

PRESS KIT

Fragile Utopias
A Focus on the French Scene

Art & Craft

**ART.
PARIS**

04—07
April 2024

Grand Palais
Éphémère
Champ-de-Mars

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ART PARIS 2024

General presentation

ART PARIS 2024 In Olympic form!

For its 26th edition from 4 to 7 April at the Grand Palais Éphémère, regional and cosmopolitan art fair Art Paris 2024 is truly in Olympic form. Focusing as always on discovery, it will be welcoming a very select group of exhibitors with a stronger international presence that comprises 136 hand-picked modern and contemporary art galleries from 25 countries. This edition will be exploring two themes: *Fragile Utopias. A Focus on the French Scene* and *Art & Craft*, led respectively by guest curators Éric de Chasse and Nicolas Trembley. The Promises sector for young galleries and Solo Show will be revealing new talents and featuring historical figures who deserve to be rediscovered.

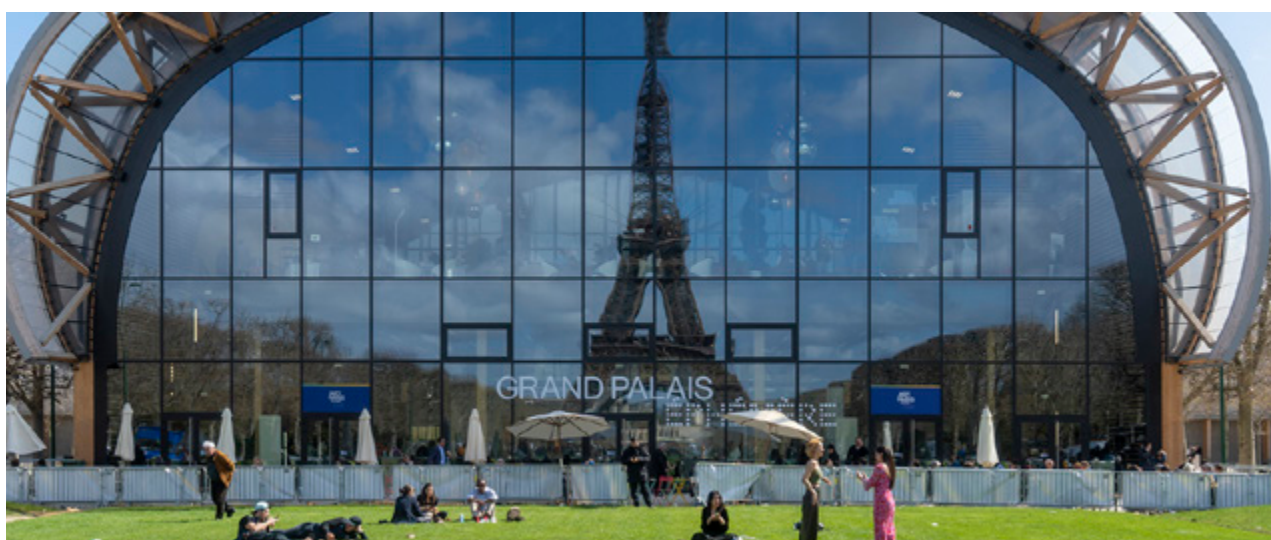
In 2024, Art Paris commits to further support the French scene by joining forces with BNP Paribas Private Bank, the fair's premium partner, to launch the *BNP Paribas Private Bank Prize. A Focus on the French Scene* with a total prize award of 30,000 euros.

A RIGOROUS SELECTION PROCESS

136 galleries were selected for the 2024 edition from a total of 291 applicants. With 42 new arrivals compared to 2023, the 2024 selection is marked by the very first participation of several trendsetting European contemporary art galleries: Esther Schipper (Berlin, Paris), Peter Kilchmann (Zurich, Paris), Meessen De Clercq (Brussels), Michel Rein (Paris, Brussels) and Richard Saltoun (London, Rome). They are joined by Poggi, Frank Elbaz and leading galleries, such as Continua, Lelong & Co, Almine Rech and Perrotin who are returning this year. 60% of the exhibiting galleries are French, which means Art Paris can showcase the entire scope of the French gallery ecosystem, from the prominent modern and contemporary art galleries in Paris to galleries across France, while providing support to young galleries.

The remaining 40% comprises a selection of foreign galleries that is boosted by the arrival of New York gallery Bienvenu Steinberg & J, Circle Art Agency from Kenya, Etemad from Iran or London-based Soho Revue.

Modern art, which represents 20% of the selection, is characterised by numerous exhibits focusing on surrealism that mark the movement's 100th anniversary in 2024. First time exhibitors Antoine Laurentin (Paris, Brussels), Boquet (Paris) and Czech gallery Cermak Eisenkraft provide a breath of fresh air.



ART PARIS 2024, TWO THEMES FOCUSING ON ART & CRAFT BY NICOLAS TREMBLEY AND *FRAGILE UTOPIAS. A FOCUS ON THE FRENCH SCENE* BY ERIC DE CHASSEY

FRAGILE UTOPIAS. A FOCUS ON THE FRENCH SCENE **BY ÉRIC DE CHASSEY**

Éric de Chassey, director of the Institut National d'Histoire de l'Art (INHA), teacher at the École Normale Supérieure de Lyon and exhibition curator will share his perspective on the French scene with a selection of 21 artists chosen from among the exhibiting galleries on the theme *Fragile Utopias*. He will also be writing a presentation of each artist's work.

As Eric de Chassey points out: "*The sole function of the visual arts is not one of representation or decoration, they also provide models that can guide our perception, thoughts and actions, in other words they contribute to constructing possible utopias. These utopias may be embodied in any form and with every medium, however in these uncertain times marked by major changes in society and the way we understand the world, they are often of a temporary and precarious nature and as such they are 'fragile' utopias.*"

Selected Artists:

Jean-Michel **Alberola** (b.1953) - Templon / Yto **Barrada** (b.1971) - Polaris / Cécile **Bart** (b.1958) - Galerie Catherine Issert / Alice **Bidault** (b.1994) - Pietro Spartà / Pierrette **Bloch** (1928-2017) - Galerie Zlotowski / Nicolas **Chardon** (b.1974) - Oniris.art / Sonia **Delaunay** (1885-1979) - Galerie Berès / Mathilde **Denize** (b.1986) - Perrotin / Nathalie **Du Pasquier** (b.1957) - Yvon Lambert / Philippe **Favier** (b.1957) - Galerie 8+4 / Elika **Hedayat** (b.1979) - Aline Vidal Paris / Sarah **Jérôme** (b.1979) - H Gallery / Benoît **Maire** (b.1978) - Nathalie Obadia / Vera **Molnár** (1924-2023) - Galerie Verart Véronique Smagghe / Michel **Parmentier** (1938-2000) - Loevenbruck / Juliette **Roche** (1884-1980) - Pauline Pavec / Edgar **Sarin** (b.1989) - Galerie Michel Rein / Daniel **Schlier** (b.1960) - Galerie East / Assan **Smati** (b.1972) - Nosbaum Reding / Maria Helena **Vieira da Silva** (1908-1992) - Galerie Jeanne Bucher Jaeger / Raphaël **Zarka** (b.1977) - Mitterrand



Éric de Chassey
©Institut national d'histoire de l'art. Picture Jean Picon

Éric de Chassey is the director of the Institut National d'Histoire de l'Art (INHA), a Professor at the École Normale Supérieure de Lyon and the former director of Villa Médici: The French academy in Rome. His latest publications include: *Après la fin. Suspensions et reprises de la peinture dans les années 1960 et 1970* (Klincksieck, 2017) and *L'abstraction avec ou sans raisons* (Gallimard, 2017). In 2021-2022, he curated a number of exhibitions, such as *Le surréalisme dans l'art américain, 1940-1970* (Centre de la Vieille Charité, Marseille), *Napoléon? Encore!* (Musée de l'Armée, Paris), *Alex Katz. Floating Worlds* (Galerie Thaddaeus Ropac, Pantin), *Ettore Spalletti. Il cielo in una stanza* (Galleria Nazionale d'Arte Moderna, Rome) and *Le désir de la ligne. Henri Matisse dans les collections Jacques Doucet* (Musée Angladon, Avignon). In 2023, he curated *Repetition* at the Centre Pompidou Metz.

The BNP Paribas Private Bank Prize. A Focus on the French Scene, a new award with a prize of 30,000 euros to support art in France

Ever since 2018, Art Paris has been showcasing and supporting the French scene by asking an exhibition curator to turn a subjective, historical, and critical eye on a selection of specific projects by French artists from among the participating galleries.

Keen to increase its support of the French art scene in 2024, Art Paris premium partner BNP Paribas Private Bank is joining forces with the fair to launch the *BNP Paribas Private Bank Prize. A Focus on the French Scene*. The prize, worth €30,000, will be awarded by a prestigious jury on Wednesday 3 April 2024 at the opening of the fair to an artist, regardless of age, chosen from among the artists selected by Éric de Chassey for *Fragile Utopias. A Focus on the French Scene*.

ART & CRAFT BY NICOLAS TREMBLEY

This theme's title, curated by art critic and independent exhibition curator Nicolas Trembley, takes its name from the pioneering Arts and Crafts movement that saw the light of day in Great Britain at the end of the 19th century. The theme will address the way in which modern and contemporary artists have taken – and continue to take – the world of crafts (ceramics, glass, tapestry, etc.) and make it their own, combining in so doing thought and gesture. Around twenty international artists will be chosen from among the exhibiting galleries to comprise a themed tour of the fair. Nicolas Trembley will also write a text with a presentation of each artist's work.

To quote Nicolas Trembley: *“Although it is true that the visual arts at the beginning of the 20th century incorporated practices more often associated with the applied arts, the emergence of a more conceptual form of contemporary art put an end to this historical way of doing things. Since the beginning of the 21st Century and the development of a globalised art market that pushes minority practices and groups to the fore, we are witnessing the emergence of artworks whose techniques are traditionally related to artisanship. Furthermore, we are rediscovering works by historical and contemporary artists whose approach borrows from the world of craft.”*

Selected artists:

Magdalena **Abakanowicz** (1930-2017) - Richard Saltoun / Joël **Andrianomearisoa** (b.1977) - Almine Rech / Jean-Marie **Appriou** (b.1986) - Perrotin / Thomas **Bayrle** (b.1937) - Galerie East / Karina **Bisch** (b.1974) - Lahumière / Saloua Raouda **Choucair** (1916-2017) - Saleh Barakat / Michele **Ciacciofera** (b.1969) - Galerie Michel Rein / Daniel **Dewar** & Grégory **Gicquel** (b. in 1976 and in 1975) - Loevenbruck / Elizabeth **Garouste** (b.1946) - Galerie Ketabi Bourdet / **Ge Ba** - Galerie Françoise Livinec / Josep **Grau-Garriga** (1929-2011) - Galerie Claude Bernard / Sheila **Hicks** (b.1934) - Galerie Claude Bernard / Jérôme **Hirson** (b.1984) - Galerie Le sentiment des choses / Patrick **Kim-Gustafson** (b.1986) - Marguo / Jacqueline (1920-1992) & Jean (1913-1992) **Lerat** - Capazza / Barbara **Levittoux-Świdarska** (1933-2019) - Richard Saltoun / **Oceania** - Anonymous sculpture made in 1920 - Galerie Jeanne Bucher Jaeger / Shiro **Tsujimura** (b.1947) - Galerie Le sentiment des choses / Jeanne **Vicerial** (b.1991) - Templon / Jane **Yang-D'Haene** (b.1968) - Bienvenu Steinberg & J



Nicolas Trembley ©Annik-Wetter

Nicolas Trembley is an art critic, exhibition curator and contemporary art advisor who shares his time between Paris and Geneva. He is currently artistic director of the Syz contemporary art collection. He has worked with various cultural institutions, such as the MAMCO (Geneva), Centre Pompidou (Paris), Le Consortium (Dijon) and Musée Guimet (Paris). One of his interests is in the connections between contemporary art and artisanship. He has organised numerous exhibitions on the subject, notably the touring exhibition *Sgrafo vs. fat lava - ceramics and porcelains made in West Germany, 1960-1980*, five different exhibitions between 2013 and 2022 exploring the *Mingei* movement in Japan, *Expanded Craft* in Vienna and *Craft* at Galerie Francesca Pia (Zurich) in 2023. His book *Keramikos* published by Buchhandlung Walther König was awarded the Most Beautiful Swiss Book prize in 2021.



SOLO SHOW, EIGHTEEN SINGLE-ARTIST EXHIBITS

18 solo shows spread throughout the fair allow visitors to discover or rediscover in depth the work of modern (Jean Hélion, André Masson), contemporary (Gilles Barbier, Samantha McEwen) and emerging artists (Leyla Cardenas, Lucia Hierro, Katia Kameli).

Solo Shows:

Gilles **Barbier** (b.1965) - Huberty & Breyne / Leyla **Cardenas** (b.1975) - Galerie Dix9 - Hélène Lacharaise / Stijn **Cole** (b.1978) - Irene Laub Gallery / Fathi **Hassan** (b.1957) - Nil Gallery / Jean **Hélion** (1904-1987) - Galerie Patrice Trigano / Lucia **Hierro** (b.1987) - Fabienne Levy / Ellande **Jaureguiberry** (b.1985) - Galerie 22,48 m² / Katia **Kameli** (b.1973) - 110 Galerie Véronique Rieffel / Mohamed **Lekleti** (b.1965) - Galerie Valérie Delaunay / Jacqueline (1920-2009) et Jean (1913-1992) **Lerat** - Galerie Capazza / André **Masson** (1896-1987) - Galerie Jacques Bailly / Samantha **McEwen** (b.1960) - Modesti Perdriolle Gallery / Giulia **Marchi** (b.1976) - Labs Contemporary Art / Jung-Yeon **Min** (b.1979) - Galerie Maria Lund / Pauline-Rose **Dumas** (b.1996) - Galerie Anne-Laure Buffard / Ben **Walker** (b.1974) - Soho Revue / Sophie **Zénon** (b.1965) - Galerie XII / Carlo **Zinelli** (1916-1974) - Galerie J.P. Ritsch-Fisch

PROMISES, A SECTOR SUPPORTING YOUNG GALLERIES AND EMERGING ARTISTS

Promises, a sector focusing on young galleries created less than six years ago, provides a forward-looking analysis of cutting-edge contemporary art. Participating galleries can present up to three emerging artists and Art Paris finances 45% of the exhibitor fees. This year Promises plays host to nine international galleries:

Galerie Felix Frachon (Brussels), Gaep (Bucharest), Galerie Hors-Cadre (Paris), Hunna Art Gallery (Sharjah, U.A.E), Labs Contemporary Art (Bologna), Maât Gallery (Paris), Molski Gallery (Poznań), She BAM! Galerie Laetitia Gorsy (Leipzig), Soho Revue (London)

ART PARIS, A SUSTAINABLE ART FAIR

In what was a first in 2022, Art Paris adopted a sustainable approach to organising an art fair based on a life cycle analysis (LCA).

This pioneering approach carried out in partnership with Karbone Prod has considerably reduced the fair's environmental impact. Amongst other improvements, a reduction of 13 tonnes of waste (from 25 to 12 tonnes), 12 tonnes of reused material and a decrease in energy consumption by 37%. For 2024, Art Paris is pursuing its commitment to sustainability and increasing the scope of its approach to take into account the question of visitor mobility with actions aimed at encouraging the use of public transport and carsharing, etc.

