire du Gandhāra, cet art gréco-bouddhique né aux premiers siècles de notre ère, aux confins de l'Afghanistan et du Pakistan », explique ainsi le galeriste. Pour le Parcours, Christophe Hioco tissera néanmoins des passerelles avec les arts primitifs en présentant un ensemble de bronzes appartenant à la civilisation de Đông Sơn (une culture de l'âge du Bronze apparue vers 1000 avant notre ère dans la péninsule indochinoise), ainsi qu'une belle statue funéraire Jorai originaire des Hauts Plateaux du Vietnam dont le primitivisme devrait séduire bien des amateurs!

C'est à la suite d'un coup de foudre pour l'Inde, le Népal et le Ladakh que Frédéric Rond a décidé d'assouvir sa passion pour l'art des régions himalayennes en ouvrant une galerie joliment baptisée « Indian Heritage ». « Les collectionneurs attirés par l'Asie primitive demeurent des passionnés qui achètent sur

des coups de cœur et non par souci de spéculation», se réjouit ce jeune marchand qui n'a que faire des effets de mode et de l'obsession du pedigree. D'une qualité esthétique irréprochable, sa sélection de masques népalais comblera assurément les amoureux de sensations fortes tant il se dégage de ces trognes de bois sombre une énergie sacrée.

Spécialisée dans cet entre-deux fascinant qu'est l'Indonésie, la galerie Pascasio Manfredi proposera, quant à elle, une sculpturale porte Batak de Sumatra d'une sobriété et d'une force implacables...

C'est une Asie plus « sage » que l'on découvrira dans la galerie d'Alexis Renard qui exposera une belle sélection de miniatures mogholes, telle cette charmante saynète illustrant les amours de Radha et de Krishna,

le berger divin à la peau bleue. Mais le jeune marchand émet également le souhait d'aller à la rencontre de la clientèle habituelle du Parcours en présentant des pièces faisant le lien entre le classique et le tribal. « Un bel objet dépasse les catégories », résume ainsi Alexis Renard, fier de présenter ce masque funéraire en or de Java ou des Philippines, ou ces divinités farouches du monde hindou...

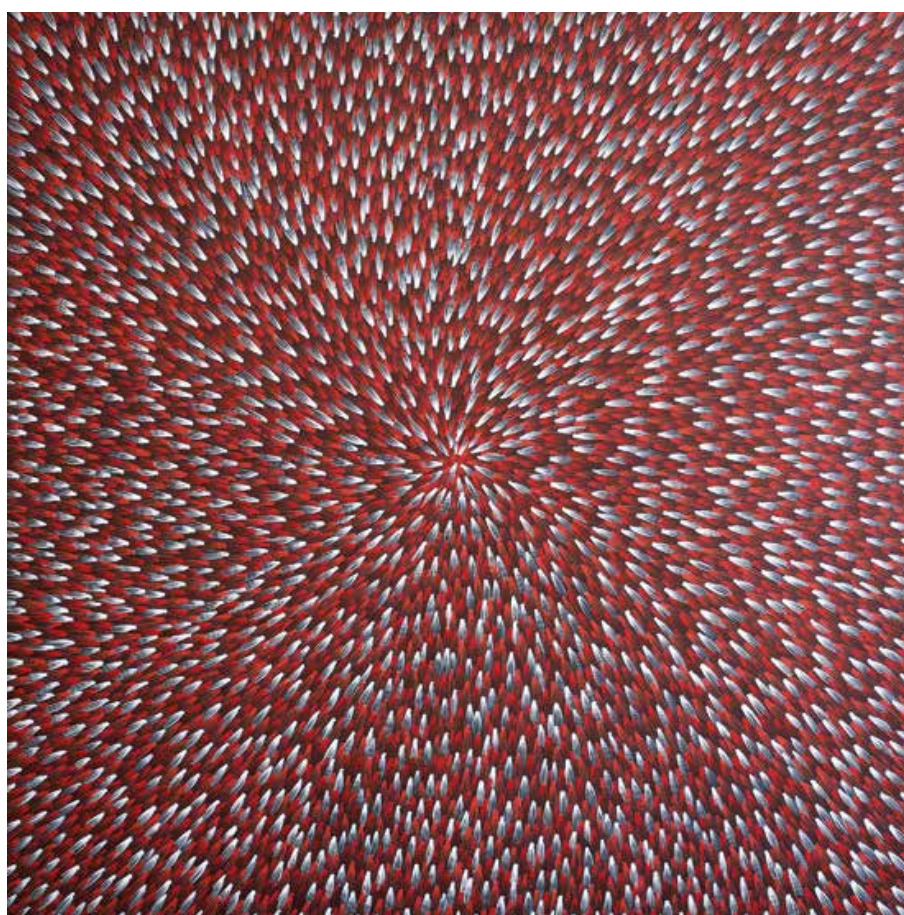
Mais que l'amateur d'art japonais et de design épuré se rassure! L'archipel nippon sera magnifiquement représenté par cette sélection de paniers en bambou exposés par Philippe Boudin dans sa galerie Mingei Japanese Arts. Loin d'être reléguées au rang d'artisanat, ces pièces signées par de grands maîtres s'arrachent désormais à prix d'or et font l'objet d'expositions muséales, comme ce fut le cas ce printemps dernier au Musée du quai Branly...



SPÉCIAL
PARCOURS
DES MONDES

LA POÉSIE VIBRATOIRE ET HYPNOTIQUE DE L'ART ABORIGÈNE

Jetant une passerelle entre art tribal et art contemporain, l'art aborigène ne cesse de séduire un public de plus en plus large en raison de son caractère onirique et de son audace formelle. Exposés dans les musées du monde entier.



**Arts d'Australie -
Stéphane Jacob**

Abie Loy Kemarre
Bush Leaves - Optic, 2018
Acrylique sur toile, 70 x 70 cm

© www.artsdaustralie.com
Origine Utopia, Désert Central,
Territoire du Nord, Australie

STÉPHANE JACOB, LE CHANTRE DE L'ART ABORIGÈNE

À peine diplômé de l'École du Louvre et après un bref passage au Musée des monuments français, à Paris, le jeune Stéphane Jacob découvre à l'occasion d'un premier séjour australien à l'aube des années quatre-vingt-dix la splendeur et la poésie de l'art aborigène. Une passion qui ne le quittera plus et dont il fera son métier. En 1996, il ouvre ainsi sa galerie exclusivement consacrée aux artistes d'Australie et inaugure des conférences et des soirées de présentation en appartement qui rencontreront un franc succès. Gagnant la confiance des conservateurs de musées, Stéphane Jacob devient parallèlement un acteur essentiel dans la diffusion de l'art aborigène et participe activement à la constitution de collections muséales, telle celles du Musée des Confluences de Lyon. Mais l'une de ses plus grandes fiertés est d'avoir présenté en 2016 au Musée océanographique de Monaco les artistes d'Australie et du détroit de Torrès dont les œuvres dénoncent avec force les ravages écologiques et environnementaux. La fresque gigantesque réalisée sur le toit du bâtiment par Alick Tipoti est restée dans toutes les mémoires... Pour cette édition, Stéphane Jacob rendra hommage aux figures historiques de l'école de Papunya, ainsi qu'aux artistes femmes de la communauté d'Utopia. «Je m'émerveille en permanence. Il y a quelque chose de magique et de paisible à la fois dans l'art aborigène», résume ce marchand passionné et heureux...

PRÊTE-MOI TON RÊVE

**EXPOSITION ITINÉRANTE PANAFRICAINNE
CASABLANCA, DAKAR, ABIDJAN**

The Guardian

'An unprecedented event': is this the most important art show ever seen in Africa?



▲ A cry for peace ... Malian artist Abdoulaye Konaté with his work 'Touareg Rouge No 1'. Photograph: Joshua Surtees

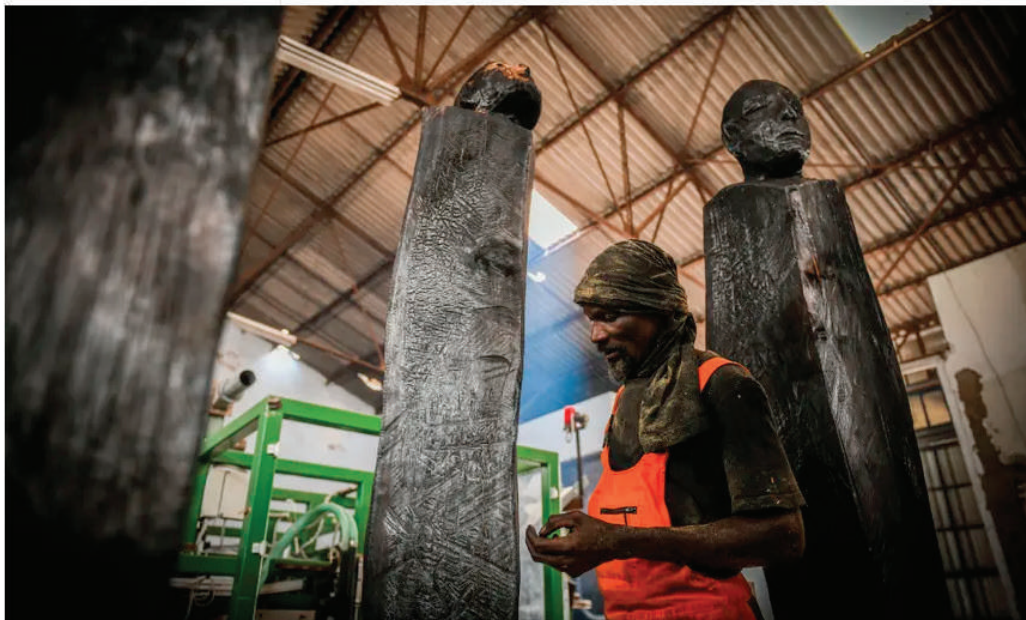
Fully organised and created by Africans, and featuring the continent's finest contemporary artists, a touring exhibition is marking a bold new dawn

Jems Robert Koko Bi may be hard to reach by phone, say museum officials. The sculptor is in a forest near Abidjan in his native Ivory Coast, convening a biennale based on his preferred medium - wood. But Koko Bi's presence in *Dakar's Museum of Black Civilisations* is hard to miss. His imposing Cedar Men - four statues of black men made of burnt cedar wood - sits at the heart of Prête-moi Ton Rêve (Lend Me Your Dream), one of the most important exhibitions of contemporary African artists ever to tour the continent.

What his limbless monoliths mean to Africa's modern art scene - their sombre heads echoing Easter Island and Mount Rushmore - was perhaps best illustrated when guests from various countries spontaneously gathered amid them on the show's opening night. Silently authoritative, they felt like a natural meeting ground for different cultures, the figures symbolising, in Koko Bi's words, "the dignity of people who believe in maintaining their native soil and contributing to its development and wellness".

This is central to curator Yacouba Konaté's vision as he steers Prête-moi Ton Rêve through the second leg of a two-year tour of *Africa*. The travelling exhibition takes in seven cities - Casablanca, Dakar, Abidjan, Lagos, Addis Ababa, Cape Town and Marrakech - all of which have exciting new art markets. In a chosen gallery in each city, audiences will see work by 30 of Africa's biggest artists.

While not all African nations are represented - Kenya and Ethiopia are notable absences - the scope is broad, including South African sculptor [Jane Alexander](#), Malian weaver [Abdoulaye Konaté](#), Algeria's [Zoulikha Bouabdellah](#) pushing the envelope of emergent Arab feminism, Burkina Faso's [Ky Siriki](#) critiquing the economic relationship with Europe, and [Chéri Samba](#) injecting the eccentricity of Kinshasa's streets into paintings filled with irreverent social comment.



Africa has produced world-famous names in music, but many of its star artists remain obscure - particularly on the continent itself, where talent leaves to study abroad, sometimes never to return.

“All too often the careers of African artists are built on exhibitions in Paris, Berlin, London and New York ... but go by without anybody in Africa actually noticing them,” writes Konaté in his programme notes. “We are haunted by these ghost-like events that create the nagging feeling that Africa’s art scene has been completely ignored.”

Speaking from his home in Ivory Coast, Konaté says he believes “in the power of art [to heal]. But this force is more symbolic than practical. How can one forget that art, especially music, has sometimes been used as instruments of torture in concentration camps and prisons? Artists collaborated with dictators while producing songs that filled hearts with joy. My idea is that artists work for values above money and politics.”

While on the surface the show feels like a celebration unburdened by politics, you don’t need to dig too far to hit hard ground. Its venue in the Senegalese capital invites debate about foreign imperialism both new and old: the museum, which opened last December, was built with Chinese money, and its directors have joined the voices calling for [the repatriation of African art](#) from former colonial powers.

The show’s title, Lend Me Your Dream, matches the seeming tranquillity of its curation. But there are monsters lurking in the reverie. You may feel like resting your head on the velvet cushion cradling Siriki’s melted bronze Precious Heads. But from these warped, cracked craniums, griot knowledge is leaking out. Siriki’s anxiety is that oral histories are, generation by generation, ebbing away.



▲ The stories they tell ... Precious Heads by Ky Siriki. Photograph: Joshua Surtees



than the other.”

Abdoulaye Konaté’s giant woven masterpiece, Touareg Rouge No 1, may look like a lovingly made blanket to warm you from a Saharan winter. But it is a study of the aesthetic, colours and motifs of Tuareg culture - and potentially a cry for peace. After all, it was [Tuareg rebel groups](#) who sparked the Mali conflict that was seized upon by Islamists and has destabilised the Sahel region, displacing hundreds of thousands of people.