PARIS, THE WORLD ART CAPITAL THIS SPRING

In the run-up to the Olympic Games 2024, Paris is in the midst of an exceptional period of cultural and artistic renaissance, as illustrated by the opening of new galleries and venues, the renovation of existing cultural institutions and the inauguration of new ones. The 35 events that comprise the "In Paris during Art Paris" VIP programme for collectors and art professionals (by invitation only), bear witness to the effervescent art scene this spring in Paris. It features Brancusi at the Centre Pompidou, Jean Hélion at the MAM Ville de Paris, Myriam Mihindou at the Musée du Quai Branly, Robert Ryman at the Musée de l'Orangerie and Bijoy Jain / Studio Mumbai at the Fondation Cartier pour l'Art Contemporain to name but a few.

ART PARIS 2024 IN FIGURES

A total of
136

galleries from

25

different countries

42

galleries are either first-time exhibitors or past participants returning this edition

30 %

new exhibitors compared to 2023

60 %

French galleries

40 %

foreign galleries

ART & CRAFT



Saloua Raouda Choucair, *Repetitive Dual*, 1990, Saleh Barakat Gallery

Guest Curator
Nicolas Trembley

ART & CRAFT

By Nicolas Trembley, Guest Curator

The *Arts and Crafts* movement saw the light of day in Britain at the end of the 19th century in reaction to the industrialisation and factory production of the Victoria era. It was formed by a group of artists and designers led by William Morris, whose aim was to highlight the quality of artisanal production compared to machine-made goods and promote the artistic merits of manual crafts. They wanted to do away with the distinction between the decorative and the fine arts, showcase natural materials, such as wood, glass, wool and clay and bring art into every aspect of life, from everyday utensils to furniture, decorative objects, clothes and jewellery.



Daniel Dewar & Grégory Gicquel
Stoneware jar with body fragments and snails
2023
Loevenbruck



Barbara Levittoux-Świdarska
Drops [Kropłe]
1974
Richard Saltoun

Arts and Crafts had a major influence on the History of art, design and architecture. At the start of the 20th century, it paved the way for other movements around the world, such as Constructivism (Russia), Bauhaus (Germany) and Mingei (Japan), trends which continue to inspire the contemporary art scene today. Sheila Hicks, one of the artists in this focus, is a living example. Hicks studied under Josef Albers at Yale and explored pre-Columbian textiles during her many years in Mexico. She is an heiress to a modernist spirit that pays no heed to distinctions between the fine arts, design and the decorative arts. In the same way, Karina Bisch references numerous women artists who made the connection between art and craft. Examples include Gunta Stölzl, who played a decisive role in the development of the Bauhaus weaving workshop and Russian constructivist Varvara Stepanova.

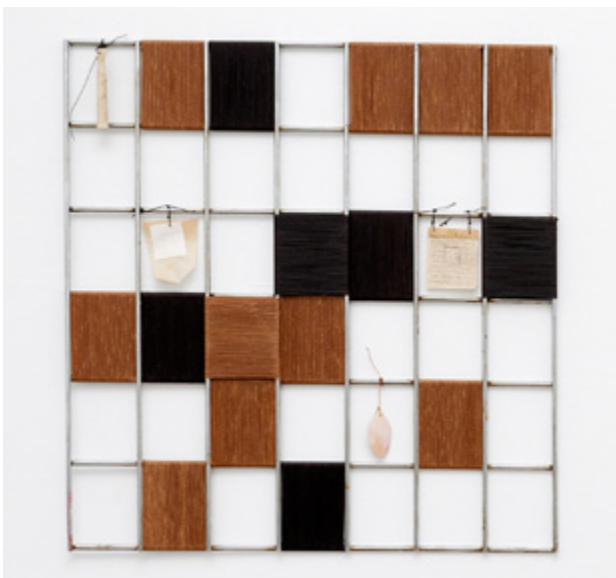
The Mingei (folk craft) movement was founded by Japanese philosopher and art critic Yanagi Sōetsu, who greatly admired Korean craftsmanship and highlighted the value of the culture of the Ainu people, one of the oldest ethnic groups in Japan. Another artist in this focus, Shiro Tsujimura, became a ceramic artist after seeing a tea bowl at the Japan Folk Crafts Museum in Tokyo (which was founded by Sōetsu), whereas Korean artist Jane Yang-d'Haene has set out to revisit the traditional "moon jars" that Sōetsu used to collect and which were made during the Joseon dynasty for storing foodstuffs.

All of these important thinkers put the anonymous craftsman on an equal standing with the artist, believing that it was essential to showcase vernacular craft traditions in the creations of the period. Their wider idea of craftsmanship also encompassed tribal art and the traditions of non-western cultures. Within the avant-garde, the many exchanges of ideas and forms in the field of craft broadened the scope of modernism in a way that heralded the present-day questioning of globalisation.



Ge Ba
1950

Galerie Françoise Livinec



Michele Ciacciofera
Janas Code
2020
Michel Rein

The quest for a universal art form that is accessible to the masses and takes into account social and anthropological questions has continued to develop and even flourish alongside the canons of modern art. It is more present than ever. Historically, arbitrary distinctions had been made between the head and the hand, between theory and practice and between artists and artisans and society continues to bear the consequences of this heritage today. However, in recent decades, there has been a revival of craft practices in contemporary art that deconstruct this hierarchy. Today, a lot of artists are taking an interest in materials such as ceramic and textile and the processes and techniques for working with them. This renewed interest is undoubtedly the result of a global vision of art, the integration of the practices of minorities and the recognition of women artists, who had all too often been left on the sidelines of the history of art and whose work was relegated to the status of domestic activities.

ART & CRAFT



Elizabeth Garouste, *Banc Noa*, 2023, Ketabi Bourdet

Modern art excluded numerous practices that co-existed quite happily at the beginning of the 20th century. It compartmentalised the different mediums and established a hierarchy between them, while marginalising some techniques and groups of artists or even throwing them on the scrapheap of history. Today, we are living in a time when we are reassessing a heritage that brings together the arts, popular traditions and folklore and this focus provides the demonstration. That's why it was essential to adopt an international perspective in this selection in order to underline the cultural diversity of these practices, just as it was crucial to present different generations of artists to attest to the continuity between the pioneers and the artists of today.



Jacqueline Lerat
Femme dans un fauteuil
 1959
 Galerie Capazza



Patrick Kim-Gustafson
Monolithic petal pedestal
 2023
 Galerie Marguo

The most historical item in this focus dates back to the first half of the 20th century. It is an Oceanic sculpture by an unknown artist that was originally displayed at Galerie Jeanne Bucher in 1961 as part of *Sculpture monumentale de Nouvelle Guinée et des Nouvelles Hébrides*, an exhibition that has since acquired legendary status. This «Faïte de case» is in fact a magical lighting rod made from tree fern roots that was placed on the roof to protect the house. Another example of work made by unknown hands is the ensemble of *Ge Ba* - or Chinese *fabric paintings* - presented by Françoise Livinec. Rather like quilt making, the production of these textiles had a social dimension in that it brought together all the women of the village in a moment of exchange. However, it is their contribution to the history of abstract art that is of fundamental importance, a story ignored by the history of art with a capital "H".

ART & CRAFT



Barbara Levittoux-Świdarska, *Paradise [Raja]*, 1973, Richard Saltoun

The international tapestry movement that developed in the Sixties is evoked by the presence of pioneering artists, such as Magdalena Abakanowicz and Barbara Levittoux-Swidarska from the “Polish school” and Catalan artist Josep Grau-Garriga. Other historical figures include Lebanese artist Saloua Raouda Choucair, who was known for her wooden sculptures, whereas French ceramics haven’t been forgotten and are represented by Jean and Jacqueline Lerat, who worked at La Borne and who still have not received the recognition they deserve. Although these artists are no longer with us, their heritage lives on in a new generation that produced works especially for this focus: Joël Andrianomearisoa and Jeanne Vicerial who are renewing textiles, Jérôme Hirson and Dewar & Gicquel who have made ceramic their own and Jean-Marie Appriou and Michele Ciacciofera who work with blown glass. Finally, furniture is present with works by Elizabeth Garouste and Patrick Kim-Gustafson and jewellery with Thomas Bayrle.



Thomas Bayrle
Conveyor Belt - broche
 2015
 Galerie East

Above and beyond a simple presentation underlining the beauty of crafts, this focus explores the political, social and feminist implications of craft and the ways in which it can be used to challenge or undermine the dominate narrative of power in the art world by renewing the distinctions and hierarchies between art, craft and industry.



Nicolas Trembley ©Annik-Wetter

Nicolas Trembley is an art critic, exhibition curator and contemporary art advisor who shares his time between Paris and Geneva. He is currently artistic director of the Syz contemporary art collection. He has worked with various cultural institutions, such as the MAMCO (Geneva), Centre Pompidou (Paris), Le Consortium (Dijon) and Musée Guimet (Paris). One of his interests is in the connections between contemporary art and artisanship. He has organised numerous exhibitions on the subject, notably the touring exhibition *Sgrafo vs. fat lava - ceramics and porcelains made in West Germany, 1960-1980*, five different exhibitions between 2013 and 2022 exploring the *Mingei* movement in Japan, *Expanded Craft* in Vienna and *Craft* at Galerie Francesca Pia (Zurich) in 2023. His book *Keramikos* published by Buchhandlung Walther König was awarded the Most Beautiful Swiss Book prize in 2021.



Magdalena Abakanowicz

Dark relief of Stefa

1975

Sisal, wool and horsehair

105 x 130 cm

Courtesy of the estate of the artist
and Richard Saltoun Gallery,
London and Rome

**MAGDALENA ABAKANOWICZ,
GALERIE RICHARD SALTOUN**

Magdalena Abakanowicz (1930-2017) is considered to be one of the most influential Polish figures from the post-war period. A pioneering textile artist and a major sculptor of the 20th century, she obtained international recognition after taking part in the first Lausanne Tapestry Biennial in the 1960s. From this period on, Magdalena Abakanowicz began a production of sculpture-like three-dimensional textiles. These spatial tapestries she called *Abakan* were hung around the exhibition space thereby modifying the traditional perception of tapestry and sculpture.

Relief sombre de Stefa (1975) is the perfect illustration of the artist's work during this period, notably her emblematic palette of red, brown and black.

"I began using sisal and horsehair [...] because I needed these materials to fully express my vision. I wasn't bothered that they were not part of the tapestry tradition as I have never been interested in its decorative function."

**JOËL ANDRIANOMEARISOA,
GALERIE ALMINE RECH**

In his work, Joël Andrianomearisoa (b. 1977, Antananarivo) explores questions of technical and cultural appropriation, merging these two aspects while maintaining a connection with traditional artisanal know-how and craftsmanship.

His body of work at the crossroads of Madagascar, Tunisia and France combines several techniques, such as embroidery, weaving and basket making. For Art Paris, he has created a series of tapestries working on a low warp loom, a traditional method of hand weaving that has been used since the Middle Ages in the French town of Aubusson, where the artist also lives.

Contrary to the usual use of this technique to produce figurative images in colour, Joël Andrianomearisoa weaves natural beige and black wool into abstract, monochrome tapestries. He sometimes adds threads of different materials, such as silk, however the apparent diversity of these tapestries results in fact from the many different techniques he employs, such as Driadi weaving that consists in wrapping the weft threads around one or several warp threads to obtain a line with a flat effect. These textile creations are made in Tunisian workshops, one of which uses raffia, a fibre that comes from a Madagascan plant and which is not usually used in tapestry.



©Studio Joël Andrianomearisoa

Joël Andrianomearisoa

Things and Something to remember

Before Daylight

2024

Mixed media, fabric, iron

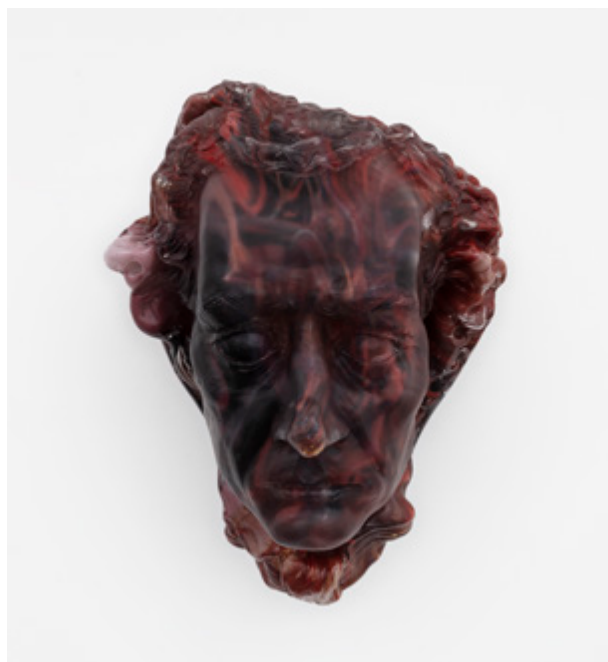
Variable dimensions

Courtesy of the artist
and Almine Rech

JEAN-MARIE APPRIOU, GALERIE PERROTIN

Jean-Marie Appriou (b. 1986, Brest) demonstrates a particular interest in a variety of materials, such as aluminium, glass, clay and wax, which he uses to create fantastic worlds full of human, animal and plant figures. From the distant past to futuristic civilizations and from dinosaurs to child astronauts, Appriou presents a resolutely psychedelic vision in which elements of popular culture merge with ancient Greek or Egyptian mythology and science fiction.

The head exhibited at Art Paris is part of a series of glass sculptures representing the faces of authors who have inspired the artist. In this case it is Baudelaire, who was chosen as he was the translator of Edgar Allan Poe's works of science fiction (another guiding light). This new sculpture was fashioned from blown glass in collaboration with a glassmaker. The colours added at the end interact with the transparent glass: as if illustrating the spirit of the poet and revealing his psyche - this head is quite literally steeped in the fragrance of Baudelaire's *Les Fleurs du mal*.



©Tanguy Beurdeley

Jean-Marie Appriou
Tete en verre, Baudelaire
2024
Glass
49 x 38 x 39 cm
Courtesy of the artist
and Perrotin



Thomas Bayrle
Capsel
2015
Or (18 carats)
3,3 x 3,3 x 1,6 cm
Signed and numbered,
edition of 8 + 4
Courtesy of the artist
and Galerie EAST

THOMAS BAYRLE, GALERIE EAST

Thomas Bayrle (b. 1937, Berlin) is recognised as one of the most significant contemporary artists of his generation and an emblematic figure of Pop Art in Germany. His body of work explores the themes of consumer society, technology, mass production and popular culture. He often uses repeating images in complex printed patterns that evoke the world of textiles and recurrent grid structures, two means by which he examines the relationship between the individual and modern society.

At Art Paris, Bayrle is exhibiting jewellery, which although it is one of the oldest forms of artisanal expression is rarely considered to be an art form. His gold ring *Capsel* is nothing less than a painting for the hand. It features the motif of a couple on a print block, thereby inverting the normal use of an object usually connected with the production of multiples and turning it into something truly unique. For the silver *Conveyor Belt* brooch, he has created a conveyor belt-like, never-ending road, which is a recurrent motif in his work on urbanisation and the flow of traffic and a metaphorical expression of a society backed into a dead end by perpetual movement.