Koko Bi’s Two Similar Worlds - a wooden canoe cut in half with a chainsaw and burnt with a blow torch - speaks to the dangers of the exodus of African migrants crossing the Mediterranean. “The young jobless Moroccan man who helped me create it told me he wanted to leave for Europe for a better life,” he says. “I told him Europe isn’t easy and I cut the boat in two and he was so disappointed. I told him to sit in one of the chairs and he felt powerful. I said, ‘That is how you will feel staying in Morocco and looking for a job.’ We live in two similar worlds and neither one is better or worse

The impact of European contact with Africa is similarly present in at least two other works. In Siriki’s Africa Faces Its Destiny, young Africans approach white Europeans with begging bowls made from empty tins that once contained rich minerals. But the smiling European bankers have come with two objectives - to dole out wads of cash and simultaneously set up Africa’s debt repayment plan at [extortionate rates of interest](#). They do not appear to notice that one young man who has made it across the sea now lies dead at their feet.

Mansour Ciss Kanakassy’s installation, Le Laboratoire Deberlinisation, explores how African nations ended up in economic and social turmoil thanks to European incursions. Two giant matchboxes feature a logo of the map of Africa, divided and imprisoned by the columns of the Reichstag. On the sandy beach are matchsticks - some burned, some yet to be ignited. It is a metaphor for [the Berlin Conference](#) of 1884-85, where Europe’s governments, invited by German chancellor Otto van Bismarck, met to carve up African territory and resources among themselves. It won the Senegalese artist, now based in Berlin, the 2008 Dakar Biennale grand prize.



▲ Catching fire ... Le Laboratoire Deberlinisation by Mansour Ciss Kanakassy. Photograph: Joshua Surtees



Art is one way of invigorating African societies that are now emerging economies in their own right, and the Foundation pour le Développement de la Culture Contemporain Africaine, who set up the exhibition, hopes to develop connoisseurship among collectors with newfound wealth. Egyptian painter Adel El Siwi, who presented an eye-catching triptych, believes the exhibition is the most important ever seen in Africa. “It is an unprecedented event,” he says, “in that it is fully organised and curated by Africans and does not focus on the African diaspora as a central theme.”

Bouabdellah, meanwhile, sees it as “part of a process of emancipation” from privately foreign-funded projects conceptualised abroad, “demonstrating that south-south cooperation is possible”.

But as well as optimism about the current scene, there is caution, too. “The side effect of these trends is that a great deal of pressure is placed particularly on young artists, to produce for the market, in order to sustain their visibility,” says Alexander. “Which can erode the distinct creative value that brought attention to their work in the first place.”

Nigerian Nnenna Okore’s ceramic and jute pieces, *Earthbound* and *Bride Price*, examine the repetitive nature of women’s craft and domestic work culture. “I am aware,” she says, “that I am one of only five women in a group of 30 artists chosen to represent the continent. I feel privileged, but not without recognising that there is still much work to be done in elevating the voice of African female artists.”

Interestingly, two of the five women, Bouabdellah and Alexander, both reference masterworks by men. The former has reinvented Cabanel’s *The Birth of Venus* in dripping blood-red nail varnish - an antidote to the male-gaze representation of women in western art. “While the French painter shows us a naked body lying prey to desire, I prefer a less virile version, which gives back her status as a woman who is mistress of her own passions,” Bouabdellah explains.



▲ Artist Barthélémy Toguó at work.
Photograph: Fouad Maazouz



International visibility is of course vital for African art to thrive. London's [1:54 art fair](#) has joined Paris's Pompidou Centre as a regular platform for African artists, and MoMA recently acquired 45 major African artworks donated by Jean Pigozzi to its reopened permanent collection. It is rare, though, to see African art displayed as it is here, without any trace of ethnocentricity or the normally obligatory accompanying texts about the origins of primitivism and early naive work.

Painter Barthélémy Toguó wants more. "We don't see major European or American galleries coming here," he says. "I would like the Guggenheim or Pompidou to settle in an African country!"

Looking at the cosmopolitanism and affluence growing out of the dust and bustle of Dakar, this feels like an achievable dream. But does Africa need a Tate gallery? Why should western museums continue to reap the benefits? All over Dakar, small contemporary galleries such as Cécile Fakhoury, Raw and Trames are thriving. On the opening night of local artist Fally Sene Sow's show at [Trames](#) last week, Senegal's hipsters assembled in a stark industrial space, reminiscent of Hoxton or Williamsburg, with a DJ spinning electro tunes to an excitable, well-dressed crowd.

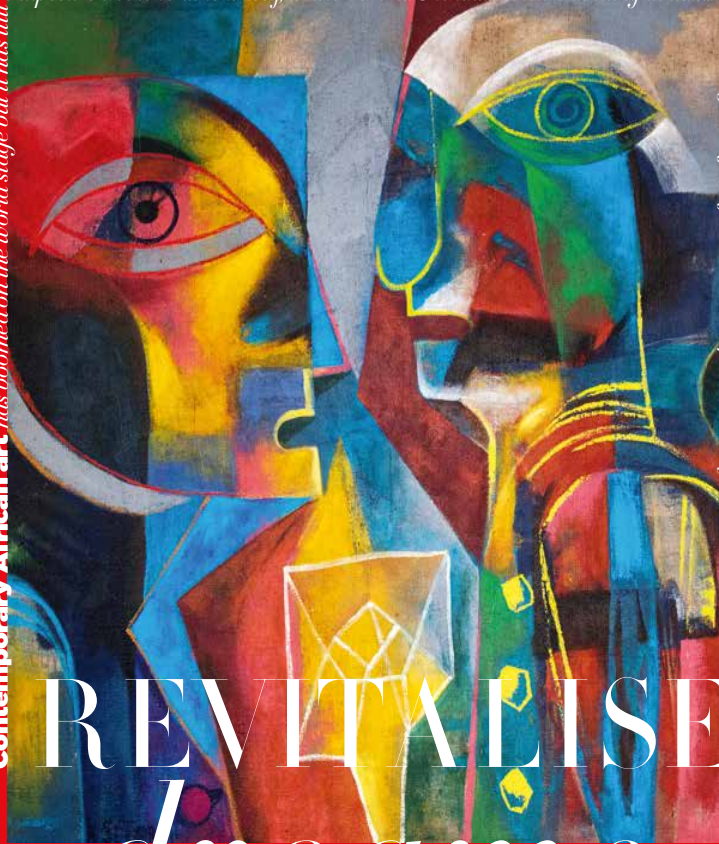
Where once such an event would prompt stares of astonishment, outside on the busy thoroughfare off Place de l'Indépendance, taxi drivers in their yellow cabs barely batted an eyelid.

● [Prête-moi Ton Rêve](#) is at the [Museum of Black Civilisations, Dakar, Senegal](#), until 28 January. Then travelling to Abidjan, Lagos, Addis Ababa, Cape Town and Marrakech until July.

ARABIA ^{Harper's} BAZAAR

Contemporary African art has boomed on the world stage but it has little exposure on the continent itself, writes Lemma Shehadi. A new travelling exhibition

across eight major African cities hopes to remedy this



REVITALISED
dreams

T

he vast, blood-red tapestry of Malian artist Abdollaye Konaté explores the textile and colour patterns of the Tuareg people, a stateless, nomadic community indigenous to the Saharan desert. But its deep hues also refer to the secessionist rebellion led by the Tuaregs against the Malian government in 2012, plunging the country into civil war.

Konaté is among the most established living artists from Africa today. But in his native country, few have seen his work. "Mali does not have the infrastructure or patronage to support such exhibitions," explains Konaté. The tapestry is on display at a historic home in an upscale neighbourhood of Casablanca, Morocco's commercial capital, and forms part of *Prête Moi Ton Rêve (Lend Me Your Dream)*, a group exhibition presenting the work of 30 African artists of international renown in major African cities.

"Contemporary African art has a presence on Western art platforms but it's had little exposure on the continent itself," says the exhibition's co-curator Ibrahim Alaoui, a former director of Paris' Institut du Monde Arabe. The exhibition will be restaged over the next year in Abidjan, Dakar, Lagos, Addis Ababa, Cape Town and Marrakesh.

Kofi Setordji.
Dialogue, 2018.
Oil on hessian.
210x200cm.

"The exhibition reunites African artists on their native soil," adds co-curator Yacouba Konaté. "The theme of 'lending a dream' refers to those artists whose work makes us dream but also reveals nightmares." The exhibition's venue reflects this encounter. Built in the city's prevalent Art Deco style, the villa served as the private home of the former Consul to Ivory Coast.

The vitality of Africa's art scene was felt at the exhibition's opening where a steel band played against the backdrop of a Moroccan sunset. Congolese artist Vitshois Mwilambwe Bondo's painting *La Reine Rweij*, commissioned for the exhibition, celebrated the powerful female ruler of the former African Kingdom of Lunda. According to the organisers, collectors and art enthusiasts travelled from across the continent to attend the opening.

But this climate of optimism is underlined by ongoing conflict and poverty, as Konaté's tapestry recalls. The paintings and installation of Sudanese artist Mohammed Omar Khalil depict the boating communities of Assilah, a Moroccan tourism destination that has recently wit-

The **REVIEW**

nessed rising crime levels. Nnenna Okoré's tapestry *Earthbound*, made of ceramic objects hung on jute, is a deeply soulful elegy to the fragile status of women.

The exhibition is the inaugural project of the Fondation pour le Développement de la Culture Contemporaine Africaine, a Morocco-registered non-profit chaired by the Prince Ismail of Morocco. "The idea came from our conversations with artists, who talked about their successes abroad and expressed a wish to be more present among local audiences in their home countries," says Fihir Kettani, secretary general to the foundation. "Our aim is to develop an arts network across the continent."

At a two-day symposium organised by the foundation, artists discussed shared and diverging histories on the African continent. The Algerian artist Zoulikha Abdellah recalled her first encounters of French colonial painting. "They painted Algerian women as passive and sedate, whereas the women I had met had always been fighters." Olu Amoda, an artist from Nigeria highlighted the importance of local voices in a globalised art world. "The world is closer now, and distance is no longer an issue," he said. "An oil crisis which begins in a village in Nigeria will have ripple effects across the world. This changes our position as artists."

It also served as a platform to counter dominant narratives of the contemporary art world. "Do Western artists have a right to depict Africa's crises?" asked one of the moderators. This was followed by a heated discussion around the Icelandic artist Christoph Buchel's installation at the Venice Biennale this year, of a shipwrecked fishing boat which killed 800 refugees when it sank off the coast of Libya.

Indeed, the audience was often ruthless. When a Swiss collector stated that Switzerland had never colonised other countries, an artist sitting next to me parenthesised on the money that was embezzled by African leaders and stored in Swiss coffers.

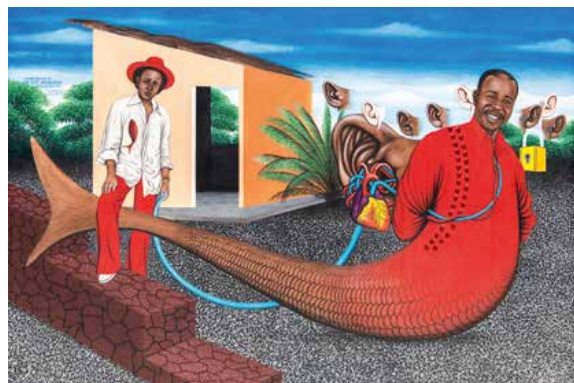
AN ARTISTIC HUB

Casablanca is Africa's leading financial and transit hub. Twenty thousand sub-saharan migrants have been granted residency status in Morocco in recent years. "Today, there are several flights a week to cities like Dakar," says Casablanca-based gallerist and collector Hassan Seffroui. "We see more sub-Saharan culture on our streets. This helped revive the sense of an African identity among us as Moroccans."

This economic climate is also reflected in the city's growing gallery scene. "Leading Moroccan artists typically sought representation in Europe or in Tunisia. But more are now turning to Casablanca's new galleries" says gallerist Nadia Amor of Atelier 21. In response to this, the foundation has established a Collector's Club for collectors based in Africa. "We want collectors to feel confident buying art from Africa-based galleries. There are serious galleries and existing arts institutions that they can trust," says Kettani.

The Pan-African umbrella marks a shift in identity by reuniting Arabic-speaking countries of North Africa with their sub-saharan neighbours. The two regions are connected historically but in the 20th century they came to be viewed as culturally and geographically distinct. "We need to shed these distinctions drawn by colonial powers," says Alaoui. "We're rebuilding the Sahara as a passageway, rather than a border," says Konaté, the curator.

The Cairo-based Adel El Siwi, whose abstract portraits are based on Pharaonic masks and Coptic iconography, states he has always primarily identified as an African artist. "My work explores the traditions of the Nile, of the desert and of the Nubians," he explains. For others, the Pan-African umbrella provides a more nuanced view of a region that is historically and culturally diverse. "Our heritage is Berber as well as Arab," says Algerian artist Yazid Oulab.



Above: Siriki Ky. *L'Afrique face à son destin*. 2019. Metal painted on plastic tarpaulin. 400x180x200cm. Below: Chéri Samba. *Le secret d'un petit poisson devenu grand*. 2017. Acrylic and glitter on canvas. 135x200cm.

FREEDOM OF EXPRESSION

Nonetheless, artists also pointed to the challenges of a travelling group exhibition in countries where museums are scarce and security concerns often take precedence over freedom of expression. For example, artist Freddy Tsimpa is known for working with used bullet shells from the conflict in the Congo. But his commission for this exhibition in Casablanca was made of spoons. "I was not allowed to bring such a large amount of used bullets into Morocco," says Tsimba. The spoons were collected by children in Kinshasa's shanty towns, and Tsimba's sculpture depicts a man and a woman who lean to touch but are separated by a wall.