Karina Bisch
Tableau Pointilliste
 2018
 Wool, canvas and black cotton fabric
 on a frame
 40 x 40 cm
 Courtesy of the artist
 and Galerie Lahumière

KARINA BISCH, GALERIE LAHUMIÈRE

If Karina Bisch (b. 1974, Paris) sees herself above all as a painter, her particular practice of painting encompasses a dialogue with dance, decorative questions, fashion and cross stitching. She uses the symbolism of patchwork in her work to bring into play various sources of inspiration, in particular in relation to the early 20th century avant-garde movements and their use of craft. She also continues to develop her collection of artisanal, everyday objects at the crossroads of art and design, which includes clothes, rugs and bags with colourful geometric patterns.

Tableau Pointilliste is not a painting, but a wool embroidery made by Bisch herself. This series of small formats to which she has been adding for several years is informed by her interest in the vernacular aspects of women's roles at home. The motifs she combines often reference pioneering abstract artists, such as Anni Albers, Sophie Taeuber-Arp and Sonia Delaunay. The starting point here is a detail from a tapestry by Gunta Stölzl, an artist who played a decisive role in the development of the Bauhaus weaving workshop.

SALOUA RAOUDA CHOUCAIR, GALERIE SALEH BARAKAT

Beirut-born painter and sculptor Saloua Raouda Choucair (1916-2017) was a pioneer of abstract art in the Middle East. The entwined forms present in her paintings and sculptures reflect her interest for architecture and the Arab language, as well as alchemy and quantum physics.

Starting from the 1950s, she began integrating clay and wood into a practice of sculpture that grew out of her fascination with the shape of the cube. She considered these sculptures to be the continuation of her poems, trying in them to express complex ideas and deep emotions by means of modular art forms.

Secret of the Cube is part of the "Dual" series. It is a cube whose two parts made from different types of wood interlock in puzzle fashion. There are around 10 different variations of the "Dual Cube" made from different materials, such as metal and glazed terracotta. The 'secret of the cube' is an enigma that the artist tirelessly explored across the different phases of her practice without ever revealing an answer. In the same manner as her contemporaries, such as Lygia Clark and Isamu Noguchi, Choucair found a boundless source of inspiration in the natural world, highlighting its rational organisation and imperfect equilibrium.



Saloua Raouda Choucair
Secret of The Cube
 1974-1976
 Wood
 21 x 12 x 12 cm
 Courtesy of the artist
 and Saleh Barakat Gallery

MICHELE CIACCIOFERA, GALERIE MICHEL REIN

Michele Ciacciofera (b. 1969, Sardinia) uses a variety of mediums and different techniques. Often recycled materials - paint, ceramic, glass, wax and wool - mingle without any semblance of hierarchy in works that explore anthropology and archaeology, as well as addressing environmental questions seen through the prism of the fragile nature of impermanence and the humility of form.

The crystal sculpture exhibited at Art Paris is part of a 2019 ensemble of ten glass sculptures entitled "Tales of the Floating World", a name taken from a 17th century Japanese Buddhist tale. The shape of this particular sculpture evokes *The Great Wave* by Hokusai. It was produced at Seguso glassworks on the island of Murano in Venice, where glassworkers have been plying their trade since the 14th century when they used to produce exceptional pieces commissioned by the doges. Even today, the manufacturing techniques of Seguso blown glass are a well-kept secret. This "wave" was imagined as a fragment from another world - for Ciacciofera, its organic shape evokes the relationship between man and the natural world, whether mineral or animal.



Michele Ciacciofera
Tales of the Floating world
2019

Blown glass, pale green Seguso crystal.
Made at Seguso Vetri d'Arte, 1397 - Murano
28 x 30 x 14 cm
Courtesy of the artist and Michel Rein,
Paris/Brussels



Daniel Dewar & Grégory Gicquel

Stoneware vessel
2023
Sculpture
115 x 34 x 82 cm
Courtesy of the artist
and Loevenbruck,
Paris

DANIEL DEWAR ET GRÉGORI GICQUEL, GALERIE LOEVENBRUCK

Artist duo Daniel Dewar (b. 1976, England) and Grégory Gicquel (b. 1975, France) devote themselves to sculpture, exploring new forms for which they employ traditional craft techniques, such as weaving, carving wood and sculpting marble. Blurring the boundaries between representation and function, between the ready-made and craft, they immerse themselves in the popular imagination, shifting our perception of the symbolism and function of everyday objects.

Constantly endeavouring to put their sculptural practice into perspective, Dewar & Gicquel are presenting at Art Paris a collection of stoneware vessels and dishes ornamented with snails, nipples and navels, not forgetting a foot-shaped jug.

The duo's use of ceramics, which is considered the first of the "arts of fire", questions the way in which raw materials are transformed. In these pieces, they bring into play technical expertise (firing and glazing) and craftsmanship (everything is "handmade"), but rather than reaching for perfection, their use of craft is part of an offbeat quest to explore the representation of found or fashioned objects. As they ironically point out: "*The reason for using a material is the subject, but the reverse is also true.*"



Garouste & Bonetti
Prince Impérial Chair
 1985
 Edition Néotù
 Painted wood and raffia
 125 x 45 x 48 cm
 Courtesy of the artist
 and Ketabi Bourdet,
 Paris

ELIZABETH GAROUSTE, KETABI BOURDET

Elizabeth Garouste (b. 1946, Paris) is a designer and an artist who produces objects, jewellery and furniture working across a wide variety of materials that include bronze, iron, wood, glass and terracotta. She was discovered in the 1980s in Paris when she was one half of Garouste & Bonetti, the duo that would become a key figure on the decade's design scene. From early on, the duo collaborated with artisans such as Pierre Basse (who worked in metal for Diego Giacometti).

In the Arts and Crafts movement, furniture was always considered an important sector of production that needed to be made more attractive. The furniture of Garouste & Bonetti sometimes called upon craftsmanship from non-western cultures.

The Prince Impérial Chair (1985) designed for Galerie Néotù is one such example. Made from wood and raffia, this piece of furniture - one of the rarest and most iconic examples of their production - resembles an African throne. Its primitive aesthetic contrasts with the more characteristic neo-baroque wrought iron of their other work and yet embodies to perfection the extravagance of their vision. This same aesthetic often appears in the subsequent creations of Elizabeth Garouste.

GE BA, GALERIE FRANÇOISE LIVINEC

Made after the Second World War by anonymous Chinese textile workers, these creations called *Ge Ba* or "fabric paintings" are two-sided patchworks made from fabric remnants stuck together with rice glue. They were used in those times of economic hardship to repair items of clothing and could also be used to quilt the soles of shoes.

This art of recycling and reusing from South West China mixes old fabrics with more recent ones, some of which are brightly coloured and even bear advertising slogans. Others are indigo in colour and as such they evoke *boro*, the textiles produced in rural Japan by repeatedly patching and mending pieces of fabric.

Rather like quilt making, the production of these pieces had a social dimension in that it brought together all the women of the village in a moment of exchange. However, it is their contribution to the history of abstraction that is fundamental, a history that remains outside the scope of the history of art with a capital "H".



Ge Ba
 1950
 Fabric and rice glue
 54 x 47 cm
 Courtesy Galerie Françoise Livinec

JOSEP GRAU-GARRIGA, GALERIE CLAUDE BERNARD

Catalan artist Josep Grau-Garriga, (1929-2011) was a true master of tapestry, whose childhood and adolescence were marked by the Spanish Civil War and Francoism. He made his first tapestries in the 1950s after training in traditional Catalan wall art. Breaking away from the traditional techniques of Aubusson, he chose to work directly on his loom without using a cartoon, freely mixing materials and textures. By adding new materials and innovating in how each piece was assembled, Grau-Garriga revolutionised the art of tapestry.

The work on show at Art Paris belongs to a period during which he was consolidating his approach and producing increasingly sculptural, three-dimensional tapestries. The organic nature of this piece is apparent in the numerous protuberances of intertwined volumes and the incorporation of new natural materials, such as wool, jute, silk, cotton and linen that create irregular surfaces as if the reflection of vibrations running through the weave.



Josep Grau-Garriga

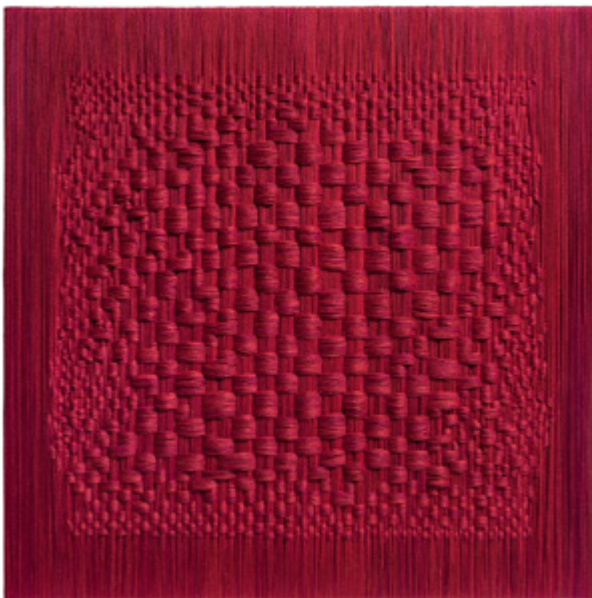
Terres del Sud

1971

Wool

180 x 300 cm

Courtesy of the estate of the artist
and Galerie Claude Bernard,
Paris



Sheila Hicks

Scarlet letter

2024

80 x 80 cm

Courtesy of the artist
and Galerie Claude Bernard

SHEILA HICKS, GALERIE CLAUDE BERNARD

Sheila Hicks (b. 1934, USA) has been living and working in Paris since the 1960s. One of the most important artists of her generation, she has made textile art an internationally accepted means of artistic expression. Hicks employs the raw material of textiles - wool, linen and cotton - to produce pieces that can sometimes reach monumental proportions. She studied under Josef Albers at Yale and is the heiress to a modernist spirit that pays no heed to distinctions between the fine arts, design and the decorative arts. During her many years in Mexico, she also studied pre-Columbian textile, an experience that undeniably marked her approach to colour and her exploration of the connections between geometry, asymmetry, abstraction and figuration. Hicks considers textiles to be a living material able to keep her works in constant movement. Each exhibition sees her creations undergo various metamorphoses. Her exploration of line, colour and fibre represent the artistic quest of a lifetime during which she has forged ties with design and architecture.



Jérôme Hirson
Le silence des ballots
 2023
 Sculpture
 Variable dimensions
 Courtesy of the artist
 and Le sentiment des choses,
 Paris

JÉRÔME HIRSON, GALERIE LE SENTIMENT DES CHOSES

Jérôme Hirson was born in Valenciennes in the North of France and spent 15 years working on the production line in the automotive industry. The main themes in his art are the collective memory of the working class and his roots. He has a passion for pottery and in particular his medium of choice, ceramic, which he discovered in 2008. He has forged a simple minimalist style that is steeped in spirituality. In 2010, he created his own studio in the Berry region of France, before transferring it into an old farmhouse located on a hill in the region of Tours.

Le silence des ballots is an ensemble of stoneware sculptures produced in 2024 especially for Art Paris. This 10-piece installation evokes the recurrent theme of the collective memory of the working class. If Hirson sometimes uses clay to evoke the shape of factory roofs, here it is more specifically their chimneys and indeed the term “ballot” means a factory chimney in the dialect of the North of France. The dark colours of these modelled sculptures remind us of the hard labour of the humble worker.

PATRICK KIM-GUSTAFSON, GALERIE MARGUO

Born to a Korean mother and a Swedish father, Patrick Kim-Gustafson started out working in industrial design with Philippe Starck in Paris, before setting-up his own studio in Loupchat in 2020. It was in this small village in the French department of Lot that he produced his first independent creations inspired by the lines of the wood from the oak trees in the nearby forest. He called his newly founded studio, Ateljé Loupchat.

Inspiration comes from the tree itself, which he transforms into objects, such as his vases-socles that weigh more than 200 kilos (but which can only contain a single flower), massive benches with a single, slender seat and organic, openwork lamps.

At Art Paris, he is presenting a series of sculptural organic objects that evoke the forest trees of whose wood they are made. His process adapts to take into account the knots in the wood and other material constraints, which combine to influence the final composition. The resulting sculptures are hybrids that are both delicate and devoid of any obvious function, unless it is to challenge the boundaries between art, design and artisanship.



Patrick Kim-Gustafson
Sal Comporta
 2022
 Linseed oiled oak with ferric acetate
 50 x 20 x 20 cm
 Courtesy of the artist
 and Galerie Marguo

JACQUELINE ET JEAN LERAT, GALERIE CAPAZZA

In the 1940s, Jacqueline Lerat (1920-2009) and Jean Lerat (1913-1992) set up home in La Borne in the French department of Cher. At this time, the village's longstanding pottery tradition was already on the wane. By choosing to work in stoneware and use a wood fired kiln, they adopted a means of artistic expression that helped to revive the age-old traditions of the potters who had been living in this village since the 16th century.

From the 1950s on, the couple formed a duo that revolutionised modern ceramics, notably in the field of sculpture and abstraction. Today, their significant contribution to the revival of stoneware is internationally recognised. Objects such as vases, pots and bowls would gradually be set free from their utilitarian function and some would further evolve to become abstract artworks in their own right.

The selection on show here provides a retrospective overview of their production from the 1950s to the 2000s. Although each member of the couple worked independently, some works were jointly signed "JJ Lerat". Their ceramic production characterised by simple lines and sand-coloured tones constituted a major contribution to contemporary art.



Jacqueline Lerat
Rectangle, carré et corps
1984
Sculpture
56 x 40 x 19 cm
Courtesy of the estate of the artist
and Galerie Capazza



Barbara Levittoux-Świdarska
Fire [Pożar]
1974
Sisal, rope, metal
250 x 400 cm
Courtesy of the estate of the artist
and Richard Saltoun Gallery,
London and Rome

BARBARA LEVITTOUX-ŚWIDERSKA, GALERIE RICHARD SALTOUN

Barbara Levittoux-Świdarska (1933-2019) was one of the most important textile artists from the "Polish School", a school that saw an entire generation of artists emerge in the post-war years who would change the perception of tapestry in Europe.

It was in the 1960s - once textile art had been recognised as a contemporary art form - that Levittoux-Świdarska began to produce her avant-garde installations. She remained faithful to the traditions of Eastern Europe by incorporating locally sourced materials and rural practices in order to improvise new methods of making textile art and new forms. Levittoux-Świdarska often used simple materials, things she had to hand, such as pine needles or birch bark that she mixed with cotton thread. She also combined natural and man-made fibres and used wire, plastic and industrial waste. *Pożar* is one of her netting-like structures whose shape is freer. This installation is made from sisal, the fibre from the leaves of a plant that grows in Mexico and woven to resemble a fishing net.

**Unknown Artist***Faîte de case*Circa first half of the 20th century

Tree fern root

H: 118 cm

Courtesy Galerie Jeanne Bucher Jaeger,
Paris-Lisbon

OCEANIA, UNKNOWN ARTIST, FIRST HALF OF THE 20TH CENTURY GALERIE JEANNE BUCHER JAEGER

In 1961, Jean-François Jaeger, who was at the time at the head of the gallery founded by his great aunt Jeanne Bucher, put on an exhibition of the so-called *primitive arts* that was a first: *Vingt sculptures monumentales d'art primitif de la Nouvelle-Guinée et des Nouvelles-Hébrides*. Numerous artists from the beginning of the 20th century, such as Giacometti, Picasso and Breton, had already realised the artistic qualities of these sculptures that combined a domestic use and a religious function.