AN UNCERTAIN SPACE

As such, the exhibition's journey is still paved with uncertainty. Many of the venues for the exhibition's restaging have yet to be confirmed. "We're looking to collaborate with local cultural institutions that would draw in a wide audience," explains Kettani, who confirms the exhibition will be restaged at the Rotonde des Arts in Abidjan, the Museum of Black Civilisations in Dakar, and the African Union Headquarters in Addis Ababa. Further, the exhibition was marked by the absence of a strong curatorial theme that could properly contextualise and connect the different narratives evoked by the artworks.

These may be teething problems for an ambitious continent-wide project. The Pan-African umbrella is a vast one with many stories to tell. But despite the challenges, the exhibition leaves the imprint of a region on the cusp of change. "It's a utopian project," says Alaoui, "We're all dreaming of an Africa that takes charge of itself." ■

PABLO REINOSO

ARTISTE FRANCO-ARGENTIN

Dismobel (*decora*)

| Thoneteando, una serie del artista Pablo Reinoso a partir de la silla Modelo 14 de Thonet

DE REDACCIÓN EL 15 SEPTIEMBRE, 2018

ARTE, SILLAS QUE HICIERON HISTORIA

La serie **Thoneteando** se basa en un reflejo y un juego de asociaciones alrededor de la **silla Thonet modelo 14**, ícono del diseño industrial, nacida a mediados del siglo XIX a la que **hemos dedicado este artículo** de la serie **Sillas que hicieron historia** que publicaremos en breve.

Pablo Reinoso comenzó esta serie en el transcurso del año 2004 trabajando la *Geometría de Thonet* en relación con los movimientos geométricos en el arte, desde los Mandalas Tibetanos hasta el arte geométrico de la década de 1970; a través de los movimientos constructivos para alcanzar los movimientos minimalistas. Los encuentros que ocurrieron así comenzaron a revelar otros encuentros, el de los usuarios ausentes, el de los espacios públicos vividos, el momento social que supone un conjunto de sillas, de historias, que, sin esfuerzo, emergen poco a poco, el espíritu de estos trabajos.



**PABLO
REINOSO**



PABLO
REINOSO



PALABRAS



El miércoles 23 de mayo pasado se realizó la inauguración oficial de la 27° edición de Arteba, que permanecerá abierta al público entre el jueves 24 y el domingo 27 de mayo, ofreciendo un amplio panorama de lo mejor del arte contemporáneo local e internacional a través de las obras de más de 400 artistas.

Como puntos obligados del recorrido por las innumerables propuestas que traerán las más de 80 galerías participantes, el escultor y diseñador franco argentino Pablo Reinoso (1955), reconocido internacionalmente por sus *Bancos Spaghetti*, presentará *Solo Bench*, un conjunto de nuevas obras, que retoman y reinventan aquella serie tradicional que inició en 2006, tomando el diseño anónimo de un banco en un parque público con listones de madera como su punto de inspiración.

"El *Solo Bench*, es una nueva variación de la serie clásica de Pablo Reinoso Spaghetti Benches, la cual tiene una base única, que da paso a la expresión de las volutas elevadas. Por lo tanto, cuando el visitante se sienta allí, el banco desaparece y revela toda la fuerza escultural de la obra", explican desde *Xippas*, la galería internacional que trae estas obras, donde el metal, y no ya la madera, aparece como medio artístico principal, en función de la preocupación de Reinoso por "la durabilidad de la escultura en el exterior, y el deseo de trabajar a mayor escala".

Además de esos trabajos, el artista argentino radicado en París desde el año 1978, presentará en ArteBa la serie *Marco Firulete*, compuesta por un conjunto de marcos que "comienzan a vivir una vida diferente una vez que su misión como objetos diseñados se ha logrado".

"Los marcos no son marcos, están fuera de tema, fuera de lugar. Están fuera de lo que es un marco, pero sin dejar de verse como marcos. Han salido del camino," explica el artista, en torno a este conjunto de esculturas, donde nuevamente empuja e interroga las fronteras entre el objeto y la obra de arte.

Junto a los trabajos de Reinoso, otro de los grandes hallazgos de la feria vendrá de la mano de Maman Fine Art, que en la sección CABINET GNV Group presentará por primera vez en la Argentina la espectacular *Teoría Estructural del Color* de Raúl Lozza (1911), creador del Perceptismo, junto a su hermano Rembrandt Van Dyck Lozza y el crítico de arte Abraham Haber.

Considerada dentro de la historia del arte original e innovadora, la *Teoría estructural del color* de Lozza persigue elaborar para el arte un sistema equivalente al científico, basándose en algunas nociones de la física y la matemática modernas, como la teoría de los quanta de Planck, la teoría de la relatividad de Einstein, o las ecuaciones que definen el campo electromagnético de Maxwell, y tiene su paralelo visual a través de 30 paneles realizados por el artista durante el desarrollo de su investigación, que describen de manera práctica cada paso de la misma.

Finalmente, integrando el gran listado de paradas obligatorias de Arteba 2018, surgen como imprescindibles detenerse en Zoom, un nuevo espacio que se inaugura con esta edición, emplazado en los ingresos a los dos pabellones de la feria, donde Alejandra Aguado pone en diálogo obras de Gyula Kosice (Eslovaquia, 1924-Argentina, 2016) y Tomás Saraceno (Argentina, 1973); y en *Cuerpo a Cuerpo*, donde se rinde homenaje a la vida y a la obra de Graciela Sacco, presentando piezas inéditas e históricas –génesis de su obra– a partir del rescate de matrices heliográficas que desarrollara en ocasión de la Bienal de Porto Alegre, de 1997, que complementan y extienden las exhibiciones tributo a la artista que actualmente presentan en sus instituciones CAC Hotel de los Inmigrantes MUNTREF y MNBA, respectivamente.

.Cent

.Verge; Unbounded Talent

SALYHA KHORCHID EL KERDI / 26-04-2018 / .ART & DESIGN

You walk. Alone, in a middle of a road. Open to the world. Now, the sun joins the party, can you feel it ? Between the slats of a bench that has already almost like a tree, lost all its leaves. The cross-over of the branches sheaths the city with a blue, an almost greenish luminous cotton wool, in which you at once recognised the uncertainty almost anxiousness within. You are now asking yourself why this majestic bench with branches is in your way ? You certainly just met one of the "Spaghetti Bench" series of the French-Argentinian artist **Pablo Reinoso**. This talented designer is currently showcasing his diverse work, from sculpture to jewellery, across the globe.



The Sky Observatory Agora Bordeaux. Sep. 2017

PABLO REINOSO

His creations play with the boundaries of Art and Space, his works explores emotions and states of consciousness, stretching tensions between form, function and meaning, creating a lyrical discourse. Having at last conquered volume, the artist has caught our imagination with this sculpture.

Pablo Reinoso works in series where he explores the ideas by exploring different concepts and materials. All the series of works by the artist Pablo Reinoso are not closed, reflecting in permanent work, that life is always in progress. For him life is always moving forward.



Conversations Fiac Grand Palais, Paris. Oct. 2017

PABLO REINOSO



Spaghetti earrings, at Custom Gallery Dubai until 2 June 2018.



Solo Bench, at TEFAF Maastricht.

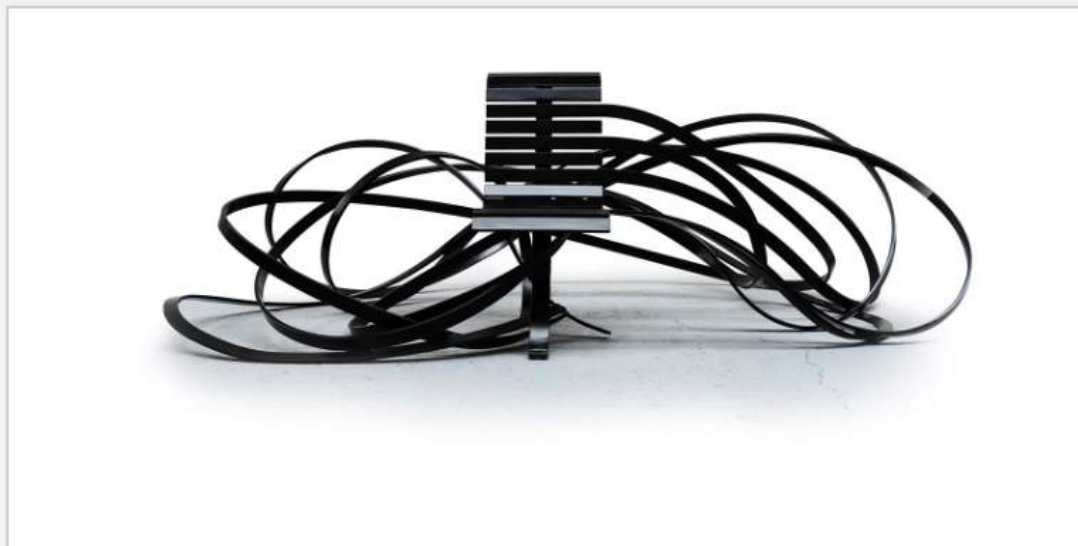
estilopropio

arquitectura, diseño & otros placeres



Viernes 20 de abril de 2018.

[Pablo Reinoso](#) presentó "The Solo Bench". Una escultura que tiene una base única que luego demuestra la expresión de una serie de volutas elevadas. Cuando el visitante se sienta en ella, el banco desaparece y revela la fuerza escultural de la obra.



En Fiac, la feria internacional de arte contemporáneo, Reinoso exhibió "Simple Talk" y "Double Talk" dos obras que juntas forman la instalación "Conversations," con la cual el público podía interactuar directamente.

PABLO REINOSO



Durante la bienal de Agora Bordeaux, el escultor diseñó la instalación "L'Observatoire du Ciel (The Sky Observatory)" a la cual el público también fue invitado a experimentar.



Pablo Reinoso diseñó una inversión poética y visual del paisaje de la ciudad reflejada sobre el "Mirroir d'Eau." El artista creó una visión infinita donde la arquitectura de la ciudad queda boca abajo.

THAT'S ALL TRENDS

[Home](#) - [Art](#) - Solo Bench di Pablo Reinoso

ART · DESIGN

Solo Bench di Pablo Reinoso

 Silvia Fabris

12 marzo 2018

1 min read

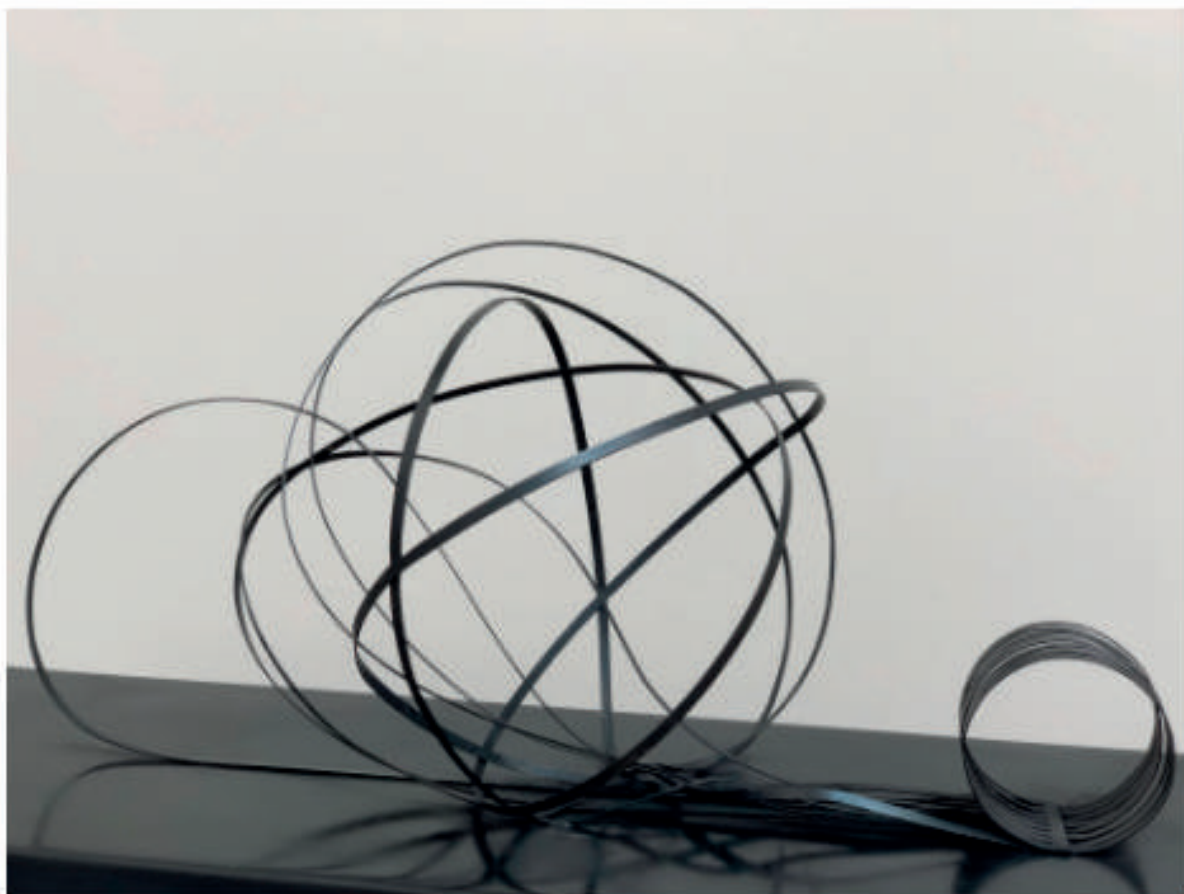
74



Dalla serie **Spaghetti Benches** nasce il nuovo progetto **Solo Bench** di Pablo Reinoso, per la sua reinterpretazione delle panchine pubbliche.

Chi non si è mai guardato in giro e notato come le panchine nei giardini, ai bordi delle strade siano monotone, tutte uguali e perché no, anche un po' noiose e anonime.