More than 60 years later, we are in the presence of a sculpture that was part of the original exhibition. The context has changed as have the terms used. Today we talk about tribal art or non-Western art rather than “primitive art” and the New Hebrides have become Vanuatu. The field of research that encompasses artisanship and ethnography has always, by extension, taken an interest in the production of indigenous peoples. Those vernacular techniques often used to meet domestic needs have always influenced contemporary artists, like this “Faîte de case” made from the roots of tree ferns. It is in fact a magical lightning rod, the likes of which were placed on the roof to ensure, by the presence of invisible spirits, the protection of the home.

SHIRO TSUJIMURA, GALERIE LE SENTIMENT DES CHOSSES

Shiro Tsujimura (b. 1947, Japan) is counted among the most eminent ceramic artists of his generation. He started studying oil painting, however a chance encounter with a teabowl in the Japan Folk Crafts Museum in Tokyo changed the course of his career.

A self-taught potter, Tsujimura looked to the ancient traditions and techniques of Japan and Korea for inspiration. A two-year retreat in a Zen temple in Nara also contributed to anchoring his work in a profound relationship with the past.

This work, *Iga tsubo*, is a reference to the Japanese town of Iga, which is known for its Iga ware pottery and the specific characteristics of its clay. Historically the term *tsubo* designates a storage jar for foodstuffs. Made in the traditional manner in a wood-burning kiln, this stoneware piece is ash glazed. The vagaries of the firing process create natural runs of bright green glaze that emerge on the reddish-brown surface of the pottery. The white dots are the result of chemical reactions during firing due to the presence of aluminosilicate minerals in the clay.

Exploring function rather than artistic aspects is one of the main particularities of Tsujimura's body of work.

**Shiro Tsujimura***Iga tsubo*

2015

Sculpture

38 x 36 cm

Courtesy of the artist
and Le Sentiment des choses,
Paris

JEANNE VICERIAL, TEMPLON

Paris-based Jeanne Vicerial (b. 1991) began studying to be a costumier, before specialising in fashion design at the École des Arts Décoratifs de Paris. In 2019, she made history when she became the first person in France to obtain a Sciences, Arts, Creation and Research PhD in the field of fashion design. Her thesis questioned the mechanisms at work in the design of contemporary clothing and proposed an alternative to the made-to-measure/ready-to-wear dichotomy associated with fast-fashion culture. Pursuing her line of research, she teamed up with the mechatronics department at the École des Mines de Paris to develop a patented, automated process capable of producing made-to-measure garments without wasting any fabric.

Her garment sculptures, which sometimes draw inspiration from tomb effigies, shift between medieval and futuristic forms. Often made from a single black thread measuring several hundred kilometres that mimicks muscle fibre, the human anatomy-inspired figures of Jeanne Vicerial exude a powerful presence in the exhibition space. Her baroque, disturbing creations build bridges between the worlds of design, craft, fashion, the arts and science, thereby contributing to redefining in depth how we see the female body and its place in society.



Jeanne Vicerial
Mue n° 1
2022
Sculpture
Courtesy of the artist
and TEMPLON,
Paris-Brussels-New York



Jane Yang-d'Haene
Untitled
2023
Grès, barbotine et glaçure
30 x 33 x 33 cm
Stoneware, slip and glaze
30 x 33 x 33 cm
Courtesy of the artist
and Bienvenu Steinberg & J,
New York

JANE YANG-D'HAENE, GALERIE BIENVENU STEINBERG & J

Born in South Korea and based in New York, Jane Yang-D'Haene finds inspiration for her ceramics in her cultural background, as she explores form and function across furniture, lights and various containers all of which are made of clay.

Untitled (2023) is taken from a recent series derived from the traditional “dalhangari” moon jars that are emblematic of the excellence of Korean ceramicists throughout the ages. Dating back to the Joseon dynasty (1392-1910), these moon jars were often used to store food, such as rice and condiments. Their minimal appearance, rounded shape and white glaze reminiscent of the moon have captured the imagination of numerous artists.

After initially fashioning her pieces from porcelain in the traditional manner, Yang-D'Haene, deconstructs the classic creative process by cutting and slicing directly into the clay. The “damaged” parts are then wrapped in fine layers of porcelain. Yang-D'Haene then adds more textured clays and sandstone to accentuate what she describes as “scars”. Coloured glazes complete the “healing” process in a manner reminiscent of the metaphor of the artist’s body.

FRAGILE UTOPIAS

A Focus On The French Scene



Erika Hedayat, *Les dépossédés #14*, 2023, Huile sur toile, 163 x 114 cm

Guest Curator
Éric de Chasse

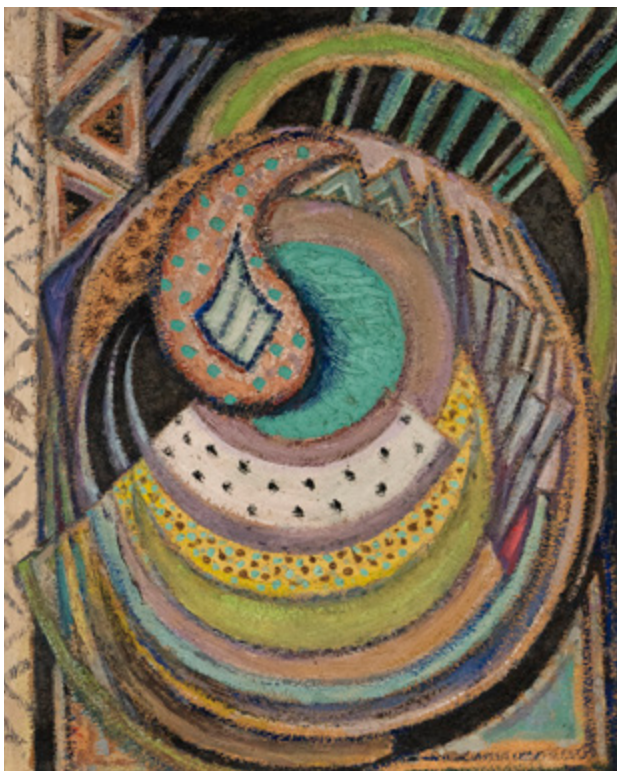
FRAGILE UTOPIAS

A Focus On The French Scene

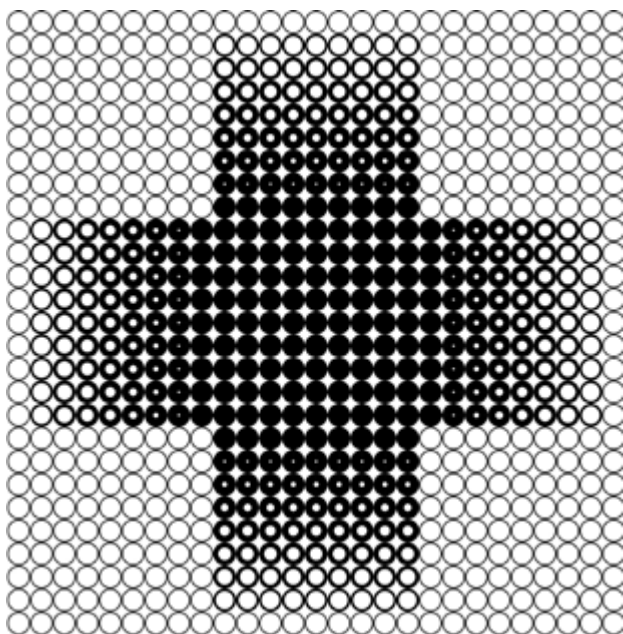
By **Éric de Chasse**,
Guest Curator

If there has indeed been a major contribution by 20th century artists, it was their desire to distance painting, sculpture and drawing from the two traditional functions to which they had, for the main part, been confined throughout their history: representation and decoration. Modernism - and notably its proponents who explored the possibilities offered by abstraction - stressed other functions by which works of art could become models for perception, thought and action and contribute to creating a new, different and utopian world. These functions were not entirely absent from previous periods in the history of art, but for the first time they took precedence over the others. The artists we best remember are generally the most radical, as exemplified by Piet Mondrian and his disciples Auguste Herbin and Jean Hélion in Paris in the 1920s and 30s. These artists advocated a radical break with the past, leaving behind or even destroying past practices and putting forward in their place an all-encompassing system that some would later call into question.

That's why it has often been said that this modernist story had come to an end in the 1970s, with the failure of the 20th century's main political utopias, making way for postmodernism, in which art is reduced to taking itself as its subject or returning to its former functions. However, if we accept that utopias can also be provisional and precarious in nature, we realise that the utopian element of artistic creation did not disappear with modernism. Indeed, this element remains an active principle, but one that is less guided by authoritarian assertions and more by the feelings of doubt that are inseparable from a period marked by the end of grand systems and totalizing narratives. Its presence can be seen in works that are *Fragile Utopias* in their own right. Looking back, we can glimpse the premises of this utopian element in the works of artists considered of minor importance at the time of the triumph of modernism. Notably among women artists, of whom Sonia Terk-Delaunay is undoubtedly one of the most striking examples. By considering the question in this way, we can observe the emergence of a new and particularly dynamic, (although discontinuous) genealogy that continues to extend to the present day. It is this genealogy that my selection from amongst the exhibiting artists at Art Paris 2024 aims to showcase.



Juliette Roche
Composition
1918
Galerie Pauline Pavéc



Vera Molnar
de la série croix sur Cercle
2023
Galerie 8+4 - Paris

Such a selection could have been sprawling and extensive, but I voluntarily limited it to just twenty artists from the French scene (twenty-one to be exact, as I wanted to pay a special tribute to Vera Molnár, who passed away last December just before her 100th birthday after a very full life). By the French scene, I mean artists who have worked or who are currently working in France. Once you get beyond the common misconception that the art world is structured around a confrontation between a centre and the peripheries, the French scene appears particularly rich and inspirational. Right from the start, I decided to select just one artist per gallery, which sometimes meant making some very difficult choices. There could therefore have been a few more artists; when I was faced with a dilemma, I favoured the youngest or less visible one. On the other hand, listening to the opinion of the galleries representing these artists, I sometimes selected one work and at other times an ensemble of works, either from the same series or brought together especially for the fair. In any case, I never thought to gather the totality of the artists whose works embody fragile utopias, but rather to single out some of them, whatever their chosen means of expression. I totally accept the subjective aspect of my choice and would like to insist on the fact that, rather than a theme-based selection, it is a selection guided by my personal reactions to these artists and their work.

I have been close to many of these artists for varying periods of time. I have written about their work, visited their studios, consulted their catalogues raisonnés and exhibited their works, either alone or as part of group exhibitions. Some of them are very well known, whereas others have not yet received the recognition they deserve, for various reasons. These reasons include a geographical location that contributes to keeping them away from the centre of attention, a possible lack of interaction with cultural institutions and sometimes simply our own neglect and propensity to forget. As they evolve, I rediscover their work with the same pleasure each time – and it is this pleasure that I want to share with the visitors to Art Paris 2024.

Works of art should above all be judged by the concrete emotional and sensory experience they offer to those who take the time to discover them. These artists have changed my relationship with the world and continue to do so by opening new horizons – authentic utopias – that I could never have imagined without them. Joining these artists I already know well are others that I had not come across or whom I did not know that well before conceiving this project, but who seemed to be particularly interesting and who I feel could belong to this sort of blended family that is gradually coming together. This family includes personalities that are just as different as those that comprise traditional families; sometimes their ideas of utopia converge and sometimes they diverge, precisely because they are not total and unitary, but fragile, utopias.

- ÉRIC DE CHASSEY

FRAGILE UTOPIAS

A Focus On The French Scene



Nathalie du Pasquier
Sans titre
2022
Yvon Lambert



Éric de Chassey
©Institut national d'histoire de l'art. Picture Jean Picon

Éric de Chassey is the director of the Institut National d'Histoire de l'Art (INHA), a Professor at the École Normale Supérieure de Lyon and the former director of Villa Médici: The French academy in Rome. His latest publications include: *Après la fin. Suspensions et reprises de la peinture dans les années 1960 et 1970* (Klincksieck, 2017) and *L'abstraction avec ou sans raisons* (Gallimard, 2017). In 2021-2022, he curated a number of exhibitions, such as *Le surréalisme dans l'art américain, 1940-1970* (Centre de la Vieille Charité, Marseille), *Napoléon? Encore!* (Musée de l'Armée, Paris), *Alex Katz. Floating Worlds* (Galerie Thaddaeus Ropac, Pantin), *Ettore Spalletti. Il cielo in una stanza* (Galleria Nazionale d'Arte Moderna, Rome) and *Le désir de la ligne. Henri Matisse dans les collections Jacques Doucet* (Musée Angladon, Avignon). In 2023, he curated *Repetition* at the Centre Pompidou Metz.



Jean-Michel Alberola
Vladimir Tatlin I
 2021
 Oil on canvas
 134 × 101 × 5 cm (framed)
 Courtesy Templon,
 Paris - Brussels- NYC

JEAN-MICHEL ALBEROLA, TEMPLON

Vladimir Tatlin is the perfect embodiment of the utopian artist. In the early years of Bolshevik Russia, he left behind painting and sculpture for works whose aim was to concretely change life, examples of which include the *Monument to the Third International* and his human-powered flying machine *Letatlin*. In the 1930s, as a result of Soviet repression of the avant-garde, Tatlin returned to still lifes and portraits. Utopias and their failures are recurring themes in the work of Jean-Michel Alberola, which explains why he chose a photo of Tatlin in Paris in the spring of 1913 - when the Russian artist asked Picasso if he would hire him as a servant - as a reference for several paintings. The huge coat enveloping Tatlin's body and the hat that seems much too large are both faithful to the original photo, but here they become elements in a pictorial ensemble of interlocking rectangles with muted and acid colours, that structure the composition while deconstructing its forms. The glaring presence of a red star acts as a reminder of the hopes placed in the revolution. However, melancholy prevails, as seen on the face of the young Tatlin, one of those "kings of nothing" of whom Jean-Michel Alberola has made a paradoxical hero.

YTO BARRADA, GALERIE POLARIS

Yto Barrada is a collector, an assembler and a creator of projects. She uses all the means and techniques at her disposal - drawing, film, photography and exhibitions - while taking a particular interest in the post-colonial ties between Morocco and the West and the unexplored relationship between the 20th century avant-garde and vernacular traditions.

"Flea Market", a photographic series she began in 2018 based on her visits to the markets in Tangier, features images of building waste and furniture deposited in the streets. Although these ephemeral arrangements are more or less random, they bear witness to the strong decorative and architectural instincts of anonymous individuals. The heterogeneous elements of these miniature cities ultimately create a coherent ensemble. As such, they resemble present-day metropolises in regions where the usual building regulations do not apply and where enthusiastic hybrid practices see the light of day, which are, nevertheless, guided by the needs of the moment and a reuse economy whose potential is all too often ignored.



Yto Barrada
Flea Market Series (Fig. 4), Tangier
 2018-2023
 Chromogenic prints
 62.23 × 76.20 cm
 Edition of 3
 Courtesy Galerie Polaris

CÉCILE BART, GALERIE CATHERINE ISSERT

In the history of abstraction, the use of geometry signals a desire to present a visual model for the organisation of the world that follows rigid, generally applicable principles. Since 1987, Cécile Bart has been using a translucent man-made fabric (Tergal “plein-jour”) as a painting surface for compositions that employ this geometric vocabulary. Bart reduces the geometric constraints in these works she calls “peintures/écrans” (screen paintings) to which her use of this fabric contributes. Its regular weave creates an almost imperceptible effect of discontinuity, i.e. slight interruptions in the application of her muted colours that cause any superpositions of pigment (as in the “Mexican” series) to occupy a visually uncertain space. In 2022, she traced parallel coloured lines on this surface for the first time, lines that had until then only existed as wool or cotton threads suspended in the exhibition space, or as pencil lines drawn directly on the wall. In so doing, she created her first “dessins/écrans” (screen drawings), which can either be placed in front of a window (where they interact with the landscape seen through them) or hung on a wall, simply modulating the space without imposing their authority.