Anche l'artista franco-argentino **Pablo Reinoso** l'ha notato ed è partito proprio da questa semplice visione per una serie di opere d'arte davvero sconvolgenti. La sua è una revisione della panchina come oggetto in rapporto allo spazio, rivisitando il materiale e i dettagli. La panchina, dalle sue mani, diventa un elemento vivente che si muove e ha una personalità propria.



Solo Bench di Pablo Reinoso

Lo scultore Pablo Reinoso ha intrapreso la via della progettazione di sedute già alcuni anni fa testando la sua creatività sulla famosa sedia Thonet. Il successo è stato immediato, consolidato poco dopo dalla prima Spaghetti Bench. Il concetto è lo stesso: modificarne il DNA per restituire un oggetto dalla nuova anima.

Solo Bench di Pablo Reinoso è l'ennesima conferma che l'obiettivo è stato raggiunto. In collaborazione con Galerie Flore approderà alla nuova edizione di TEFAF Maastricht.

La nuova variante della firma dell'originaria Spaghetti Benches possiede un posto a sedere unico e permette al visitatore di inserirsi nell'opera diventandone parte integrante. Il soggetto resta circondato da tutta la forza scultorea che l'opera sprigiona mantenendo la panchina come punto di incontro, conservazione e vita quotidiana come una stessa panchina pubblica richiede. Abbandonato il legno ora la nuova bench è realizzata in acciaio per permettere una miglior conservazione e consentire lo sviluppo su scala monumentale. Perché in effetti di questo si tratta: le misure vengono sconvolte e la struttura si libera nell'aria con tentacoli e arricciature, come lo stesso artista afferma: *"Supera la sua stessa natura"*.

**PABLO
REINOSO**





subject 0122 design... 17

R

Pablo Reinoso

French, Argentinean artist and designer Pablo Reinoso has a brilliant way of leading space perception through his distinctive sculptures. Collect meets the man who takes material out of its very own comfort zone.

In light of his first monograph published this year, the 30-year career of Pablo Reinoso comes into focus. A name, however, in which a career might turn off into leads in the most unexpected directions.

The Glasgow Biennial 2010 propelled him to international recognition, and the unique approach to form used in his subsequent works such as the variations on the classic Thonet chair produced a style, in which the artist is a leader to begin to take shape. The development of Caracas (2012) and Houston (2013) to deal further about the artist to work in public spaces and on a monumental scale.

The extensive monograph presents the artist's most important works, organized by series, as well as illustrative architectural images and his industry tests that speak to the complex, philosophical implications of his work. Guided by philosopher and sociologist Michel Serres and inspired by reports with space, volume and movement, and a Brazilian poet for his work and experimental Gestalt theories, Reinoso's latest project, L'Observatoire de Cal (2017), entails the installation of an signature structure on the city of Bordeaux. More often, the world's largest reflecting pool in this section includes Reinoso's design by discussing the most recent adventures. It is just one example of how he leads to give each work a life of its own, widening the possibilities of reality.

02 design... subject 0122



"To my great surprise, my Thonet Series brought me something that was not present in my work until then, and I hope not to lose: humor."



subject 0122 design... 18



**PABLO
REINOSO**



Chaise poilue, 2006

R

Pablo Reinoso

French-Argentinian artist and designer Pablo Reinoso has a brilliant way of bending space perception through his distinctive sculptures. Collect meets the man who takes material out of its very own comfort zone.

In light of his first monograph published this year, the 30-year career of Pablo Reinoso comes into frame—a frame, however, in which a corner might turn off into twists in the most unexpected directions.

His Spaghetti Bench (2006) propelled him to international recognition, and this unique approach to form went on to inform subsequent works such as his variations on the classic Thonet chair (pictured at left), in which his sense of humour as a sculptor began to truly take shape. The development of Garabatos (2010) and Poutrelles (2011) in steel further allowed the artist to work in public spaces and on a monumental scale.

The extensive monograph presents the artist's most important pieces, organised by series, as well as never-before-seen archive images and two introductory texts that speak to the complex, philosophical implications of his work: 'Geodesics' by philosopher and epistemologist Michel Serres who analyses his rapport with space, volume and movement, and 'A Transcendent Art' by writer and psychoanalyst Gérard Wacjman. Reinoso's latest project, L'Observatoire du Ciel (2017), entails the installation of six signature benches on the city of Bordeaux's Miroir d'Eau, the world's largest reflecting pool. In this exclusive interview, Reinoso begins by discussing this most recent adventure. It is just one example of how he tends to give each work a life of its own, widening the possibilities of reality.



Double Spaghetti, 2006, wood and steel

Can you recount a time when you witnessed people react to or interact with your work?
Just yesterday here in Bordeaux, in the early morning. Before the Miroir d'Eau starts being in the water, two acrobats came and started dancing with the sculptures. This was really beautiful to watch and I could see the relation between the forms of my sculptures and the movements of those dancers, the sensuality of it all.

What words or metaphors would you use to describe the unique form of your Spaghetti Benches, for example?

The movement of the benches can be seen as an expression of liberty, as if nature is reclaiming its rights. It is no longer the object but matter that frees itself from its function and pursues its fate as that of wood, a tree, or a plant. These benches contain a history: after accomplishing their task as furniture, they revert into growing, climbing branches. I love the idea of freeing things somehow.

In working on your first monograph, did you learn anything about yourself looking back on your career as a sculptor?

It has been a very long process, and a very analytic approach to myself and what I have done in the last 30 years. I have to say that the real work was in making choices, to give a line through it all that allows balance. It was hard to return to all these memories but I am very happy with the final object. The critical texts of Michel Serres and Gérard Wajcman revealed to me some aspects of my work in a new light.

What do you appreciate about working with metal as opposed to wood?

I started working with metal wondering how I could possibly work in a bigger scale and create long-lasting outdoor sculptures. It allowed me to create monumental sculptures such as "Racines de France" for the terrace of the Elysée Palace in Paris in 2016. These new materials also offer me the capability to create work for public spaces where sculptures must be strong, with a great resistance in different conditions. They have to resist the weather, public use and sometimes vandalism.

How do you feel about working with your original medium, wood, now that you have since experimented with other materials?

My main purpose is not material itself but the possibilities it brings to create a new language of forms. I started working with wood because this was the first material I could have access to. Then, I had been offered a residency in Carrare and there, I learnt how to create with marble. After years of solid and heavy sculpture, I have decided to work only with air for my sculptures. Now, I mostly work with steel and I love the new possibilities that this material gives me. I really like to work with materials, never against them. Every single material has its own problems. Although very different, they each reveal a singular part of me.

Pablo Reinoso, *5 Continents Editions*, 2017
www.pablereinoso.com

"To my great surprise, my Thonet Series brought me something that was not present in my work until then, and I hope not to lose: humour."



Triptyque de l'harmonie, 2016, painted steel



Huge Sudeley Bench, 2010, painted steel



Aladdin Spaghetti Bench, 2013, wood and steel



aasarchitecture.com



FRANCE, INSTALLATION, NEWS

OBSERVATOIRE DU CIEL BY PABLO REINOSO

© SEPTEMBER 28, 2017 ▲ MARCO RINALDI



Photo Courtesy of Comminicart for Pablo Reinoso

From 20 to 25 September 2017, Pablo Reinoso will present an installation of seven sculptures as a part of his Spaghetti Benches series, specially made for the city of Bordeaux on the Miroir d'Eau.



Photo Courtesy of Comminicart for Pablo Reinoso

Drawing on the theme of "landscape" chosen by the Agora biennale and the grand cultural season of the city, Pablo Reinoso imagined the installation L'Observatoire du Ciel (The Sky Observatory) which the public is invited to take part in.

PABLO REINOSO



Photo Courtesy of Comminicart for Pablo Reinoso

Pablo Reinoso designed a visual and poetic reversal of the landscape through the reflections of the sky on the Miroir d'Eau. The artist creates an infinite scenery in which the physical landmarks are turned on their heads.



Photo Courtesy of Comminicart for Pablo Reinoso

This manipulation of the boundaries between land and water result in three forms, the fog, the water-mirror, and empty. The installation is the opportunity to see the city as if from the imagination.

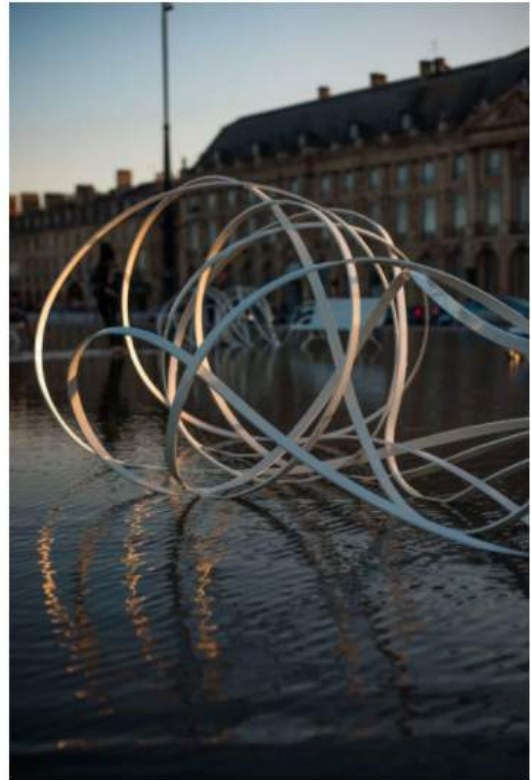


Photo Courtesy of Comminicart for Pablo Reinoso

First, the mist of water rises, and the city disappears. Sitting on the sculptures, the audience becomes part of the clouds. Second, the fog descends and leaves the mirror reflecting the sky.

PABLO REINOSO

First, the mist of water rises, and the city disappears. Sitting on the sculptures, the audience becomes part of the clouds. Second, the fog descends and leaves the mirror reflecting the sky.



Photo Courtesy of Communicart for Pablo Reinoso

The benches then offer them a seat inside the blue, a break in the landscape, to rest their feet in the sky. Finally, the Miroir d'Eau dissipates and reveals the famous "place de la Bourse."



Photo Courtesy of Communicart for Pablo Reinoso

Pablo Reinoso started the Spaghetti Benches series in 2006, taking the anonymous design of a public wooden-slatted park bench as his point of inspiration for this series. He takes the object and opens up the field of possibilities in giving life to the bench, which goes beyond its original form and freely unfolds in space.



Photo Courtesy of Communicart for Pablo Reinoso

The elevation is an essential step in Pablo Reinoso's work. Gérard Wacjman describes Pablo Reinoso's climbing, tentacle-like, moving pieces as "tree-like objects" in the artist's recently published monograph with 5 Continents Editions publishing house.

PABLO REINOSO



Photo Courtesy of Comminicart for Pablo Reinoso

With these sculptures, Pablo Reinoso calls into question the concepts that take over the object's original function and "exceeds its own nature," making the public bench a place for meeting, conversing and for everyday life.



Photo Courtesy of Comminicart for Pablo Reinoso

The benches presented on the Miroir d'Eau in the city of Bordeaux have been specially conceived for the occasion, in painted steel. Source and photos, Courtesy of [Comminicart](#) for [Pablo Reinoso](#).



Photo Courtesy of Comminicart for Pablo Reinoso

The first Spaghetti sculptures were made in wood but, concerned about the sculpture's durability, and with a desire to work on a larger scale, Pablo Reinoso turned toward using metal as an artistic medium.



Photo Courtesy of Comminicart for Pablo Reinoso

GALERIE ARGENTIC
PARIS

Souveraines: Stunning photographs capture what societies run by women look like



'Isolated matriarchies are astonishingly progressive'

MATILDA BATTERSBY [+](#) Friday 18 September 2015

Societies where women are either dominant or have entirely equal status with men have been documented by important contemporary photographer, Pierre de Vallombreuse, who is known for his work with indigenous peoples.

De Vallombreuse visited four remote South-East Asian cultures where women play a central and decisive role in governance.

Untouched by globalisation and technology, these isolated regions are, he believes, models for societies where being a woman is not a battle - a stark reversal of the patriarchies that are usual in the West.



Mer de cèlèbes, Badjao, Borneo by Pierre de Vallombreuse



Badjao by Pierre de Vallombreuse

The photographer was astonished by how progressive such cultures can be - and how the mutual respect between sexes put even the huge leaps made toward equality in the past century in Europe to shame.



Dans les bois Palawan (In the Palawan woods) by Pierre de Vallombreuse

He visited the Khasi, a matrilineal and matrilocal (meaning married couples live with the wife's parents) culture of North-East India where children bear the name of their mother and the youngest daughter inherits all the family property.

De Vallombreuse also visited the matriarchal Moso society in China where women are the law-makers and the care and education of children is entrusted to maternal uncles.

The apparently idyllic lives of children in Palawan society, a tribe in the Philippines, where men and women live wholly equally and where notions of goodwill, generosity and helping neighbours are key to how people function, have also been captured by De Vallombreuse's camera.



Palawan children after games by Pierre de Vallombreuse

The photographer also took a series of portraits of the Badjao in Malaysia, a peoples who have abolished all forms of hierarchy and advocate an egalitarian and libertarian civilisation.

An exhibition of 40 pictures from his encounters with these cultures, coinciding with the publication of a book also called *Souveraines*, opens at [Galerie Argentic](#), Paris on 13th October.

Dall Street International

ART

Pierre de Vallombreuse. Souveraines

13 Oct — 21 Nov 2015 at Galerie Argentic in Paris, France



Pierre de Vallombreuse, Enfants Palawan après le jeu (Palawan children after games), Courtesy Galerie Argentic © Pierre de Vallombreuse

From October 13th to November 21st 2015, Galerie Argentic presents an exhibition of around forty black and white photographs, vibrant and until now unpublished, by Pierre de Vallombreuse, timed with the publication of the eponymous book by Arthaud Publishing (Flammarion). The preview and book signing in the presence of the photographer will be held in the gallery on Tuesday, October 13th from 7pm to 10pm.

Western civilization still strives for the consideration of fully equal status between men and women, and despite the considerable progress made since the middle of the twentieth century, this remains a major topic for debate and social struggle.

The observation of isolated cultures and rare micro-societies - considered as more traditional from a Western point of view - in regions remote and untouched by globalization, reveals astonishing and clearly progressive approaches.

Indeed, in some of these cultures, the trends seem to be reversed: women occupy a central place in the social and spiritual foundations, preserving or advocating equality between the sexes, with total mutual respect. There are models for society where the position of the women is not a battle.

Pierre de Vallombreuse went to meet these unknown people, specifically in South-East Asia. From these single encounters, he shot poignant photographic portraits, full of strength, life and truth and from which our side of the world should take essential lessons from.

For *Souveraines*, Pierre de Vallombreuse encountered four of these South-East Asian cultures where female lines play a decisive role. Societies where being born a woman is not the equivalent of a conviction or punishment but is a real blessing.

In the Khasi society, a matrilineal and matrilocal culture of North-East India, children bear the name of their mother and the youngest daughter of the siblings inherit all the land and family properties.

In Palawan society, a Philippines tribe, there are very few hierarchies, men and women live in perfect equality, paying particular importance to the noble values of goodwill, generosity and mutual assistance. In south-west China, the status of women is unique in the Moso society. The people practice all forms of Matriarchy and are avuncular since the education of children is entrusted to the maternal uncles.

Finally, the Badjao, Malaysia, abolish all forms of hierarchy and advocate an egalitarian and libertarian civilization.

Captivating and intriguing, these girls, young women, mothers and grandmothers prove - through the pictures and the regard of Pierre de Vallombreuse - their freedom and their fulfillment, in the most remote areas of the globe.

Galerie Argentic

43 Rue Daubenton
Paris 75005 France
Ph. +33 (0)6 08905133
argentic@argentic.fr
www.argentic.fr

Opening hours

Tuesday - Saturday
From 3pm to 7pm or by appointment



Captions

1. Pierre de Vallombreuse, Enfants Badjao. Borneo, mer des Célèbes (Badjao children. Borneo, Celebes sea), Courtesy Galerie Argentic © Pierre de Vallombreuse
2. Pierre de Vallombreuse, Enfants Palawan, Philippines (Palawan children. Philippines), Courtesy Galerie Argentic © Pierre de Vallombreuse
3. Pierre de Vallombreuse, Badjao. Borneo. Mer de Célèbes (Badjao. Borneo. Celebes sea), Courtesy Galerie Argentic © Pierre de Vallombreuse
4. Pierre de Vallombreuse, Dans les bois Palawan (In the Palawan woods), Courtesy Galerie Argentic © Pierre de Vallombreuse
5. Pierre de Vallombreuse, Jeune fille Palawan (Palawan young woman), Courtesy Galerie Argentic © Pierre de Vallombreuse
6. Pierre de Vallombreuse, Jouer à dormir. Palawan (Play-sleeping. Palawan), Courtesy Galerie Argentic © Pierre de Vallombreuse

INSTITUT DU MONDE ARABE

PARIS

JAN
10

Event Review- 'Arab Christianity: 2000 Years of History' The Arab World Institute (IMA), Paris



Chalice, Attarouthi, Syria 500-650 (c) Metropolitan Museum

Long before the Middle-East and North African (MENA) region became synonymous with Islamic culture, a rich and deep-rooted Christian heritage has been in existence. Since its adoption as the official religion of the Roman Empire and the proliferation of Westernised Renaissance images, it is easily forgotten that the Near-East is the birthplace of the Christian faith. Alongside North Africa, it was also home to some of the greatest early theologians ([St Augustine of Hippo](#), [Origen](#)) and Arab Christian thinkers ([Khalil Gibran](#)).

Multi-media exhibition 'Eastern Christianity: 2000 Years of History' (currently at The Arab World Institute, Paris) seeks to redress this historical imbalance, with a particular focus on Egypt, Lebanon, Syria, Jordan, Iraq and the Holy Land (Israel and the Palestinian Territories). This comprehensive exhibition has been made possible through the vision of curators, Elodie Bouffard and Raphaëlle Ziade, as well as the cooperation of artists and institutions from across the globe. As well as guided tours for older audiences, there is a specially adapted programme for children.

There's a very intentional, chronologically-faithful narrative to the event. The press release contains a mission statement of sorts...

'Today...Christians in the Middle-East are not residual traces of a defunct past, but real stakeholders in an Arab world the construction of which they contributed to enormously...'

With contemporary Arab Christians facing a [particular existential crisis](#) in light of the region's turmoil, an undercurrent of concern for their survival characterises the exhibition.

Some of today's Middle-Eastern Christians no doubt draw hope and inspiration from their forebears. Very much in step with *St. Paul's counsel*, Christians in the ancient Levant made the best out of their situation, good or bad. At a nadir of persecution under various Roman emperors, they met in clandestine house gatherings (*domus ecclesia*). Under the aegis of a newly sympathetic state (following Constantine's apparent conversion and religious policy shift), an emboldened Christian community built magnificent edifices of worship, lavishly decorated. It is to these artefacts that much of the exhibition is dedicated. Several of the displays are in startlingly good condition such as the *Codex Sinopensis* which depicts Christ healing two blind beggars and dates back to the 6th Century AD. Visitors remark on the non-European features of the saints on the reliefs. 'Far closer to reality than what is often represented', one observes.



Model of the Holy Sepulchre:18th Century
(c) Terra Sanctum Museum-Jerusalem

The history of early Eastern Christianity is definitive for the faith as a whole. The first Christians were predominantly from the MENA region and even further south (Ethiopia). However, as the exhibition reminds us, it's also a crucial period for the development of core doctrine around contentious issues such as the nature of Christ. Human, divine or both? The early church diverged further when they failed to reach a consensus at the 5th century Council of Ephesus. Churches that adhere to these teachings such as the Nestorians and Monophysite Copts, are still very much active.

The exhibition charts the rise in popularity of monastic and hermetic lifestyles. Christianity diversified from being almost exclusively a faith of city-dwellers to those who sought solitude in purposely straitened circumstances. Perhaps the most extreme example of such asceticism was St. Simeon Stylites, whose idea of religious devotion was spending the bulk of his life on top of a column.

MENA Christians continued to flourish, both culturally and in terms of freedom of worship, even as Islam was on the ascent. They were given a protected status known as 'dhimmi'; albeit subject to specific taxes and other differential (discriminatory) treatment. Nevertheless, Arabic was adopted by the Christian community and adapted for worship. Audio samples attest to traditional hymns with a distinctly Eastern flavour. Already widely available in local languages such as Syriac (written Aramaic) and Coptic, scripture was translated into the region's new lingua franca. Miraculously, these huge multilingual tomes have survived antiquity.

Arab Christian expertise in translation and pedagogy was sought by their Western brethren. Islamic as well as Persian and Occidental influences could be seen in the aesthetics of Orthodox iconography and artwork.

Middle-Eastern Christians lived a relatively harmonious existence until they were caught in the cross-fire of the Crusades. Successive Caliphates encouraged forced conversions of their Christian subjects. Persecution came from both Muslims and the Crusaders, engendered by a certain suspicion about their loyalties, as much as ideological differences.

In the centuries to come, as the Ottoman Empire became the dominant regional power, there were moments when the civil liberties the Ancient Christian community had once enjoyed were somewhat restored. Most notably, Suleiman the Magnificent and French King Francis I signed a treaty in 1536, affording Christians free movement throughout Europe and (the real motivation behind the alliance) facilitated trade. Arab Christians excelled in their mercantile pursuits, regarded as honoured intermediaries between East and West. The exhibition is at pains to emphasise how much they contributed to the prosperity of the region.

The sombre latter part of the exhibition reflects the grave turn of events for Eastern Christians towards the end of 19th Century. As the sun was setting on the Ottoman Empire, tragically Eastern Christians were being killed en masse; be it genocide (Armenians massacred by the Young Turks) or man-made famine (Lebanon).

Today, Middle Eastern Christians make up an estimated 3% of the population, compared to 20% at the beginning of the 20th Century. Their fortunes are often microcosmic parallels of what is going on regionally; whether its fighting for recognition amidst revived nationalism or being driven to migrate because of escalating violence and/or oppression. It is this mass migration that is seen to be the greatest threat to the continued presence of Arab Christians and culture in the lands of their origin.

Still, the exhibition is not a project of gloom. It's raison d'être is to avoid such a socio-cultural cataclysm through education and raising awareness of this religious minority's plight beyond the MENA region.

The exhibition concludes on a hopeful note, focusing on the resilience of modern Arab Christian communities and movements. They defiantly forge their own identity, whether at 'home' or abroad. Rites and Sacraments are still celebrated openly and joyously. Despite, or maybe even because of the severe challenges, Eastern Christianity is experiencing a renewal.



A Christian from the Azeizat clan in Madaba, Jerusalem 1905
(c) Ecole Biblique d'Archéologie Française

'Arab Christianity: 2000 Years of History' is on display at the Institut du Monde Arabe (Arab World Institute), Paris until 14 January 2018. It moves to the Fine Arts Museum of Tourcoing, 22 February - 12 June 2018.

DIE WELT

22 FEUILLETON

DIE WELT | MITTWOCH, 13. DEZEMBER 2017

Wenn die Bilder in den der Ausstellung *„Christen im Osten“* zu sehen sind, dann ist das ein Zeichen dafür, dass die Welt nicht nur ein Ort ist, sondern ein Raum, der sich über die Jahrhunderte hinweg verändert hat. Die Ausstellung zeigt die Entwicklung der christlichen Welt im Osten, von den Anfängen bis zur Gegenwart. Sie ist eine Reise durch die Geschichte der Religionen, die in diesem Teil der Welt ihren Ursprung fanden. Die Werke sind nicht nur Kunstwerke, sondern auch Dokumente der menschlichen Geschichte.

Die Ausstellung ist eine Reise durch die Geschichte der Religionen, die in diesem Teil der Welt ihren Ursprung fanden. Sie zeigt die Entwicklung der christlichen Welt im Osten, von den Anfängen bis zur Gegenwart. Die Werke sind nicht nur Kunstwerke, sondern auch Dokumente der menschlichen Geschichte. Sie zeigen die Vielfalt der Kulturen und die Einflüsse, die auf die Entwicklung der Religionen im Osten wirkten. Die Ausstellung ist ein wertvolles Dokument für die Forschung und die Bildung.

PROFESSOR DR. HANNAH

Die Ausstellung ist eine Reise durch die Geschichte der Religionen, die in diesem Teil der Welt ihren Ursprung fanden. Sie zeigt die Entwicklung der christlichen Welt im Osten, von den Anfängen bis zur Gegenwart. Die Werke sind nicht nur Kunstwerke, sondern auch Dokumente der menschlichen Geschichte.

Aus dem Osten kam auch das Licht der Christen

Rückblick auf eine bedeutsame Welt: Eine große Pariser Ausstellung präsentiert die Wurzeln der Christenheit im Orient: Ihre Botschaftung für die arabische Welt nicht bis heute

Die Ausstellung ist eine Reise durch die Geschichte der Religionen, die in diesem Teil der Welt ihren Ursprung fanden. Sie zeigt die Entwicklung der christlichen Welt im Osten, von den Anfängen bis zur Gegenwart. Die Werke sind nicht nur Kunstwerke, sondern auch Dokumente der menschlichen Geschichte. Sie zeigen die Vielfalt der Kulturen und die Einflüsse, die auf die Entwicklung der Religionen im Osten wirkten. Die Ausstellung ist ein wertvolles Dokument für die Forschung und die Bildung.

Die Ausstellung ist eine Reise durch die Geschichte der Religionen, die in diesem Teil der Welt ihren Ursprung fanden. Sie zeigt die Entwicklung der christlichen Welt im Osten, von den Anfängen bis zur Gegenwart. Die Werke sind nicht nur Kunstwerke, sondern auch Dokumente der menschlichen Geschichte. Sie zeigen die Vielfalt der Kulturen und die Einflüsse, die auf die Entwicklung der Religionen im Osten wirkten. Die Ausstellung ist ein wertvolles Dokument für die Forschung und die Bildung.



CHRISTEN MACHEN HEUTE NUR NOCH DREI PROZENT DER BEVÖLKERUNG IN DER ARABISCHEN WELT ALLES

Die Ausstellung ist eine Reise durch die Geschichte der Religionen, die in diesem Teil der Welt ihren Ursprung fanden. Sie zeigt die Entwicklung der christlichen Welt im Osten, von den Anfängen bis zur Gegenwart. Die Werke sind nicht nur Kunstwerke, sondern auch Dokumente der menschlichen Geschichte. Sie zeigen die Vielfalt der Kulturen und die Einflüsse, die auf die Entwicklung der Religionen im Osten wirkten. Die Ausstellung ist ein wertvolles Dokument für die Forschung und die Bildung.

Die Ausstellung ist eine Reise durch die Geschichte der Religionen, die in diesem Teil der Welt ihren Ursprung fanden. Sie zeigt die Entwicklung der christlichen Welt im Osten, von den Anfängen bis zur Gegenwart. Die Werke sind nicht nur Kunstwerke, sondern auch Dokumente der menschlichen Geschichte. Sie zeigen die Vielfalt der Kulturen und die Einflüsse, die auf die Entwicklung der Religionen im Osten wirkten. Die Ausstellung ist ein wertvolles Dokument für die Forschung und die Bildung.

Die Ausstellung ist eine Reise durch die Geschichte der Religionen, die in diesem Teil der Welt ihren Ursprung fanden. Sie zeigt die Entwicklung der christlichen Welt im Osten, von den Anfängen bis zur Gegenwart. Die Werke sind nicht nur Kunstwerke, sondern auch Dokumente der menschlichen Geschichte. Sie zeigen die Vielfalt der Kulturen und die Einflüsse, die auf die Entwicklung der Religionen im Osten wirkten. Die Ausstellung ist ein wertvolles Dokument für die Forschung und die Bildung.