© Camille Besson

Cécile Bart
Mexicain #14
2022
Alkyd resin paint on Tergal “plein jour”,
aluminium frame
190 x 190 cm
Courtesy Galerie Catherine Issert



Alice Bidault
Éclore [Disclose]
2023
Installation, porcelain
Courtesy Galerie Pietro Spartà

ALICE BIDAULT, GALERIE PIETRO SPARTÀ

Alice Bidault is an artist whose works are only too rarely seen. The fact that she has chosen to settle in the Morvan region in the heart of Burgundy and to live her life as an artist in parallel to her other occupations (permaculture, beekeeping and distillation) probably has something to do with it. However, each time I have had the chance to see her work, I have been struck by its combination of strength and subtlety. These sculptures and wall installations are inspired by her day-to-day surroundings, as well as a keen interest in both Western and non-Western archaeology. In her recent works, she has revisited the Inca quipu, a cord-based system for counting, in which knots represent numbers. *Quipu* were also used for recording all sorts of information, most of which remains to be deciphered.

There is however no sense of nostalgia to her use of this reference. In *Éclore [Disclose]*, a neon light placed on an ensemble of thin sheets of porcelain fulfils the same function as the *quipu*. On each sheet, an image is engraved of “ears of corn from my own harvest”, according to the artist, thereby indicating her desire to present uncertain meanings that our senses (rather than logical analysis) are the best placed to perceive. As a result, we understand that the non-separation of nature and culture is of vital importance.

© Camille Besson



Pierrette Bloch
Untitled
1996
India ink on paper
63.5 x 48.5 cm
Courtesy Galerie Zlotowski

PIERRETTE BLOCH, GALERIE ZLOTOWSKI

Pierrette Bloch is best known for her works in which grid-like compositions of rope, thread and knotted horsehair embody geometric and organic worlds in the process of forming. Her works on paper display some of these characteristics. This practice - which began at the beginning of the 1970s - is based on a multiplication of marks, dots and lines that resist the siren call of colour and organised composition. The gesture is always present but restrained and although this mark-making is guided by the artist, it is depersonalised by her recourse to chance and the randomness that comes with repetitive actions. It is the same randomness that can be seen in repeated lines of writing in which the loops and curls of the letters also evoke the intertwined horsehair of her assemblages. The system applied is both coherent (one sole means is used each time) and incoherent (the action can come to an end without any rational explanation and part of the surface remain unaffected). In this way, the works are never ponderous and yet lightness and even a sort of humour are always held in check.

NICOLAS CHARDON, GALERIE ONIRIS.ART

Since 1998, Nicolas Chardon has chosen an apparently rigid method that situates his work in the tradition of geometric abstraction: he paints simple shapes following the grid formed by the pattern on the gingham check fabric that he buys. However, as this soft fabric is never completely taut, the geometry that forms the basis of his approach is deformed and lines constantly vary and take unexpected directions. The choice to limit his use of shape and colour necessarily place him - but this is something he is more than happy to assume - amongst the great figures of a heroic, utopian form of modernism, from Malevich to Mondrian and from Stella to Kelly. The idea behind his fabric-based approach is not so much to undermine the authority of his illustrious forbears or contradict their visions of the world, but rather to implement these visions in new configurations marked by a certain looseness. After all, the principle of these configurations is that they adapt to and comply with an existing situation all the better to transform it. As Chardon continues to believe that painting is a model for individual action, vision and social organisation, his work represents a very pragmatic version of utopia, one that is particularly sensitive to the variations that arise from specific conditions.



Nicolas Chardon
Cible [Target]
2023
Acrylic on fabric
120 x 120 cm
Courtesy Galerie Oniris.art

SONIA TERK-DELAUNAY, GALERIE BÉRÈS

Sonia Terk was born in Odessa into a Jewish family. She grew up in Saint Petersburg and studied at Karlsruhe Academy of Art, before settling in Paris in 1905 and marrying the painter Robert Delaunay in 1910. Her practice was not just limited to painting as she was constantly designing all sorts of functional objects - which probably explains why she was so long in being accepted. She always depended on a multitude of different identities, all of which were nonetheless underpinned by the same determined character and quest for artistic excellence. Whatever their medium or intention, her works from the 1910s all applied the principles of "simultaneity", using colour to set their abstract or figurative forms in movement. Her vision of the world is not, as it is for Robert, an expression of the metaphysics of light, but rather the expression of a desire to show feelings of exultation and weightlessness and to give rise to these same feelings in the viewer. In this project for a poster, a mountain in French-speaking Switzerland is used to convey these feelings: as a result, the subject almost disappears as it gives way to the pure pleasure of colour.



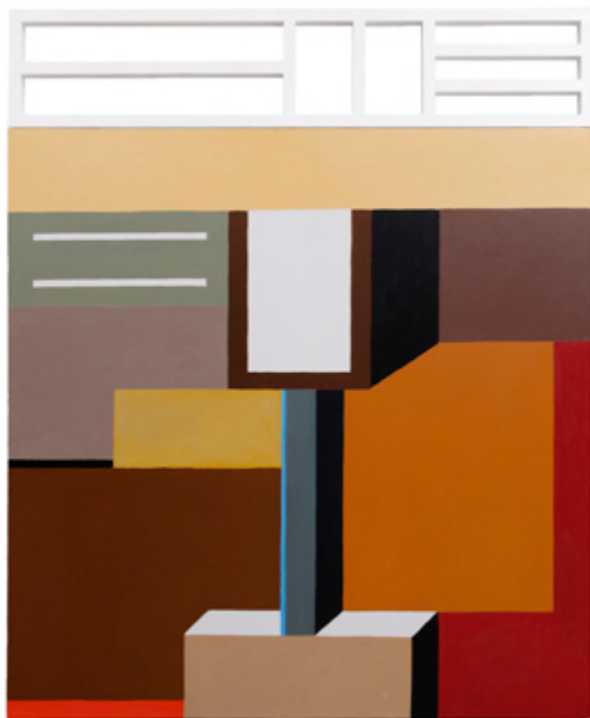
Sonia Terk-Delaunay
Rochers de Montreux [Rocks in Montreux]
1914
Oil on paper
31.6 x 25.2 cm
Courtesy Galerie Bérès



Mathilde Denize
Dee's Figure
2023
Oil and acrylic on canvas, vinyl, leather, glitter fabric,
marbled paper, felt, Velcro, Dibond
100 x 127 x 1.5 cm
Courtesy Perrotin

MATHILDE DENIZE, PERROTIN

For a long time, painting in the form of a picture in a frame has played a minor role in the work of Mathilde Denize. She has, above all, been assembling and transforming found and often discarded objects, as if saving them from the neglect with which they are usually treated. These objects are combined with each other, or with casts of body parts, in configurations of varying size. Even if it is partly incorrect from a technical point of view, you could say that she had to explore clothes as a way of getting back to painting. Taking fragments from her old canvases on which the different superposed layers of paint blend into each other, she makes costumes that are worn for performances or displayed on the wall, where they remind us of their past existences and call forth images of lives to come. This same principle of assembly and reuse governs the production of paintings with a more traditional aspect. Refusing stable forms, they evoke ghostly presences that are open from the inside and which slide into each other, displaying a false tranquillity that avoids categorical assertions in favour of suggestion and fluidity.



Nathalie Du Pasquier

Untitled

2021

Oil on canvas and painted wood elements

100 x 100 cm (Canvas)

120 x 100 cm (Ensemble)

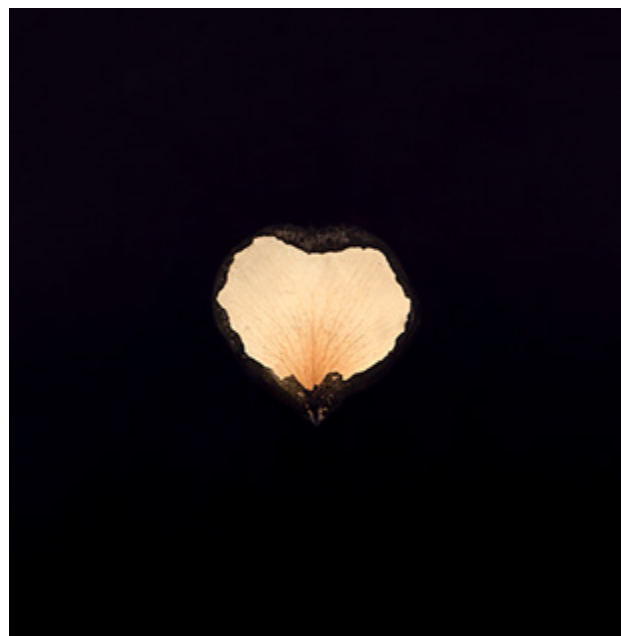
Courtesy Galerie Yvon Lambert

NATHALIE DU PASQUIER, GALERIE YVON LAMBERT

For a long time, the abstract and often playful motifs employed by Nathalie Du Pasquier were applied in the field of design, notably with the Memphis Group with which she was active from its creation in 1981 to 1986. Now these motifs have a life of their own and appear on canvases (often augmented, as here, with a construction made of wood) associated with elements taken from still lifes or which suggest fragments of architecture. It is as if these motifs were vernacular derivatives of the vast repertoire of shapes - like those seen in a set of children's building blocks - with which the pioneers of abstraction at the start of the 20th century intended to change the world. These shapes are above all the basic elements that allow an infinite number of combinations. Thanks to them, a new, spatially complex world (that is illogical if we consider these shapes to be geometrical representations of elements that exist in the real world) bursts forth from every painting, generated by strictly two-dimensional surfaces whose colours are not those of perfection, but shades of joy and melancholy.

PHILIPPE FAVIER, GALERIE 8+4

From its beginnings at the start of the 1980s, the art of Philippe Favier has been marked by questions of utopia and heterotopia. He is continually creating worlds in sizes that vary from minuscule to monumental. These worlds do not, but could or should exist, or only exist elsewhere (in his works or in our imagination when we are looking at or remembering them) and often cannot be perceived directly. In his abundant production, Favier always adopts an approach full of tenderness and humour that makes his works seem innocuous even when the subject matter is dark or even funereal. They tug at our emotions, gradually showing us, but without any certainty, that utopia or heterotopia are our condition. In the 2011 series "Rose cousin", dried rose petals are set in enamel and mounted under glass within a pollen frame. Either single and isolated like an island or multiple like an archipelago, these petals, "*their contours surrounded by a two-millimetre wide line of paint*", form small, fragile, austere and sorrowful worlds.



Philippe Favier

Rose cousin series

2011

Mixed media

45 x 50 cm

Courtesy Galerie 8+4

**ELIKA HEDAYAT,
GALERIE ALINE VIDAL**

After leaving Iran, Elika Hedayat settled in France in 2004 and began, in her own words, to “portray an imaginary world, such as desired by an ideological power system in search of utopia, but one which becomes deformed and mutilated.” Since 2022, she has also found inspiration in a science fiction novel by Ursula K. Le Guin, *The Dispossessed*, whose title she has given to a rich series of drawings, paintings, films and wall installations. In these works, human beings or humanoids appear in what would seem to be dystopian environments, i.e. which have all the attributes of the use of violence to control and constrain. Sometimes the humans escape, or at least try to escape, by creating local utopias. Other means of escape include their stubborn organicity and acts of resistance - albeit very prosaic - that evoke the strategies adopted in recent years by Iranian youth in their struggle against a totalitarian theocratic regime. For these young people, in particular the women that the regime wants to subjugate, not covering their hair has become a symbol of their aspirations for freedom.



Elika Hedayat
The Dispossessed #14
2023
Oil on canvas
163 x 114 cm
Courtesy Galerie Aline Vidal



Sarah Jérôme
L'Éveil V [The Awakening V]
2022
Oil on tracing paper
152 x 120 cm
Courtesy H Gallery
Paris

**SARAH JÉRÔME,
H GALLERY**

There is, in the works of Sarah Jérôme, a very strong focus on the body and the gestures to which it gives rise. This is undoubtedly the result of the fact that she was a dancer for many years (before turning to the visual arts) and is therefore particularly aware of the way in which postures can signify a specific relationship with the world. In the paintings from her series “L’Éveil” [The Awakening], a naked female body is seen from behind. The woman is standing both on the edge of a landscape and at the edge of the canvas, as if ready to intercede on behalf of the observer. In the distance - but not so far after all - trees indicate the presence of a forest, an indeterminate space that the figure seems to be hesitating to explore. The fluid nature of the paint has dissolved many of the details and the garish colours situate the scene in an environment that is more imagined than real, thereby evoking the borderline states that are perhaps one of the conditions for reaching the state of awareness alluded to in the title.



Benoît Maire
View of the studio (works in progress),
2024
Courtesy Galerie Nathalie Obadia
Paris/ Brussels

BENOÎT MAIRE, GALERIE NATHALIE OBADIA

Like many artists of his generation, Benoît Maire was influenced by conceptual art, but from early on proposed a version of it that involved creating objects assembled on trays, sometimes completed by texts explaining in detail the protocols for their use. For around ten years, he has been working on his series of “Cloud Paintings”, which are painted using the traditional medium of oil on canvas. Let’s not forget that at the beginning of the Italian Renaissance, clouds were both a feature whose changing aspect meant they resisted representation and something onto which all sorts of images inspired by formal and subjective analogies could be projected. In Maire’s paintings, the cloud is a recurrent element that brings structure to the composition. It interacts with suggested architectural or animal forms that have been borrowed from the history of art or the pages of philosophical and literary texts that caught the artist’s eye. The technical and iconographic variations to which the cloud is subjected are based on its dual aspects of indeterminacy and overdetermination – aspects that inspired the artist to write that when “*the time of meaning comes [...] eternity is ruined*”.



Vera Molnár
Structure de quadrilatères [Structure of quadrilaterals]
1986
Computer plotter drawing
42 x 283 cm
Courtesy Galerie Verart Véronique Smagghe

VERA MOLNÁR, GALERIE VERART VÉRONIQUE SMAGGHE

In the history of abstraction in the second half of the 20th century, the use of a computer often implied a desire to produce works that would be more perfect than those made by hand. This prefigured a world in which mechanisation and rationalisation would be imposed on all humankind in an authoritarian manner to guide it as quickly as possible towards a state of happiness that it would have been incapable of reaching on its own. Since she began using a computer at the end of the 1960s, the Hungarian born artist Vera Molnár - who settled in France in 1947 and who died recently not long before her 100th birthday - has always done the exact opposite. Above all, this device allowed her to explore the almost boundless possibilities of systematically implemented rules (on which her earlier works of geometric abstraction were already grounded) and to push these rules to the point when they become a source of disorder. For example, the starting point for this *Structure de quadrilatères [Structure of quadrilaterals]* is the square, a stable and supposedly perfect figure that is repeated with systematic variations. These variations eventually push it over into an apparent state of disorder, which is in reality a sort of exhilarating and liberating superior order.

MICHEL PARMENTIER, LOEVENBRUCK

Between 1965 and 1968, Michel Parmentier deliberately limited his practice of painting to a single colour (blue in 1966, grey in 1967, red in 1968) applied on a folded canvas, which when unfolded produced a surface with a horizontal stripes. What was at stake here was the end of painting itself as well as the possibility to stay as close as possible to the conditions that prevailed at its birth. Consequently, in 1968, Parmentier marked a pause in his artistic activity and would only resume painting in 1983. In 1967, the artist had asserted that he wanted to produce "a trace [...] empty of messages, of images and devoid of this communication that usually creates complicity between the artist and the observer". There is an absolute dimension to this intention that makes him a brother to the revolutionary pioneers of abstraction, but which has more to do with a negative ethical position than a positive proposition, one that cannot be emulated without inventing one's own path. And yet, this position is embodied in an object whose pictorial qualities are self-evident for the contemporary observer, qualities that result both from the standardised character of its execution and the artist's acceptance of the random aspects that arise from how the colour is applied, how the unfolding of the canvas causes the paint to run and the irregularly cut painting surface.



Michel Parmentier

11 novembre 1966, [11 November 1966]

1966

Paint on unstretched canvas, 6 painted horizontal bands, alternating laque Lefranc medium blue and white, 38 cm wide (3+3) and, at the top, 1 partial white band 5 cm wide, at the bottom, 1 partial blue band 11 cm wide
246 × 240.5 cm

Courtesy Galerie Loevenbruck



Juliette Roche

Femmes et oiseaux dans un parc

[*Women and Birds in a Park*]

circa 1918

Oil on cardboard

40.3 × 54 cm

Courtesy Galerie Pauline Pavéc

JULIETTE ROCHE, GALERIE PAULINE PAVEC

Although Juliette Roche was successively a member of the cubist and dadaist circles, she has been more or less overlooked by the history of art. And yet, in the 1910s in Barcelona, New York and Paris she produced some unique and intriguing paintings and drawings, before returning to a more traditional practice. Works dating from the end of her stay in the United States or the first months of her return to France at the end of WWI, such as the monumental *American Picnic* (part of the collection at the Musée National d'Art Moderne / Centre Pompidou) or *Femmes et oiseaux dans un parc* [*Women and Birds in a Park*] in a more modest format address a similar theme: an idyllic world. They are characterised by their stylisation, a profusion of repetitive motifs and the harmonious relationship between female figures and nature. There is no undue weight or gravity and, on the contrary, numerous touches of humour are present. A few years later, the utopia would become a reality when, together with her husband Albert Gleizes, Roche would create Moly-Sabata, an artist-in-residence programme focussing on the revival of craft practices.



Edgar Sarin

Haniwa

2023

Glazed ceramic, artist's oak base

58 x 45 x 15 cm

Courtesy Galerie Michel Rein

**EDGAR SARIN,
GALERIE MICHEL REIN**

The works of Edgar Sarin are characterised by their archaic nature. They are archaic in terms of their procedures, their forms and their references, however this archaism does not represent a return to the stable, original foundations from which the evolution of history has inadvertently distanced us. This was true for a large number of artists in the 1970s, in particular those we associate with *arte povera*. But, for Sarin, the idea is more to start from simple and deliberately unsophisticated actions and an ensemble of images that establish a common culture, insofar as they are indicative of a self-organised collective or individual practice that has become a way of thinking. *Haniwa* (terracotta figures used as funerary objects during the *Kofun* period in Japan) or the application of a perfunctory ground of earth colours on the canvas (which sometimes evokes figures) are some of these actions and images that the artist collects, conveys, or "harvests" as he says himself. He makes these actions his own so that they can take part in new harvests, building one after another a somewhat secret and ambitious parallel society.

**DANIEL SCHLIER,
GALERIE EAST**

Daniel Schlier works on a variety of completely different surfaces, from the traditional canvas to glass and marble, composing his images by assembling heterogeneous fragments linked together by areas of colour or materials that construct complex, dream or nightmare-like scenes. In 2023, he produced a series of paintings on the theme of the seasons using the age-old technique of reverse glass painting (a tradition in the region of Alsace where he lives) but adapted for a more recent material: Plexiglass. As the artist paints on the reverse side of the glass, the painting's physical reality is inaccessible, as if located in an artistic elsewhere. Each painting portrays a composite landscape, a mix of natural elements, animal and human figures and industrial artefacts that is part Arcadia, part utopia, and part dystopia. *The elements in Printemps* [Spring] refer to common themes in the German-speaking world since the 1920s, which have often been the subjects of paintings and thinking about the urban environment. These themes - a harmonious relationship with a sublime (mountains and stretches of frozen waters) or more prosaic vision of nature (cows grazing peacefully) and the construction of new towns - have been valued by political thinkers of every persuasion and various aesthetic movements. Their meaning is not ordained but left up to the individual to decide.



Daniel Schlier

Spring (Wir Bauen eine neue Stadt)

2023

Paint, Plexiglass

156 x 216 cm

Courtesy Galerie East

ASSAN SMATI, GALERIE NOSBAUM REDING

Working across sculpture and painting, Assan Smati gives form to artistic concerns, whether he is establishing a dialogue with the artists he admires or echoing events from around the world that affect him. This has usually given rise to figurative works based equally on observation and imagination, however they have more recently been joined by abstract paintings. Although abstract, the latter are not as different as they seem to the portraits of Algerians that Smati has been painting for years - isolated busts separated from figures that are both specific and generic and which find their place in the pictorial space for want of being able to do so in society. These abstract works are in fact bodies made of colour that either come into existence during the painting process, or which he finds elsewhere (for example, the three red and blue circles of *Anxiété, Phobie, Obsession* [Anxiety, Phobia, Obsession] render a diagram used by the postcolonial thinker Frantz Fanon in his practice of psychoanalysis). They find their own density, suitable location and reciprocal relationships by means of a process of adjustments seen in finished paintings that can reach monumental dimensions and which assert themselves as both an artistic and political solutions.



Assan Smati
Gravity
2023
Oil on canvas
395 x 371 cm
Courtesy Galerie Nosbaum Reding



Maria Helena Vieira Da Silva
Figure de ballet
1948
Peinture, huile et mine de plomb sur toile
66 x 84,5 cm (encadré)
Courtesy Galerie Jeanne Bucher Jaeger

MARIA HELENA VIEIRA DA SILVA, GALERIE JEANNE BUCHER JAEGER

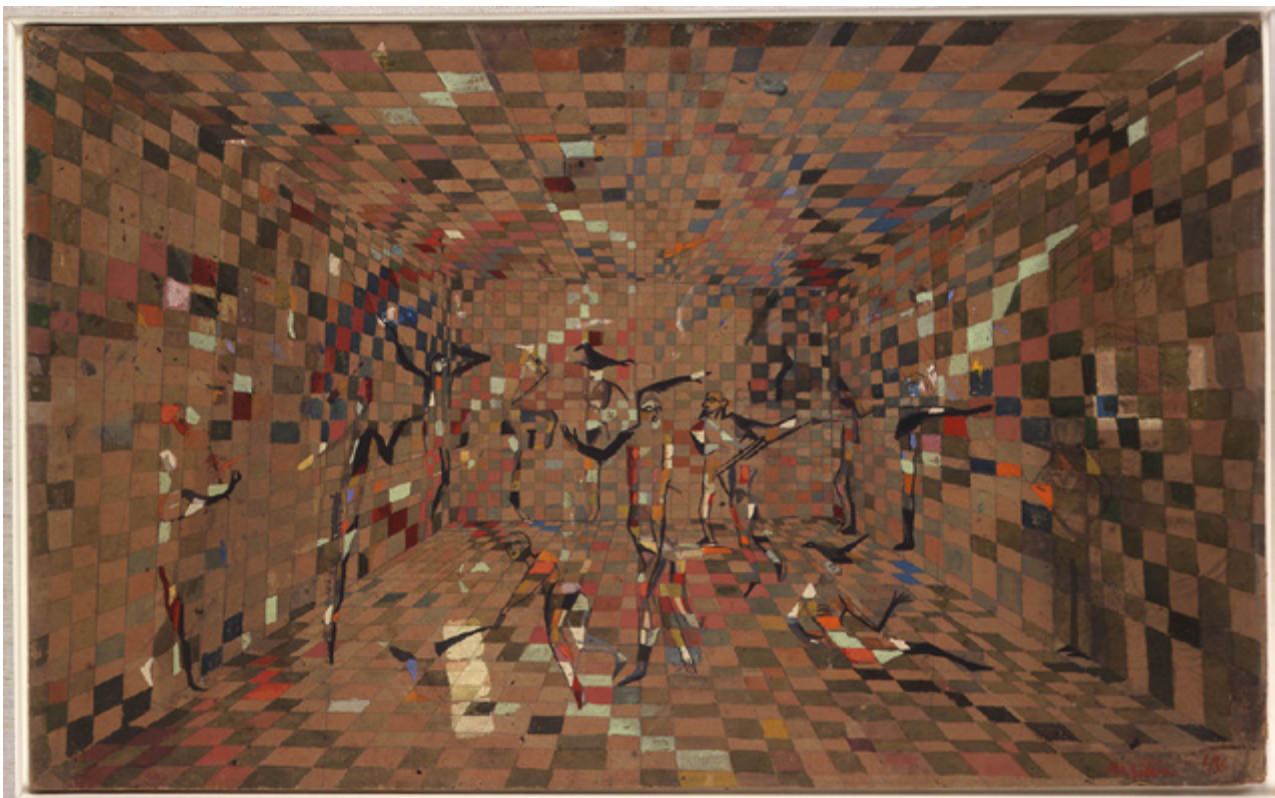
Strictly speaking, the world as it was painted by Maria Helena Vieira da Silva in the 1940s was neither figurative nor abstract. It was a world marked by uncertainty, as well as a paradoxical unity born out of the infinite division of space. Forced to seek exile in Brazil during the Second World War, Vieira da Silva returned to Paris in 1947, to the city to where she had settled after leaving her native Portugal some two decades before. From one city to another, she continued working in the same vein, an aesthetic that led her to a more or less complete form of abstraction and which made her one of the protagonists of lyrical abstraction, the Parisian version of abstract expressionism. The three compositions brought together here are all interiors, which was one of her favourite themes. However, the use of a grid made up of a gradient of multiple colours to organise these spaces opens them to infinity. The figures that move within them and the objects placed there are absorbed, leaving only traces and remains. Vieira da Silva thus invites us to perceive in turn the world as a place of unlimited potential.



**RAPHAËL ZARKA,
GALERIE MITTERRAND**

For around twenty years, Raphaël Zarka has been searching through human history for complex polyhedrons, making an inventory of their occurrences and then using them to produce works that take the form of sculptures, drawings, photographs or installations. He is especially fascinated by Platonic solids that, at the beginning of the 17th century, the German astronomer Johannes Kepler considered to be the fundamental elements of the cosmos. By transforming them into objects of various sorts, in particular sundials that are both logical (because they are functional) and exuberant, he becomes an archaeologist of a possible future that never happened, and to which he gives a new existence. After discovering an extraordinary astronomical instrument (originally from Old Woodhouselee Castle in Scotland) he began creating different versions. These include an abstract bronze sculpture on a limestone plinth whose title indicates its historical source and which revisits the original device, while hinting at unexpected, pre and post-scientific uses.

Raphaël Zarka
Woodhouselee
2022
Bronze and limestone
176 x 38 x 38 cm
Courtesy Galerie Mitterrand



Maria Helena Vieira da Silva
Ballet ou Les arlequins
1946
Galerie Jeanne Bucher Jaeger



Alice Bidault
Ogives
2019
Galerie Pietro Spartà



Daniel Schlier
Vue d'exposition - Série des « Quatre Saisons » - Galerie East
2023
Galerie East

THE BNP PARIBAS PRIVATE BANK PRIZE



BNP PARIBAS
BANQUE PRIVÉE

A Focus on the French Scene, a new award with a prize of 30,000 euros to support art in France

Ever since 2018, Art Paris has been showcasing and supporting the French scene by asking an exhibition curator to turn a subjective, historical, and critical eye on a selection of specific projects by French artists from among the participating galleries.

Keen to increase its support of the French art scene in 2024, Art Paris premium partner BNP Paribas Private Bank is joining forces with the fair to launch the *BNP Paribas Private Bank Prize. A Focus on the French Scene*.

The prize, worth €30,000, will be awarded by a prestigious jury on Wednesday 3 April 2024 at the opening of the fair to an artist, regardless of age, chosen from among the artists selected by Éric de Chasseay for *Fragile Utopias. A Focus on the French Scene*.

NOMINATED ARTISTS:

Jean-Michel Alberola (b.1953)
Templon

Yto Barrada (b.1971)
Polaris

Cécile Bart (b.1958)
Galerie Catherine Issert

Alice Bidault (b.1994)
Pietro Spartà

Nicolas Chardon (b.1974)
Oniris.art

Mathilde Denize (b.1986)
Perrotin

Nathalie du Pasquier (b.1957)
Yvon Lambert

Philippe Favier (b.1957)
Galerie 8+4

Elika Hedayat (b.1979)
Aline Vidal Paris

Sarah Jérôme (b.1979)
H Gallery

Benoît Maire (b.1978)
Nathalie Obadia

Edgar Sarin (b.1989)
Galerie Michel Rein

Daniel Schlier (b.1960)
Galerie East

Assan Smati (b.1972)
Nosbaum Reding

Raphaël Zarka (b.1977)
Mitterrand

THE JURY:



Éric de Chassey
©Jack Shear

Éric de Chassey is the director of the Institut National d'Histoire de l'Art (INHA), a Professor at the École Normale Supérieure de Lyon and the former director of Villa Médici: The French academy in Rome. His latest publications include: *Après la fin. Suspensions et reprises de la peinture dans les années 1960 et 1970* (Klincksieck, 2017) and *L'abstraction avec ou sans raisons* (Gallimard, 2017). In 2021-2022, he curated a number of exhibitions, such as *Le surréalisme dans l'art américain, 1940-1970* (Centre de la Vieille Charité, Marseille), *Napoléon? Encore!* (Musée de l'Armée, Paris), *Alex Katz. Floating Worlds* (Galerie Thaddaeus Ropac, Pantin), *Ettore Spalletti. Il cielo in una stanza* (Galleria Nazionale d'Arte Moderna, Rome) and *Le désir de la ligne. Henri Matisse dans les collections Jacques Doucet* (Musée Angladon, Avignon). In 2023, he curated *Repetition* at the Centre Pompidou Metz. He is a guest curator at Art Paris 2024.

Valérie Duponchelle, journalist and art critic.

After studying history and geography at the Sorbonne (Paris IV), Valérie Duponchelle went on to become a special correspondent for *Le Figaro* (Festival de Cannes 1991 to 2001). Since 1997, she has been covering news and events both in the arts in France and abroad for Le Figaro. In 2008, she received the International "Art in the Media" Prize from the Fondation de Moffarts, which was awarded at the Royal Academy of Belgium. In October, she was nominated as one of the 100 Femmes de Culture 2023, alongside artist Justine Emard, actor and musician Golshifteh Farahani and author Vanessa Springora.



Valérie Duponchelle
©Christina Holdgaard



Christine Macel
©Guillaume Ombreux
- Les Arts Décoratifs

Christine Macel, museum director and Assistant Director Musée des Arts Décoratifs is an art historian and general heritage curator.