KULTUR

DIE WELT KOMPAKT | MITTWOCH, 13. DEZEMBER 2017 | SEITE 8

KOMPAKT

KUNST

Historiker Christos Joachimides tot

Geboren 1932 in Athen, war Christos Joachimides vor allem in Deutschland als Ausstellungsmacher tätig. „Kunst im politischen Kampf“ hieß 1973 seine erste wichtige Ausstellung in Hannover. 1977 richtete er in der Neuen Nationalgalerie in Berlin die Beuys-Retrospektive „Richtkräfte“ ein. 1981 folgte „New Spirit in Painting“ in London und ein Jahr später „Zeitgeist“ in Berlin. Diese Ausstellung, die Joachimides mit Sir Norman Rosenthal, dem langjährigen Kurator der Royal Academy in London organisierte, traf tatsächlich den Geist der Zeit. Im Nach-Wende-Berlin geriet er dann in Vergessenheit. 2003 ging Joachimides zurück nach Athen.

MÜNCHEN

Andreas Beck leitet Staatsschauspiel

Der Dramaturg und Theatermacher Andreas Beck wird neuer Intendant des Münchner Residenztheaters. Er übernimmt die Leitung des Bayerischen Staatsschauspiels und folgt auf Regisseur Martin Kusej. Der Wechsel findet



DR./JIMON HALLSTEDT

zum 1. September 2019 statt. Er freue sich darauf, das Residenztheater „konsequent zeitgenössisch zu denken und zu bespielen“, erklärte Beck nach der Verkündung. Beck ist derzeit Direktor des Theaters Basel. Er wurde 1965 in Mülheim/Ruhr geboren und war bereits mehrere Jahre Dramaturg am Staatsschauspiel. Der Österreicher Kusej, der das Residenztheater seit 2011 leitet, steigt vorzeitig aus seinem Vertrag aus und wechselt ans Wiener Burgtheater.

GÜRTLERS GESAMMELTE GRÜTZE

Der jüngste Berg Italiens ist der Monte Nuovo westlich von Neapel. Er ist 133 Meter hoch und entstand 1538 durch einen Vulkanausbruch in den benachbarten Phlegräischen Feldern.

Aus dem Osten kam auch das Licht der Christen

Rückblick auf eine bedrohte Welt: Eine große Pariser Ausstellung präsentiert die Wurzeln der Christenheit im Orient und ihre Bedeutung für die Entwicklung der arabischen Welt bis heute



Wenn das Pariser Institut der Arabischen Welt, kurz IMA genannt, den Christen des Nahen und Mittleren Ostens Aufmerksamkeit schenkt, dann ist diese Tatsache alleine schon eine Sensation: „Christen des Orients – 2000 Jahre Geschichte“ lautet der Titel der Ausstellung, der in seiner Schlichtheit ein wenig darüber hinwegtäuscht, dass es sich um eine Weltpremiere handelt. Noch nie zuvor ist den orientalischen Christen eine Ausstellung gewidmet worden, die ihre Geschichte, ihre Kultur und ihren Kult zu dokumentieren und nachzuzeichnen versucht. Es ist eine faszinierende, zwei jahrtausendalte Geschichte der Kämpfe, der Feindschaft, der Vertreibung, der Zersplitterung, aber auch der stolzen Behauptung in einer Region, die von Krisen und Kriegen immer wieder erschüttert wird.

VON MARTINA MEISTER

„Les Chrétiens d'Orient – 2000 ans d'histoire“ soll zweierlei leisten: Einerseits will die Ausstellung in Erinnerung rufen, was bei den Europäern in Vergessenheit geraten ist, dass das Christentum eine Religion ist, die ihren Ursprung im Orient hat, in Jerusalem, in Israel und Palästina, in Syrien, Irak, im Libanon, Jordanien und natürlich Ägypten. Zweitens soll sie zeigen, dass die Christen des Orients ihrerseits die arabische Welt geprägt, verändert und mitbestimmt haben.

Das allein zeugt von Mut, denn wer sich für die arabischen Christen engagiert, wird gern in die erzkonservative Ecke gestellt oder verdächtigt, einen angeblichen Kampf der Kulturen (und Religionen) bedienen zu wollen. Es wäre Unsinn, dies der Pariser Ausstellung unterstellen zu wollen. Sie zeigt das genaue Gegen-

teil: Wenn Christen in der arabischen Welt bedroht, verfolgt und verjagt werden, dann ist es höchste Zeit, Tabus zu brechen und Probleme zu thematisieren, die nicht verschwinden, nur weil man sie verschweigt. Christen sind in der arabischen Welt heute eine bedrohte Minderheit. Auf elf Millionen wird ihre Zahl geschätzt. Sie machen damit nur noch einen Anteil von drei Prozent der Bevölkerung aus. Am Anfang des 20. Jahrhunderts waren es 20 Prozent.

Man darf die Pariser Ausstellung deshalb auch als einen Weckruf verstehen. 100.000 Besucher haben sie seit Eröffnung im September gesehen. Bereits in den 90er-Jahren entstand die Idee, aber ihre Umsetzung wirkte schwierig bis unmöglich. Erst der umtriebige Ex-Kulturminister Jack Lang machte den nötigen

Druck, als er die Leitung des Institut du Monde Arabe vor gut vier Jahren übernahm. Man wolle daran erinnern, so schreibt Lang in der Einführung des insgesamt hervorragenden Katalogs, dass in diesen Zeiten „von Feuer und Blut“, das „sehr alte Volk der christlichen Araber ein Akteur der Modernität war in jener vernachlässigten Wiege, innerhalb derer es heute Mühe hat, seinen Platz zu behaupten“.

Mit dieser „Wiege“ und einer Zeitreise 2000 Jahre zurück zu den Ursprüngen der Christenheit beginnt die Ausstellung. Man staunt über ein Mosaik mit der Jungfrau Maria, eine handgeschriebene und illustrierte Bibel aus Syrien, vor allem über zwei sehr schmale Fresken aus dem Jahr 232 vom syrischen Dura-Europos, die der ältesten bekannten Kirche der Welt entstammen. Sie

zeigen die Wunderheilung eines Gelähmten und gehören zusammen mit den Bildern in den römischen Katakomben zu den ältesten überlieferten Jesusdarstellungen. „Diese Fresken klären uns auf über die ersten christlichen Gemeinschaften, die keine wirklichen Kirchen, sondern geheime Versammlungsorte für die Christen hatten, weil die Gläubigen damals verfolgt wurden“, erklärt Kuratorin Elodie Bouffard.

Über 300 Exponate sind in Paris versammelt: Mosaik, zahllose Ikonen, Skulpturen und Schnitzereien in Holz oder Elfenbein, Manuskripte und Bücher, Kultobjekte, ein goldener Kreuzanhänger aus byzantinischer Zeit, Altarvorhänge, arabische Drucklettern für die ersten Bibeldrucke bis hin zu Gegenwartsfotografien, kleinen Filmdokumentation oder den Seiten eines Comics der Frankoïrakerin Brigitte Findakly, die in „Coquelicots d'Irak“ („Irakische Mohblumen“) ihre Jugend im Irak erzählt, zwischen Picknick und Staatsstreich.

Es sind kostbare, seltene und auch ästhetisch überraschende Exponate, die zu sehen sind. Viele wurden zusammengetragen aus renommierten Museen wie dem Louvre, aus Athen, dem Libanon oder der Sammlung der amerikanischen Yale-Universität. Auf andere sind die beiden Kuratorinnen, Raphaëlle Ziadé und Elodie Bouffard, während ihrer zahlreicher Reisen in die arabische Welt im direkten Kontakt mit christlichen Gemeinden gestoßen.

Weil die zweitausendjährige Geschichte der orientalischen Christen so komplex, ihre theologischen Vormachtkämpfe und die Zersplitterung in zahllose Kirchen so unübersichtlich ist, muten die beiden Kuratorinnen den Besuchern keine großen intellektuellen Sprünge zu, sondern führen sie durch eine chronologisch aufgebaute Ausstellung: von den Anfängen vor 2000



Ein sogenanntes syrisches Flabellum, gefunden in der ägyptischen Provinz Deir Souriani



Fragment einer Ikone mit der Darstellung eines christlichen Ägypters

BENAKI MUSEUM, ATHENS; MUSEE ROYAL D'ARCHÉOLOGIE ET D'HISTOIRE NATURELLES, BRUXELLES

Jahren bis in die Gegenwart. Als nachhaltiger Eindruck bleibt die Vielfalt dieser Bevölkerung, die der Begriff Christen des Orients nur ungenau trifft: Armenier im Libanon, Orthodoxe in Syrien, Maroniten und Chaldäer im Irak, vor allem Kopten in Ägypten, die

mit geschätzten acht bis neun Millionen bis heute zehn Prozent der Bevölkerung ausmachen. Aufschlussreich ist vor allem die Phase ab dem 7. Jahrhundert, als der Vordere Orient von den Arabern erobert wird. Kalifate werden errichtet, der Islam zur

Staatsreligion erklärt. Die Christen, die immer noch die Mehrheit bilden, erhalten den Status der *dhimmis*. Sie dürfen ihre Religion frei ausüben und ohne Einschränkung Geschäfte machen. So komplett und detailreich die Ausstellung auf den ersten Blick

für den Laien wirkt, so sehr wundern beim näheren Hinsehen und Nachdenken ihre Lücken. Der Krieg im Libanon, der immerhin fünfzehn Jahre lang gewütet hat (1975 bis 1990), wird nur kurz gestreift. Der Völkermord an den Armeniern bleibt außen vor. Die Epoche der Kreuzzüge wirkt schwammig. Auf einer Tafel wird erklärt, dass die Christen des Orients von den Kreuzfahrern der Komplizenschaft mit den „muslimischen Feinden“ verdächtigt werden und deshalb „von den Kreuzrittern misstrauisch beäugt werden“. Nicht erwähnt man, was den Aufruf von Papst Urban II. zu den Kreuzzügen ausgelöst hat: die Zerstörung der Grabeskirche 1009 in Jerusalem. Am Ende drängt sich das Gefühl auf, dass gerade die heiklen Themen nur vage gestreift, indirekt erwähnt werden, durch Kunst, Dokumentarfilme oder Fotos. Auch die Massaker der Terrororganisation IS (Islamischer Staat), denen nicht nur Christen zum Opfer gefallen sind, werden ausgespart. Es wirkt, als haben die Ausstellungsmacherinnen um jeden Preis vermeiden wollten, Lesarten von gegenwartsnahen Ereignissen auf-

zudrängen. Das IMA, das in diesem Jahr sein 30. Geburtstag feiert, war lange Jahre ungefähr zur Hälfte vom französischen Staat, zur anderen von den arabischen Ländern finanziert. Letztere haben sich nach und nach zurückgezogen. Damit müsste die größtmögliche Freiheit des Kulturinstituts eigentlich gewährleistet sein. Aber geblieben ist ein arabischer Generaldirektor, zurzeit der Saudi Mojob al-Zahrani, der im Wechsel von den arabischen Ländern gestellt wird. Die Ausstellungsmacherinnen weisen die Unterstellung, dass sie womöglich auf arabische Partner Rücksicht genommen haben, weit von sich. Das Thema sei ohnehin schon sehr komplex gewesen. Interessant jedenfalls, dass der Staat Israel mit keinem Wort erwähnt wird. Das Heilige Land ist ein Begriff, der weniger Anstoß zu erregen scheint.

■ „Chrétiens d'Orient, deux mille ans d'histoire“. Institut du monde Arabe, Paris. Bis zum 14. Januar 2018. Ab dem 22. Februar und bis Mitte Juni ist die Ausstellung im Musée des Beaux Arts in der nordfranzösischen Stadt Tourcoing zu sehen.

ANZEIGE

WELT-bietet.de

AUKTIONSENDE
am 17. Dezember
um 21.00 Uhr

Die große Weihnachtsauktion

Jetzt anmelden und vom 11.–17. Dezember mitbieten!

Bei unserer großen Weihnachtsauktion erwarten Sie spannende Angebote aus den Bereichen Reise, Wellness, Events und Lifestyle. Bieten Sie bis zum 17. Dezember auf WELT-bietet.de für Ihr Wunschangebot mit und sparen Sie bis zu 50% vom Originalpreis.

WELT

LA STAMPA

26 LA STAMPA
MARTEDÌ 21 NOVEMBRE 2017

CULTURA SOCIETÀ SPETTACOLI

Addio al poeta indiano Kunvar Narayan

È morto a 90 anni lo scrittore indiano Kunvar Narayan, uno dei maggiori poeti di lingua hindi, che nei suoi versi alterna l'uso di ricercate strutture formali e di preziosismi lessicali alle espressioni del parlato. Nel prologo alle liriche pubblicate nell'antologia *Terzo settemto* (1959) aveva teorizzato la poesia come «critica della vita». Tra le raccolte apparse in italiano, *Nessuno è un altro* e *Varco di ombre*.