She began her career at the Ministry of Culture as an Inspector of artistic creation at the Délégation aux Arts Plastiques (Fine Arts Commission), before joining the Musée National d'Art Moderne - Centre de Création industrielle at the Centre Pompidou in 2000, where she established and headed the Création Contemporaine et Prospective department. She has curated some fifty solo shows and group exhibitions featuring both emerging and established artists, while addressing key cultural and social issues (*Danser sa vie, Art et danse aux XX^e et XXI^e "siècles" and more recently Elles font l'abstraction*). She has organised numerous international exhibitions co-produced with leading institutions such as the MoMA, Whitney Museum of American Art (New York), Tate Modern, Whitechapel Gallery (London), Gropius Bau (Berlin), Guggenheim Bilbao Museum, Irish Museum of Modern Art (Dublin), Sharjah Art Foundation (UAE), as well as the Haus der Kunst (Munich). In 2017, she was director of the visual arts department at the Venice Biennial.

Nicolas Otton, director BNP Paribas Banque Privée en France.

Nicolas Otton was born in Lille and graduated from Université Panthéon-Assas. He joined BNP Paribas in 1998 working in the North of France, where he held several positions in the commercial sector working with businesses. In 2009, he became the director of the Centre d'Affaires Champagne Ardennes, before being appointed director of the bank's Paris Rive Gauche branches in 2012. Two years later, he took charge of the Eastern France sector, leading its merger with the Northern France network in 2016 and taking on the role of director of this consolidated North-East ensemble. From October 2018 to July 2020, he was Director of the Ile-de-France Est region for the commercial bank. Since 2020, he has been at the head of BNP Paribas Banque Privée France. BNP Paribas Banque Privée offers personal advice and bespoke services to its clients as regards the sale and purchase of works of art, taking into account their wishes and wealth management strategy.



Nicolas Otton
©Antoine Doyen
- Mirage Collectif

Alfred Pacquement, independent exhibition curator.

Art historian and museum curator Alfred Pacquement is now an independent curator. He was Director of the Musée National d'Art Moderne at the Centre Pompidou from 2000 to 2013, having previously worked there as a curator. Other positions include Director Galerie Nationale du Jeu de Paume, Visual Arts Delegate to the Ministry of Culture and Director École Nationale Supérieure des Beaux-Arts. He has written numerous books and catalogues on modern and contemporary art and has curated a large number of exhibitions from the 1970s to the present day.



Alfred Pacquement
©Tadzio



Guillaume Piens
©Céline Nieszawer

Guillaume Piens, fair director Art Paris.

After studying art history and working as an organiser and artistic director of cultural events, Guillaume Piens joined the FIAC in 2000. He worked there until 2006, before moving to Paris Photo, where he was Director from 2008 to February 2011. After leaving Paris Photo, he started his own cultural events production company, "Culture Squad Communication". Amongst other roles, he was Artistic Advisor to the Festival Photo Saint Germain des Prés from 2011 to 2013. Since May 2011, he has been Fair Director at Art Paris, a leading spring arts event at the Grand Palais in Paris focusing on modern and contemporary art. He is also a member of the Prix Camera Clara jury that is awarded to photographers working with a large format camera.

Marie-Aline Prat, art historian and collector.

Marie-Aline Prat holds a DEA post-graduate diploma in public law (Université Paris I-Panthéon) and a PhD in modern and contemporary art (Université de Paris I). She was in charge of iconography at Éditions André Sauret for their collection "Les douze Œuvres Capitales" and contemporary art correspondent for Encyclopaedia Universalis/Universalis from 1984 to 1986, during which time she produced written contributions. From 1985 to 1987, she managed a project at the Ministry of Culture involving the creation of a database referencing the works of contemporary art acquired by the French state, while continuing her career in the private sector as an art expert for several leading auction houses and at the Cour d'Appel de Paris. In 2011, she was tasked by Bredin-Prat law firm with organising the "Jean-François Prat" contemporary art prize for which she is still an expert advisor.



Marie-Aline Prat
©Jean-François Gaté



Antonia Scintilla
©Antoine Doyen

Antonia Scintilla, director Fondation d'entreprise Pernod Ricard.

She began her career in 2007 at the Italian Cultural Institute in Moscow, before joining PLATFORM - regroupement des Fonds régionaux d'art contemporain - in Paris in 2009. She arrived at the Fondation d'entreprise Pernod Ricard in 2010 as a project manager, occupying this position for eight years. In 2019, she joined the group's Corporate Communication department as Group Philanthropy Manager. In her current role, she takes part in defining strategy and developing philanthropic actions group-wide and has accompanied the foundation in the opening of its new location in Saint-Lazare. She has been director of the Fondation d'entreprise Pernod Ricard since January 2023. The foundation was created to accompany the French art scene towards a more international perspective with an increasingly forwardlooking approach, while paying particular attention both to contemporary issues Antonia Scintilla and the unique practices that comprise the current contemporary art scene.

SOLO SHOW



Pauline-Rose Dumas, Vue de l'exposition « Table des Matières », 2022, Galerie Anne-Laure Buffard

18 monographic exhibitions

SOLO SHOW

18 monographic exhibitions

Some 18 solo shows are spread throughout the fair allowing visitors to discover or rediscover in depth the work of modern, contemporary and emerging artists.



Jean Hélon
Autoportrait
1962
Courtesy Galerie Patrice Trigano

Among the historic artists, on the occasion of the retrospective at the Musée d'Art Moderne de Paris, Galerie Patrice Trigano pays tribute to **Jean Hélon** (1904-1987), a painter who was a major figure in abstract art in the 1930s, before later turning towards a more personal form of figuration. Galerie Capazza presents a mini retrospective of works by the pioneers of contemporary French ceramics, **Jacqueline Lerat** (1920-2009) and **Jean Lerat** (1913-1992), which is part of the *Art & Craft* focus curated by invited guest curator Nicolas Trembley. Galerie J.P. Ritsch-Fisch showcases the work of Italian artist and emblematic representative of art brut (outsider art), **Carlo Zinelli** (1916-1974), whereas Galerie Jacques Bailly is dedicating a solo show to **André Masson** (1896-1987), an early surrealist alongside André Breton (as well as Max Ernst, Joan Miró, Salvador Dali and Yves Tanguy) with an ensemble of works produced between 1930 and 1950. Masson's automatic drawings and sand paintings (in which he threw or dribbled sand onto a glued canvas) were a major influence on the work of the American abstract expressionists.

Contemporary artists in the spotlight include **Samantha McEwen** (b. 1960 in London) with a solo show on the stand of the Modesti Perdriolle Gallery that takes another look at the career of this British American artist who was friends with Keith Haring and Jean-Michel Basquiat. The exhibit presents exceptional works from the 1980s to the present day. Huberty & Breyne has a **Gilles Barbier** solo show that gives centre stage to works from four closely related series - "Still Memories", "Still Man", "Equilibrium" and "Entre les plis les souvenirs" (In between the pleats the memories) - whereas Nil Gallery presents *Goodbye Nubia*, a solo show by **Fathi Hassan**, who was the first artist to represent Africa at the Venice Biennial in 1988.



Gilles Barbier
Une île, 1
2023
Courtesy Galerie Huberty & Breyne

At Galerie Dix9-Hélène Lacharmoise, Columbian artist **Leyla Cárdenas** unearths the hidden stories of urban buildings by unravelling the textiles on which her photos have been printed to explore the different strata of which the constructions are composed. **Sophie Zénon** has devised an exhibit for Galerie XII that evokes the traces left by war with a selection of photograms of “obsidional plants”, photos of trees printed on tulle, sculptures and books.

On the stand of Galerie Fabienne Levy, the theatrical installation by Dominican artist **Lucia Hierro** is composed of digital collages of everyday objects printed on fabric that blur the boundaries between sculpture and photography, while playing with the symbols of Pop Culture and consumer society. At Galerie Valérie Delaunay, Franco-Moroccan artist **Mohamed Mekleti**, whose work is driven by his rewriting of stories and myths, presents a series of drawings and sculptures made especially for the fair. The work of Franco-Algerian artist **Katia Kameli** on show at 110 Galerie Véronique Rieffel shares these same inspirations, as illustrated by the dialogue she establishes between her projects *Le Cantique des Oiseaux (The Canticle of Birds)* and *Stream of Stories*. These two projects combining different techniques (musical ceramics, works on paper, tapestry, painting on textile and film) explore the symbolic and spiritual dimensions of birds.



Stijn Cole
Jumeaux
 2023
 Courtesy Irène Laub Gallery



Lucia Hierro
Insider Outsider
 2023
 Courtesy galerie Fabienne Levy

At Galerie Maria Lund, the abstract, India ink “body landscapes” of Korean artist **Jung Yeon Min** appear on drawings and canvases, whereas the Belgian artist **Stijn Cole** brings together painting, sculpture and photography to create an immersive, multidimensional landscape experience at Galerie Irène Laub. First time exhibitor 22,48m2 presents recent works by French artist **Ellande Jaureguiberry**, whose drawings and ceramics inspired by the world of science fiction and an animist vision of the world combine to form a composite landscape. Echoing the two themes of Art Paris 2024, *Fragile utopias* and *Art & Craft*, Galerie Anne-Laure Buffard has given over its entire stand to the sculptural textile installations of **Pauline-Rose Dumas**, a young French artist who trained at Chelsea College of Arts and whose work combines metal forging, photography and textile.

SOLO SHOW

18 monographic exhibitions



Jung-Yeon Min, *Pluie douce*, 2022, Galerie Maria Lund

Among the Promises sector, focused on emerging artists, two galleries have opted to present solo shows: Labs Contemporary unveils a previously unseen project entitled *Sono Soltanto linee* (They are only lines), by Italian artist **Giulia Marchi**, and Soho Revue (London) showcases the colourful, blurry landscapes of British artist **Ben Walker**, which evoke nostalgic childhood scenes as seen through the hazy memories of an amnesiac.



Katia Kameli
Le Rossignol
 2023
 Courtesy 110 Galerie Véronique Rieffel

Solo shows:

Gilles Barbier (1965)
 Huberty & Breyne

Leyla Cardenas (1975)
 Galerie Dix9 - Hélène Lacharmoise

Stijn Cole (1978)
 Irene Laub Gallery

Fathi Hassan (1957)
 Nil Gallery

Jean Hélon (1904-1987)
 Galerie Patrice Trigano

Lucia Hierro (1987)
 Fabienne Levy

Ellande Jaureguiberry (1985)
 Galerie 22,48 m²

Katia Kameli (1973)
 110 Galerie Véronique Rieffel

Mohamed Lekleti (1965)
 Galerie Valérie Delaunay

Jacqueline (1920-2009) **et Jean** (1913-1992) **Lerat**
 Galerie Capazza

André Masson (1896-1987)
 Galerie Jacques Bailly

Samantha McEwen (1960)
 Modesti Perdriolle Gallery

Giulia Marchi (1976)
 Labs Contemporary Art

Jung-Yeon Min (1979)
 Galerie Maria Lund

Pauline-Rose Dumas (1996)
 Galerie Anne-Laure Buffard

Ben Walker (1974)
 Soho Revue

Sophie Zénon (1965)
 Galerie XII

Carlo Zinelli (1916-1974)
 Galerie J.P. Ritsch Fisch



PROMISES



Catalin Pislaru, *Unfunctional Activities #15*, 2023, Gaep Gallery

A sector for young galleries and emerging talents

PROMISES

A sector for young galleries and emerging talents

Promises, a sector focusing on young galleries created less than six years ago, provides a forward-looking analysis of cutting-edge contemporary art. Participating galleries can present up to three emerging artists and Art Paris finances 45% of the exhibitor fees. This year Promises plays host to nine international galleries.

The 2024 selection:

Galerie Felix Frachon (Brussels)
Gaep Gallery (Bucharest)
Hors-Cadre (Paris)
Hunna Art Gallery (Sharjah, U.E.A)
Labs Contemporary Art (Bologna)
Maāt Gallery (Paris)
MOLSKI gallery (Poznań)
She BAM! Galerie Laetitia Gorsy (Leipzig)
Soho Revue (London)



Arnaud Rochard
Palacio
2023
Courtesy Felix Frachon Gallery

Felix Frachon Gallery (Brussels) continues to explore the globalisation of contemporary art. Its exhibit includes new works by Indian artist Shine Shivan (1981), whose compositions in charcoal on traditional paper find their roots in indigenous Indian art, alongside those of naïve Brazilian artist Lia Mittakaris. The latter's works are from the collection of Museu Internacional de Arte Naif do Brasil founder Lucien Finkelstein. The third artist, Arnaud Rochand (1986), pursues a hybrid practice that combines painting, engraving and ceramics inspired by the Portuguese and Spanish *azulejo* tradition and the two countries' Moorish heritage.

Galerie Hors-Cadre (Paris) establishes a dialogue between three artists from the young French scene who all explore the language of images and the notion of ephemerality. A bronze sculpture of a sunflower by Victoire Inchauspé (1998) evokes the beauty and fragility of life; Morgane Ely (1995) engraves trivial images (screenshots and photos taken by paparazzi) on wood, juxtaposing their banality with the sophistication of an age-old Japanese craft that gives rise to iridescent effects. And finally, Lucile Boiron (1990) presents photographic still lifes of fruit in saturated colours that bring together the natural world and artifice questioning the structure of matter and all living things.



Victoire Inchauspé
Le last to leave the party
 2023
 Courtesy Galerie Hors-Cadre



Amani Al Thuwaini
Shedding skin
 2024
 Hunna Art

Hunna Art Gallery (Sharjah, U.A.E) presents Alymamah Rashed (1994), Amani Al Thuwaini (1989) and Nour Elbasuni (1994), three women artists from the Arabian Peninsula whose works explore cultural duality, gender politics and personal and collective mythologies. The textile work of Ukraine-born multidisciplinary Kuwaiti artist Amani Al Thuwaini combines tradition and contemporary representations. Alymamah Rashed, another Kuwaiti artist known for her dreamlike paintings full of ethereal, floating figures, defines herself as a “Muslim cyborg”. She explores the question of identity through the story of her own body. Finally, Egyptian artist Nour Elbasuni paints portraits of men in domestic situations in a naïve, symbolist style, exploring gender roles and the representation of masculinity as seen through a woman’s eyes.

PROMISES

A sector for young galleries and emerging talents



Celeste
Hacer Olas
2023
Courtesy Galerie Maât

Maât Gallery (Paris) puts the young Mexican scene in the spotlight. Celeste, the artist duo formed by María Fernanda Camarena (1988) and Gabriel Rosas Alemán (1983) create constantly expanding pictorial installations that echo muralism in that they share the same intention to combine images and architecture. The work of painter and muralist Rafael Uriegas (1982) is informed by religious references, myths and moments from everyday life. His paintings present abstract narratives while integrating Renaissance influences, baroque traditions, pre-Columbian and abstract art.

MOLSKI gallery (Poznań) juxtaposes the works of two Polish artists Kinga Popiela (1991) and Sebastian Krzywak (1979) both of whom employ the language of abstraction. Kinga Popiela focuses on the repetition of pictorial gestures and the relationship between the artist's body and the painting. She paints on unstretched canvases, which she either frames or presents as they are in different configurations. Sebastian Krzywak explores non-figurative painting by combining drawings done on Photoshop and accidental superpositions of paint runs to address the heritage of 20th century abstract art.



Sebastian Krzywak
Untitled 151
2023
Courtesy MOLSKI Gallery



Nitsa Meletopoulos
Californian Sunfall
2023
Courtesy She BAM! Galerie Laetitia Gorsy

She BAM! Galerie Laetitia Gorsy (Leipzig) presents two emerging French artists: Io Burgard (1987) and Nitsa Meletopoulos (1984). Io Burgard focuses on the interactions between individuals and their environment, exploring the themes of perception, space and movement across several mediums, mainly sculpture and drawing, together with video, photography and installation. She is presenting a new installation at Art Paris. Nitsa Meletopoulos explores in depth the materials and techniques of contemporary ceramics. Working in close connection with nature, she questions the object itself in its environment and deploys a clever mix of contemporary practice and traditional know-how across a wide range of techniques, forms and colours.