Frammento di un piatto con la deposizione di Cristo (Siria, XIII secolo), tra i reperti della mostra parigina all'Institut du Monde Arabe



Firman (editto) di nomina di un patriarca da parte del sultano (Costantinopoli, XVIII secolo)

DANIELA FUGANTI
PARIGI

“Così ho salvato dal Califfo i tesori delle fedi monoteiste”

Padre Najeeb ha digitalizzato ottomila manoscritti cristiani e islamici del suo convento di Mosul. Molti sono ora al sicuro nel Kurdistan iracheno

Nella foto sotto il titolo una chiesa nella città irachena di Tikkaif, a predominanza cristiana, semidistrutta durante l'occupazione da parte dello Stato islamico



Domenicano d'Oriente
Padre Michael Najeeb è nato nel 1955 a Mosul in una famiglia cattolica di rito caldeo. All'età di 24 anni è entrato nell'ordine dei domenicani, presente in Iraq fin dal XVIII secolo

Quando nel 2014 Mosul cade nelle mani dell'Isis, migliaia di cristiani fuggono dalla pianura di Ninive, nel Nord dell'Iraq. Nel corso di una straordinaria epopea, padre Michael Najeeb - di cui in Francia è appena uscito il libro *Sauver les livres et les hommes* (ed. Grasset) - salva migliaia di antichi manoscritti destinati alle fiamme dai jihadisti. In questi giorni a Parigi una mostra all'Institut du Monde Arabe evoca la storia millenaria dei «Cristiani d'Oriente».

Padre Najeeb, la mostra all'Ima percorre la storia dei cristiani del mondo arabo. Nel suo libro, lei racconta invece l'attualità, ciò che ha vissuto in prima persona durante la tragica scalata dell'Isis.

«Sono nato e cresciuto a Mosul. Insieme con i nostri cugini di Palestina, più che «cristiani d'Oriente» noi siamo innanzitutto i «primi cristiani». Molti di noi discendono in linea diretta da quegli ebrei che vivevano in cattività in Mesopotamia parecchi secoli prima della nascita di Gesù. La culla del cristianesimo è in Oriente: il primo Papa, San Pietro, era palestinese; Gesù era ebreo e parlava l'aramaico, la stessa lingua che noi usiamo oggi. Tuttavia in Oriente i cristiani hanno sempre vissuto in stato di inferiorità, fra persecuzioni, esodi e umiliazioni, anche prima dell'Islam».

Dal suo convento, a Mosul, lei ha potuto osservare gli eventi e percepire in questi ultimi anni i segnali di ciò che sarebbe accaduto.

«Il convento di Mosul, dove sono rimasto fino al 2007, quando i miei superiori mi ordinarono di lasciarlo per le rappresaglie di salafiti e islamisti - rapimenti e omicidi di preti, vescovi e civili - è sempre stato per me un punto di riferimento. Bambino, passavo il tempo nella sala di lettura. La biblioteca, oggi distrutta, era il polmone culturale della regione, un luogo magico: a metà del XIX secolo, i domenicani avevano fatto venire dall'Europa la prima tipografia della regione, funzionante fino all'arrivo degli Ottomani che buttarono i macchinari nel Tigri. Il mio timore era che questo tesoro andasse un giorno



In mostra a Parigi le testimonianze di una spiritualità millenaria

In questi tempi di fuoco e sangue, l'Institut du Monde Arabe di Parigi dedica una mostra agli arabi cristiani molti dei quali, costretti ad abbandonare le loro terre, non torneranno più a casa. In «Cristiani d'Oriente», aperta fino al 14 gennaio, si racconta la storia di queste genti che da millenni vivono in Iraq, Libano, Giordania, Palestina, Siria e Egitto. Il percorso espositivo è disseminato di pezzi eccezionali, alcuni mai mostrati. Fra le meraviglie, i Vangeli di Rabula, celebre manoscritto minato siriano del IV secolo, e quelli che sono ritenuti i primi affreschi cristiani

al mondo, provenienti da Dura-Europos in Siria, datati III secolo. Carte, maquette, documentari e archivi diplomatici raccontano le vicende attraverso le quali si sono formate le chiese greche, copte, melchite, giacobite, maronite, assire, caldee e armena sulla base dei dibattiti teologici dei fondatori, che saranno ripresi in epoca moderna grazie all'impulso delle missioni cattoliche e protestanti venute d'Europa. Per giungere alla situazione attuale segnata dalla diaspora e dall'urgenza di preservare un patrimonio millenario.

[D. F.]

perduto, così negli Anni 90 mi sono improvvisato bibliotecario, ho fatto un inventario e ho cominciato a digitalizzare più di ottomila manoscritti».

Aveva un brutto presentimento?

«All'inizio l'ho fatto per salvaguardare documenti di valore inestimabile. Testi di storia, filosofia, spiritualità cristiana e musulmana, letteratura e musica, scritti in aramaico, siriano, arabo, armeno, redatti fra il XIII e il XIX secolo; ma anche testi islamici, e i due libri sacri degli Yazidi, la più antica e straordinaria religione

The New York Times

JASON FARAGO | CRITIC'S NOTEBOOK



COLLECTION ANTOINE MAAMARI, BEYROUTH

The Other Arab Faith

A major exhibition in Paris includes artifacts from Jesus' death to the present day.

PARIS — Behind the famous dilating windows Jean Nouvel designed for its Seine-side home, the Institut du Monde Arabe has presented a string of recent shows that have deepened and diversified France's understanding of Islam. From "The Thousand and One Nights" (2012) to "Haji: The Pilgrimage to Mecca" (2014) and the epic "Ocean Explorers" (2016), exhibitions here have disclosed the breadth of Islamic culture and history, and their intimate, centuries-long links with the West.

But Islam is not the only religion in the Arab world, and this autumn the institute, which celebrates its 30th birthday this month, has turned its attention to another faith. "Eastern Christians: 2,000 Years of History," a vital, thorough, and sometimes astonishingly gorgeous exhibition, explores the birth and transmission of Christianity from Jesus' death to the present day.

An illustration from a 17th-century prayer book, written in both Syriac and Arabic, from Syria.

**Eastern Christians:
2,000 Years of History**
Institut du Monde Arabe, Paris

"Eastern Christians" has been billed as the largest exhibition anywhere devoted to the religion in the Middle East, and among its paintings, manuscripts, tapestries, mosaics, ivories and liturgical vestments are several critical loans from Lebanon, Jordan, Israel and Iraqi Kurdistan. It has opened at a grave time for Christians in the Middle East, who have faced appalling violence and even enslavement at the hands of the Islamic State. And it steps into a roiling debate in France, where right-wing politicians, especially, have deplored the plight of Christians in the Middle East — though not always with humanitarian motives.

"Eastern Christians" was inaugurated by President Emmanuel Macron, who attended the show alongside his Lebanese counterpart, Michel Aoun, who is a Maronite Christian. It's received acres of media coverage, not just from Christian publications like the newspaper *La Croix*, but on numerous mainstream radio and television programs. On one news channel, Jack Lang, the former culture minister who is the director-general of the Institut du Monde Arabe, called Christianity an "essential component of the Arab world," and warned of an "emergency" for eastern Christians, who constituted 20 percent of the region a century ago, but make up no more than 4 percent now, according to the Pew Research Center. Their continuing migration, and persecution, threatens the diversity and the vibrancy of the Arab world itself.

CONTINUED ON PAGE C4

C4

Y

THE NEW YORK TIMES, SATURDAY, NOVEMBER 18, 2017

JASON FARAGO | CRITIC'S NOTEBOOK

Christianity: The Other Arab Faith

CONTINUED FROM PAGE C1

The exhibition opens with a fragment of red silk, dating to around A.D. 800 and lent from the Vatican, whose floral rosettes enclose the enthroned Mary, sitting stiffly as the archangel Gabriel delivers some big news. The weaving comes from Syria, and, like the Jordanian mosaic and Lebanese bas-relief it hangs alongside, it deploys Hellenistic motifs in the service of a new religion, born in Jerusalem and quickly evangelized.

Faded frescoes and fragile handwritten Bibles evoke the lives of early Christians, who faced consistent oppression and prayed largely in private. But in the early fourth century the Roman emperor Constantine converted to Christianity, and his Edict of Milan established freedom of religion across the realm. Under his imperium, churches sprouted across the Middle East,

A timely exhibition amid persecution and enslavement by the Islamic State.

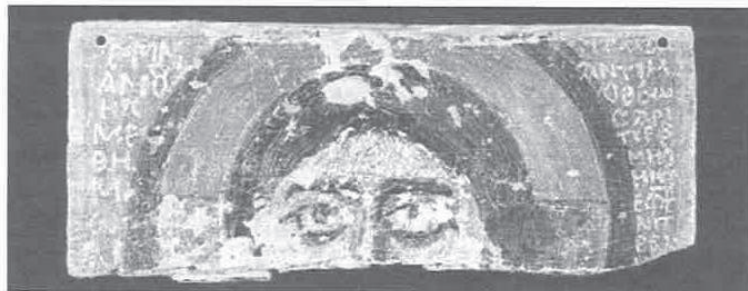
and ornate censers, candelabras, mosaics and goblets with gold crosses testify to the new prestige and security Christians enjoyed.

The fourth and fifth centuries saw Christians quarrel over theological matters and divide into numerous sects. And as its title implies ("Eastern Christians," not "Eastern Christianity"), this is an exhibition about multiple cultures, speaking numerous languages, practicing a variety of faiths sometimes at odds with one another. Manuscripts in Greek, Arabic, Coptic or Syriac are presented in a magnificent circular gallery equipped with speakers that play hymns from across the region. An Arabic canticle to the Virgin Mary gives way to a woman singing a plangent hymn in Armenian; an ululating chant of repentance comes from the Syriac Orthodox Church.

In the seventh century, the banner of Islam charged across the east of the former Roman Empire, and a religion of images gave way to a religion averse to icons. The show treats the Crusades rather briefly, and principally through its cultural aftereffects;



ALICE SIDOLI ET THIERRY/IMA



BENAKI MUSEUM, ATHENS

we see an Old Testament in Arabic as intricate as the finest Qurans, and a 13th-century Syrian vase whose scenes of Christian monks nestle inside Islamic decoration. More attention is paid to the early modern

era, which saw a Christian bourgeoisie arise in Baghdad, Damascus and other Arab metropolises between the 16th and 18th centuries.

"Eastern Christians" thus confirms that,

**Eastern Christians:
2,000 Years of History**
Institut du Monde Arabe, Paris,
Through Jan. 14; imarabe.org

contrary to the clash-of-civilization palaver spouted by both the Islamic State and the European far right, Christians lived peacefully as a minority in the Middle East for nearly 1,000 years. The accelerated violence of the 20th century has political roots, above all in the collapse of the Ottoman Empire after World War I and the nationalist movements that arose in its wake. This exhibition relies on contemporary artists to illustrate these modern problems. Dor Guez, an Israeli artist of Jewish and Christian heritage, presents an archive of images of his grandmother's expulsion from Jaffa in 1948. The photographer Katharine Cooper depicts the ruined churches of Aleppo, Syria, in stark black-and-white prints, sapped of hope.

The fate of Christians in the Middle East has become a heated political topic in France — which, despite the country's official secularism, has lately wrestled with the place of both Christianity and Islam in public life. In 2014, amid horrible violence in Syria and Iraq, a number of right-wing politicians began adding the Arabic letter “nun” to their Twitter account handles, in solidarity with Christians under threat from the Islamic State. They were not the only ones; the symbol appeared on the accounts of hard-right activists, like the leader of *Génération Identitaire*, an extremist movement calling for a “reconquest” of Europe from a supposed Muslim takeover.

This year's presidential election also saw the defeated candidates of the French right and far right invoke eastern Christians, often in the same breath as they disparaged Muslims at home. François Fillon, the former prime minister and Republican candidate, attended a Coptic Easter service and expressed his “affection” for eastern Christians — just hours after deploring that in a secular country “we no longer say the words identity, France, nation, homeland, roots, culture.” The far-right leader Marine Le Pen, during last year's election, went further, raising the prospect of French intervention. She insisted on “France's absolutely essential role in protecting eastern Christians,” which she went on to call a “historic role.”

Mr. Macron's address at the Institut du Monde Arabe implicitly rebuked the political use Ms. Le Pen has made of the plight of Christians in the Middle East. “Anywhere where minorities are defending their faith, the French stand by their side,” the president said, “because we believe in pluralism.” That pluralism has marked the Arab world since before the birth of Islam, as this essential exhibition reaffirms.

Taking that pluralism seriously means contesting the new crusades of these eastern Christians' false friends in the West — and rejecting sectarian caricatures in favor of universal equality and human freedom. I don't believe “Eastern Christians” can impart much to the Le Pens of the world, who are as dishonest and as deaf to reason as the jihadists they claim to oppose. It does, though, have a message for the rest of us: Take the past as seriously as the present, and never let extremists set the terms of debate.



COLLECTION DE LA FURUSIYYA ART FOUNDATION, VADUZ

The Institut du Monde Arabe exhibition features paintings, manuscripts, tapestries, mosaics, ivories and liturgical vestments. Above, a Syrian glass bottle from the 13th century, with scenes from monastic life. Below left, a fragment of an icon of Christ, painted in Egypt in the seventh to eighth century.



— kültür sanat —

Paris ‘ Doğunun Hıristiyanları’ nı misafir ediyor

09.10.2017 Pazartesi 14:07 [Güncellendi: 09.10.2017 Pazartesi 14:10]
Aslı Ulusoy Pannuti



Paris'teki prestijli kültür kurumu Arap Dünyası Enstitüsü, 'Doğunun Hıristiyanları, 2000 yıllık tarih' başlıklı bir sergiyle gündemde. Sergi, Batı'dan bakıldığında 'egzotik', 'modası geçmiş' gibi görünen bir azınlığın, bulunduğu toplumlarda aslında nasıl önemli bir rol oynadığını da vurguluyor.

metin boyutu metni yazdır

Dünyaca **ünlü** düşünür Edward Said, güzel sesli rahibe Marie Keyrouz, Türk okurun çok sevdiği yazar Amin Maalouf, şair Halil Cibran ve daha niceleri.. Hepsinin ortak özelliği Arap ve Hıristiyan olmaları. Paris'teki prestijli kültür kurumu Arap Dünyası Enstitüsü 30. kuruluş yıldönümünü, Ortadoğu coğrafyasının Hıristiyanlarını konu aldığı, başdöndürücü bir sergiyle kutluyor. Kimi Avrupa'da ilk kez görücüye çıkan 300'den fazla objeye güncel ve tarihi bilgilerin yer aldığı dijital veri ortamları, duvar yazıları ile eski ve yeni fotoğraflar eşlik ediyor.

İlk Hıristiyanlık döneminden bu dinin kurucu konsillerine*, Ortadoğu'daki Müslüman fethinden bugünkü yaşama Doğu Hıristiyanlığı'nı tarihi, kültürel, sanatsal ve dini açıdan ele alan sergide Mısır, Filistin, Lübnan, Suriye, Ürdün ve Iraklı Hıristiyanlar konu edilmiş. 19. yüzyılda kullanılmaya başlanan ' Doğunun Hıristiyanları' tabiri aslında İran ve **Türkiye**'yi de içine alan geniş bir coğrafyayı kapsıyor. Zaten sergide Osmanlı dönemine ayrıca yer verilmiş, Antakya ve Mardin'den de örnekler gösterilmiş ama serginin ana konusu Arap coğrafyası. Bununla birlikte sergide ilk olarak Hz İsa'nın yaşamıyla Filistin'de başlayan bu dinin kökenlerinin, başka coğrafyalara yayılmadan önce Akdeniz ile Fırat arasında, Nil boyunca ve Boğaziçi kıyılarında geliştiği de vurgulanıyor.



Doğu Hıristiyanları buradan bakılınca biraz folklorik, biraz egzotik görünen bir azınlık aslında. Serginin bir amacı da bu azınlığın bulunduğu toplumlarda önemli roller taşıdığını, artık eskimiş, demode, geçmişten kalma topluluklar olmadıklarını vurgulamak.

6. yüzyıl tarihli, **Suriye** çıkışlı Rabbula İncilleri, yine 6. yüzyıldan Süryanice tezhip süslemeli elyazması dini kitaplar, 3. yüzyıl tarihli ve Suriye kaynaklı freskler, ilk Filistin ve Suriye kiliselerinin mozaikleri, Mısır Baouit manastırından Kıpti rahiplerin portreleri, mezar taşları, hac hatıraları, ikonalar vs. ile bu sergi tarihte bir yolculuk adeta. Çoktanrılı Roma İmparatorluğu'nda yeni bir dinin doğuşuna, bu dinin üç yüz yılda eski tanrıların yerini almasına, rahiplik kurumunun nasıl gelişip önem kazandığına türlü türlü soruların yanıtı var bu sergide. Yunan, Kıpti, Asuro-Keldani, Süryani, Ermeni ve Maruni kileselerinin nasıl ortaya çıktığı ve üzerine kuruldukları teolojik tartışmalar da serginin konusu. Söz konusu kiliselerin ritüelleri, azizleri, gelenekleri, kutsal dilleri ve mekanları, mimarileri ile ikonografik temsilleri açısından aralarındaki farklar da sergide tek tek gösteriliyor. Roma'dan sonra Bizans, Müslüman, Osmanlı olmuş, ardından Arap milliyetçi hareketlerini tanımış bölge ayrıntılarıyla işlenmiş.



Serginin girişinde ayrıca Hz İsa'nın doğduğu bölgeden çıkışla Hıristiyanlığın hangi coğrafyalara yayıldığını gösteren hareketli bir harita var. Amaç, Hıristiyanlığın Doğu'da doğduğunu vurgulamak. Zaten ilk salon bu konuya ayrılmış. **Mısır**'dan, Lübnan'dan gelme muskalar, haçlar, 6. yy tarihli ve Süryanice Rabbula İncilleri hep bu bölümde. Yine ışıklı silindir vitrinler içine yerleştirilmiş lüks kuyum işçiliği örnekleri, vazolar, tabaklar, lambalar, buhurdanlıklar, kadehler hep bu dönemin örnekleri.

Sergi yüzyılları temel alarak çeşitli bölümlere ayrılmış. İlk bölümde 1.-6. yüzyıl arası, çeşitli eserler ve tarihi bilgiler çerçevesinde anlatılıyor. Duvarlarda verilen tarihsel bilgilerde teolojik tartışmalardan ortaya çıkan sonuçlar gösterilmiş. 325'teki İznik, 351'deki **İstanbul**, 431'deki Efes ve 451'deki Kalkedon yani Kadıköy konsilleri ve ardından doğan ayrılıklar üzerine kurulan farklı kiliseler ayrıntılarıyla izah ediliyor. Önce 3.yüzyılda Mısır'da, ardından Filistin, Suriye ve Mezopotamya'da gelişen manastır hayatı ve rahiplik kurumu ile 4. yüzyılda önem kazanan azizlik kurumu, azizlerden kalan kutsal emanetleri ziyaretle başlayan hac hareketi de bu bilgiler arasında.



Serginin 2. bölümü ise 7.-9.yüzyıla, yani Arap fethinden sonraki Doğu kiliselerine ayrılmış. 7. yüzyıldan itibaren Araplar çok geniş alanları fethederler ve art arda gelen halifeleri o bölgelere yerleştirirler. Böylece Roma İmparatorluğu döneminde birleşmiş durumda olan bölge giderek parçalanır, İslam dini devlet dini olur. Çoğu Hıristiyan olan halkların dinlerini yaşamasına, ekonomik aktivitelerini sürdürmelerine izin verilir; ibadethanelerine, mallarına, kurumlarına dokunulmaz. Hatta Hıristiyanlar farklı halifeliklerin, prensliklerin ve Müslüman krallıkların idaresinde, entelektüel ve sosyal hayatında önemli yer alır. Mısır'da Hıristiyanlar yeni Müslüman iktidarın içine girip, stratejik konumlar edinirler. Örneğin büyük dinadamı Şamlı Jean, Emevi halifesi Abdülmelik'in (646-715) levazım görevlisi olarak çalışır. Abbasi Bağdat'ında Nasuriler doktor ve bilimadamı olurlar, Yunanca'dan Arapça'ya çeviri hareketinde önemli rol alırlar. Hıristiyan ve Müslüman sanatçılar ile zanaatkarlar günlük hayata ya da dine ilişkin objelerin ikonografisinin gelişmesine birlikte katkıda bulunurlar. Bu sanatsal etkileşime örnek olarak sergide Hıristiyan ve İslami ikonografiyle süslü bir ibrik görülebilir. Yine 13. yüzyıl tarihli ve Suriye'den gelme bir seramik parçası Hıristiyanlığın, içinde bulunduğu İslami ortamdan nasıl etkilendiğine güzel bir örnek.

Sergide, resmin bu dindeki önemi de vurgulanmış. İlahi olanın resmi ve temsili 726'dan itibaren tartışma konusu olmaya başlıyor. 787'deki 2. İznik konsülünden itibaren kiliseler resimle kaplanıyor ve kendine ait tarzlar geliştiriyor. 13. yüzyıldan itibaren Lübnan kiliseleri fresklerle süsleniyor. Sergide Bakire Meryem'i temsil eden çok değerli bir Beyrut freski de var.



Diller ve ayin şarkıları: Antakya Ortodoks Süryani Kilisesi'nden bir örnek!

Arap fethini takip eden yüzyıllarda, çoğu Hıristiyan olan yerel haklar giderek Arap dilini kullanmaya başlayıp ayinlerine ve kilise dekorlarına sokmaya başlamışlar. Arapça hızla Yunanca ile Süryanice'nin önüne geçmiş. Sonunda Kiptice 16. yüzyıl civarında yok olmuş. Bununla birlikte Yunanca, Süryanice ve Kıpti dilinde önemli bir edebiyat çıkmış ortaya. Kutsal metinlerin ötesinde Tevrat yorumları, teolojik anlaşmalar, azizlerin hayatı ile ibadet ve ayin kurallarına ilişkin kitaplar bu kültürel mirası zenginleştirmiş. Dini marşlar, şarkı olarak söylenen şiirler Doğu edebiyatının kalbi olmuş. Müslümanların fethiyle Arapça yayılmış ve metinler orijinallerinden Arapça'ya çevrilmiş. 10.yy'den itibaren ise doğrudan Arapça yazılmış bir Hıristiyan edebiyatı çıkar ortaya. Kilisesine göre bazen kendi öz dilinden, bazense hem orijinali hem de Arapçası olacak şekilde iki dilde yapılır ayinler. Bugünse ayinler genel olarak Arapça'ysa da geleneksel dilin korunduğu da görülür.

Sergide dairesel olarak hazırlanmış bölüm dini dillere ayrılmış: Kiptice, Süryanice, Yunan ve Arap dillerindeki çok ender elyazmaları Arapça'nın ayindeki önemine dikkat çekiyor. Yine burada örnek olarak gösterilen elyazmalarından biri de 464 civarına tarihlenen, Süryanice bir Eski Ahit. Kitap Türkiye'den, bugünkü **Diyarbakır** bölgesinden gitme. Doğu Hıristiyanları'nın ayinlerindeki dilleri ile ilahiler de bu bölümde dinlenebiliyor. Onlardan biri de Antakya Ortodoks Süryani Kilisesi korosundan dinlediğimiz Madrosho (Tövbe şarkısı) parçası.



Serginin konu başlıklarından biri ise Haçlı seferleri.. 10. ve 13. yüzyıl arası Kutsal Topraklar, Hıristiyanlarla Müslümanlar arasında çarpışmaya sahne oluyor. Doğu Hıristiyanları bu olayların başlıca kurbanıdır çünkü Müslümanlar yerli Hıristiyanların Haçlılarla işbirliği yaptığından şüphe ederler. Haçlılar ise tersine iknadır. Suriye ve **Irak**'ta Hıristiyanlığın gerilemesi 10. yy'den itibaren iyice artar. Mısır'da, 14. yüzyıldan itibaren din değiştirmeler ve isyanlarla birlikte Kıpti topluluğun toplum dışına itildiği görülür.

Osmanlılar gelince!.

Serginin 3. bölümünün başlıca konusu 15. yy'deki Osmanlı fethi! Böylece Mezopotamya, Suriye ve Mısır'daki Hıristiyanlar Osmanlı İmparatorluğu'na dahil oluyorlar. Bu fethin siyasi ve sosyal altüst olmalar yaratmadığı, yani Hıristiyanlara uygulanan 'korunmuşlar' statüsünün devam ettiği vurgulanmış. İstanbul, Kahire, Halep gibi merkezlerde yeni bir Hıristiyan kültür atılımının yaşandığı, okumuş yazmış bir Hıristiyan burjuvazisinin ortaya çıktığı, ' dini ya da kamusal yararına inanılan bir eser için bağış sistemi' olarak özetlenen vakıf sistemiyle Hıristiyan dini ve kültürel mirasının korunmuş olduğu özellikle vurgulanmış. 1535'te Kanuni Sultan Süleyman ile 1. François arasında imzalanan ilk kapitülasyonlarla Akdeniz ticari alanının açıldığı, Fransızlar'ın imparatorluktaki Katolik Hıristiyanların çıkarlarının gözeticisi olduğu verilen bilgiler arasında. Hıristiyan azınlığın, Akdeniz dünyasının Osmanlı gücü altında birleşmesinden faydalandığı, hac yolculuklarının arttığı, Melkitler, Maruniler ve Ermeniler arasında Mısır'dan Avrupa limanlarına ticari alışverişler düzenlendiği de belirtilmiş. Yine dönemin fermanlarıyla Hıristiyan hayatının nasıl düzenlendiği, örneğin Fransisken rahiplere Kudüs'te Kutsal Kabir Kilisesi'nin yeniden inşası izninin verildiği vurgulanmış. Bu bölümde Kanuni'nin 1. François'a gönderdiği mektup da görülebiliyor.



20.-21. yüzyılda, Arap dünyasında Hıristiyan olmak

4. bölüm farklı vitrinler içindeki ünlü dergi ve gazetelerle başlıyor: Al-Hilal, Al Manar, Al Muqtata.. Hepsinin ortak özelliği, o dönemde ortak bir Arap kültürü yaratıp, Batı dünyasına dayatmak amacını taşımasıdır. 19. yüzyıl sonu ve 20. yüzyıl başı Osmanlı İmparatorluğu'ndaki Hıristiyan halklarda büyük iz bırakır. Travmatik, ekonomik ya da siyasi olayların Ortadoğu haritasını yeniden biçimlendirmesiyle ilk göç hareketleri başlar. Sürgün ve göç bu toplulukların tarihinin bir parçası haline gelir ve bu durum hafıza, aktarma sorununu da beraberinde getirir. Brigitte Findakly, Wajdi Mouawad gibi sanatçı ve yazarlar eserlerinde bunu dile getirirler. Bugün Ortadoğu'nun yaşadığı felaketle ortaya çıkan hazin manzara, yağmalanan kiliseler, yakılmış elyazmaları, kırılmış heykellerden de söz ediyor sergi.

Serginin son bölümü ortak tarih üzerine atılmış kişisel bakışlara ayrılmış. Çağdaş fotoğraf sanatçılarının, söz konusu Arap ülkelerinde yaptıkları fotoğraf çekimleri ile kapanıyor sergi. Bir odanın mahremiyetinde, bir kahvenin etrafında, birbirine aşk sözcükleri söyleyen yeni evli bir çiftin sözlerinde, IŞİD'e karşı Al-Qosh şehrini savunan Hıristiyan milislerin, Şam'daki gençlerin bakışlarında, yıkılmış Maaloula şehrinin yıkıntıları arasında tek bir duygu var sanki:

Her şeye rağmen ayakta durmak ve geleceğe kalmak!..

Çeşitli konferanslar ve sinema gösterimleriyle zenginleştirilen sergi 14 Ocak 2018'e kadar görülebilir.

*Konsil : Öğreti ve kilise düzeni ile ilgili sorunları çözümlenmek üzere toplanan piskopos ve din bilginlerinden oluşan kurul.