PROMISES

A sector for young galleries and emerging talents

Gaep Gallery (Bucharest) brings together three artists, Cătălin Pîslaru (1988), Raluca Popa (1979) and Ignacio Uriarte (1972), whose work addresses questions in connection with perception and optics. Fascinated by the computer's possibilities as a creative tool, Cătălin Pîslaru looks back at the heritage of abstraction from the standpoint of a digital culture, giving pride of place to microprocessor inspired geometric shapes, preferring digital sketches to those done by hand and cold, hard painting surfaces (such as aluminium) to canvas.

Ignacio Uriarte combines a personal reflection on everyday office routines with the practices of conceptual art and minimalism in the 1960s and 70s in a series of drawings done with coloured Bic biro: the systematic repetition of the same gesture gives rise to simple geometric shapes and creates a play of optical illusions. Raluca Popa collects materials – objects, images, ideas and texts, either her own or those of others – and assembles them into new forms and configurations. At Art Paris, she is presenting *Poem*, 2023, a sculpture made-up of four lenses of different sizes inserted into a wooden base that invites the viewer to take part in a genuine experiment of optical camouflage.

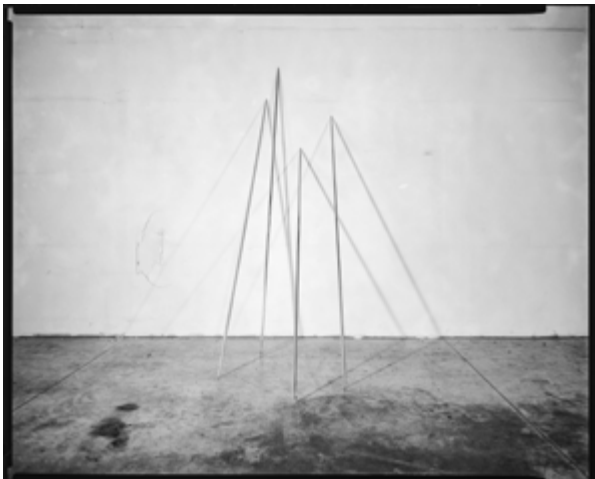


Raluca Popa

Poem

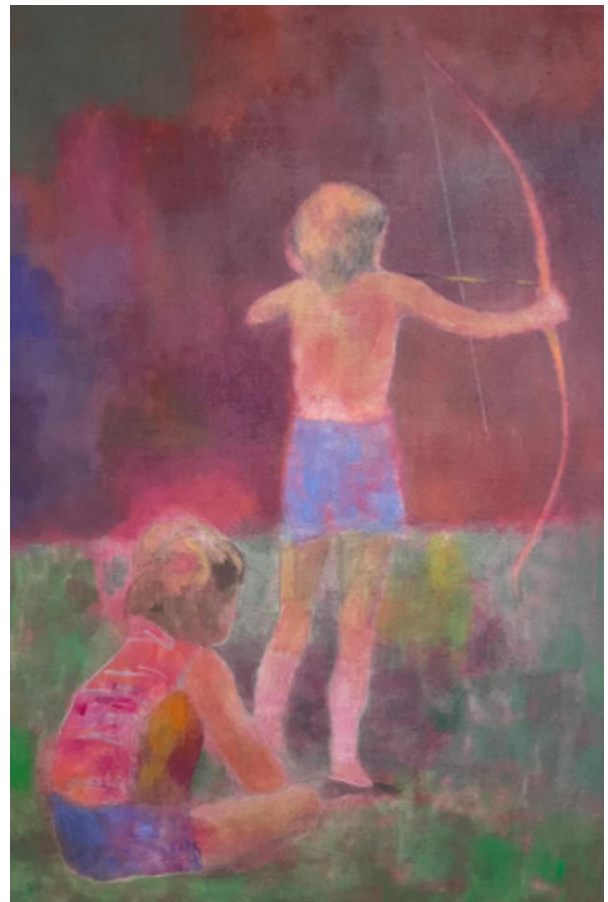
2023

Courtesy Gaep Gallery



Giulia Marchi
Sono soltanto linee #2
 2023
 LABS Contemporary Art

Finally, two galleries have opted to present solo shows, **Labs Contemporary** (Bologna) unveils a previously unseen project entitled *Sono Soltanto linee* (They are only lines) by Giulia Marchi. Made up of monumental stick-shaped elements reminiscent of those used in pick-up sticks games placed alongside photos representing other assemblies of these same elements, this mise en abyme evokes the dialectics of full and empty, visible and invisible and the very nature of space. **Soho Revue** (London) showcases the colourful, blurry landscapes of British artist Ben Walker, which evoke nostalgic childhood scenes as seen through the hazy memories of an amnesiac.



Ben Walker
The World Last Summer
 2023
 Courtesy Soho Revue

ART PARIS 2024 LIST OF EXHIBITORS:

22,48 m2 (Romainville)* • Galerie 8+4 (Paris) • **110 Galerie Véronique Rieffel (Paris, Abidjan)*** • 313 Art Project (Seoul, Paris) • **Galerie XII (Paris, Santa Monica)*** • A&R Fleury (Paris) • A2Z Art Gallery (Paris, Hong Kong) • Almine Rech (Paris, Brussels, London, • New York, Shanghai, Monaco) • AMS Galería (Santiago) • Galerie Andres Thalmann (Zurich, Paris) • Galerie Ariane C-Y (Paris) • backslash (Paris) • Galerie Bacqueville (Lille, Oost-Souburg) • Helene Bailly (Paris) • Galerie Jacques Bailly (Paris) • Saleh Barakat Gallery (Beirut) • Galerie Anne-Sarah Bénichou (Paris) • Galerie Berès (Paris) • Galerie Claude Bernard (Paris) • **Bienvenu Steinberg & J (New York)*** • Bigaignon (Paris) • **Bildhalle (Zurich, Amsterdam)*** • Galerie Binome (Paris) • **Galerie Boquet (Paris)*** • Galerie Anne-Laure Buffard (Paris) • By Lara Sedbon (Paris) • Galerie Camera Obscura (Paris) • **Galerie Capazza (Nançay)*** • **Cermak Eisenkraft (Prague)*** • **Circle Art Gallery (Nairobi)*** • Clavé Fine Art (Paris) • Galleria Continua (San Gimignano, Beijing, Boissy-le-Châtel, La Havana, • Rome, São Paulo, Paris, Dubaï) • **Galerie Valerie Delaunay (Paris)*** • Dilecta (Paris) • Ditesheim & Maffei Fine Art (Neuchâtel) • Galerie Dix9 – Hélène Lacharmoïse (Paris) • Galeria Marc Domènech (Barcelona) • Double V Gallery (Marseille, Paris) • Dumonteil Contemporary (Paris, Shanghai) • Galerie Eric Dupont (Paris) • Galerie Dutko (Paris) • Galerie East (Strasbourg) • **galerie frank elbaz (Paris)*** • **Galerie ETC (Paris)*** • **Gallery Etemad (Teheran)*** • **Clémentine de la Féronnière (Paris)*** • Galerie Les Filles du Calvaire (Paris) • felix frachon gallery (Brussels) • Freijo Gallery (Madrid)* • Gaep Gallery (Bucharest) • Galerie Claire Gastaud (Clermont-Ferrand, Paris) • She BAM! Galerie Laetitia Gorsy • **(Leipzig)*** • **Gowen Contemporary (Geneva)*** • **galerie gugging nina katschnig (Maria Gugging)*** • H Gallery (Paris) • H.A.N. Gallery (Seoul) • Galerie Ernst Hilger (Vienna) • Galerie Hors-Cadre (Paris) • **Huberty & Breyné Gallery (Brussels, Paris)*** • **Hunna Art Gallery (Sharjah, U.A.E)*** • Ibasho (Antwerp) • Galerie Catherine Issert (Saint-Paul-de-Vence) • Galerie Jeanne Bucher Jaeger (Paris, Lisbon) • rodolphe janssen (Brussels) • Galerie Kaléidoscope (Paris) • Ketabi Bourdet (Paris) • **Galerie Peter Kilchmann (Zurich, Paris)*** • **Koren Gallery (Paris)*** • Galerie Carole Kvasnevski (Paris, New York) • Galerie La Forest Divonne (Paris, Brussels) • **LABS Contemporary Art (Bologna)*** • Galerie Lahumière (Paris) • Yvon Lambert (Paris) • Alexis Lartigue Fine Art (Paris) • **Irène Laub Gallery (Brussels)*** • **Galerie Laurentin (Paris)*** • **Le sentiment des choses (Paris)*** • Galerie Lelong & Co. (Paris) • Fabienne Levy (Lausanne, Geneva) • Galerie Françoise Livinec (Paris, Huelgoat) • Loevenbruck (Paris) • **Patricia Low Contemporary (Gstaad, Venice)*** • **Galerie Maria Lund (Paris)** • **Maât (Paris)*** • Galerie Marguo (Paris) • Martch Art Project (Istanbul) • Galerie Martel (Paris, Brussels) • Maruani Mercier (Brussels, Knokke,Zaventem) • Mayoral (Barcelona, Paris) • **Meessen (Brussels)*** • Galerie Mitterrand (Paris) • **Modesti Perdrille Gallery (Brussels)*** • **MOLSKI gallery (Poznań)*** • Galerie Eric Mouchet (Paris, Brussels) • Galerie Maïa Muller (Paris) • Galerie Najuma – Fabrice Miliani (Marseille) • **Nil Gallery (Paris)*** • Nosbaum Reding (Luxembourg, Brussels) • Galerie Nathalie Obadia (Paris, Brussels) • Oniris.art (Rennes) • Opera Gallery (Paris) • Paris-B (Paris) • Galerie Pauline Pavéc (Paris) • Perrotin (Paris, Hong Kong, New York, Seoul, Tokyo, Shanghai, Dubaï, Los Angeles) • **Galerie Poggi (Paris)*** • **Galerie Polaris (Paris)*** • Galerie Catherine Putman (Paris) • QG Gallery (Knokke, Brussels) • Galerie Rabouan Mousson (Paris) • **Michel Rein (Paris, Brussels)*** • Galerie Retelet (Monte-Carlo) • J.P Ritsch-Fisch (Strasbourg) • RX&SLAG (Paris, New York) • Salon H (Paris) • **Richard Saltoun (London, Rome)*** • **Esther Schipper (Berlin, Paris, Seoul)*** • Mimmo Scognamiglio • **Artecontemporanea (Milano)*** • **Sèvres - Manufacture nationale (Sèvres, Paris)*** • Edouard Simoens Gallery (Knokke) • Verart Véronique Smagghe (Paris) • **Soho Revue (London)*** • Galerie Pietro Spartà (Chagny) • Strouk Gallery (Paris) • Richard Taittinger Gallery (New York) • Galerie Tanit (Beirut, Munich) • Galerie Suzanne Tarasiève (Paris) • Templon (Paris, Brussels, New York) • Galerie Traits Noirs (Paris) • Galerie Patrice Trigano (Paris) • **Galerie Eva Vautier (Nice)*** • **Aline Vidal (Paris)*** • Galerie Dina Vierny (Paris) • Galerie Esther Woerdehoff (Paris, Geneva) • Gallery Woong (Seoul) • **Zidoun-Bossuyt Gallery (Paris, Luxembourg, Dubaï)*** • Galerie Zlotowski (Paris)

*galleries who are either **first-time exhibitors or past participants returning at Art Paris 2024.**

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Musée Cernuschi

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www.cernuschi.paris.fr
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(M) Monceau
Tue. to Sun., 10 a.m. - 6 p.m.

Musée du Luxembourg

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(M) Mabillon
(M) Rennes
(RER) Luxembourg
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Late opening on Mon., until 10 p.m.

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WOLFGANG LAIB
01.03 – 01.06, 2024
Jardin des Tuileries
Place de la Concorde
75001 Paris
T. +33 (0)1 44 50 43 00
www.musee-orangerie.fr
(M) Concorde
Wed. to Mon., 9 a.m. to 6 p.m.

Musée d'Orsay

PARIS 1874. INVENTER L'IMPRESSIONNISME

26.03 – 14.07, 2024

NATHANAËLLE HERBELIN
12.03 – 30.06, 2024
9 quai Anatole France
Entrée côté Seine
75007 Paris
T. +33 (0)1 40 49 48 14
www.musee-orsay.fr
(M) Solférino
(RER) Musée d'Orsay
Tue. to Sun., 9.30 a.m. - 6 p.m.
Late opening on Thu., until 9.45 p.m.

Musée Yves Saint Laurent Paris

TRANSPARENCES

09.02 – 25.08, 2024

5 avenue Marceau
75116 Paris
T. +33 (0)1 44 31 64 00
www.museeyslparis.com
(M) (9) Alma-Marceau
Tue. to Sun., 11 a.m. - 6 p.m.
Late opening on Thu., until 9 p.m.

Palais Galliera

PAOLO ROVERSI

16.03 – 14.07, 2024

10 avenue Pierre I^{er} de Serbie
75116 Paris
T. +33(0) 1 56 52 86 00
www.palaisgalliera.paris.fr
(M) Iéna
(M) Alma-Marceau
(RER) Pont de l'Alma
Tue. to Mon., 10 a.m. - 6 p.m.

Palais de Tokyo

SIGNAL, MOHAMED BOUROUISSA

16.02 – 30.06, 2024

13 avenue du Président Wilson
75116 Paris
T. +33(0) 1 81 69 77 51
www.palaisdetokyo.com
(M) Iéna
(M) Alma-Marceau
(RER) Pont de l'Alma
Wed. to Mon., 12 p.m. - 10 p.m.

**Petit Palais, Musée des Beaux-Arts
de la Ville de Paris**

LE PARIS DE LA MODERNITÉ : 1905 - 1925

14.11, 2023 – 14.04, 2024

Avenue Winston Churchill
75008 Paris
T. +33(0) 1 53 43 40 00
www.petitpalais.paris.fr
(M) Champs-Élysées - Clémenceau
(M) Franklin D. Roosevelt
(RER) Invalides
Tue. to Sun., 10 a.m. - 6 p.m.
Late openings on Fri., and Sat., until 8 p.m.

Thanks for Nothing

RESILIENT CURRENTS :

ON COMMUNAL RE-EXISTENCE

21.03– 25.04, 2024

Centre d'expositions FORMA
127 rue de Turenne
75003 Paris
www.thanksfornothing.fr
(M) République
(M) Filles du Calvaire
Thu. to Sat., 10 a.m. - 6 p.m.

Villa Emerige

CHRISTIAN BONNEFOI

22.03– 13.04, 2024

7 rue Robert Turquan
75116 Paris
T. +33 (0)1 82 73 24 06
www.villaemerige.com
(M) Jasmin
Thu. to Sat., noon - 6 p.m.
Special opening from
Wed. 3 to Sun. 7 April, 10 a.m. - 6 p.m.

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ART. PARIS

04–07
April 2024

Grand Palais
Éphémère
Champ-de-Mars

artparis.com

PRACTICAL INFORMATION

Grand Palais Éphémère

Place Joffre
75007 Paris

Opening preview (upon invitation only):
Wednesday 3 April from 11 a.m. to 9 p.m.

Public Opening hours

Thursday 4 April: 12 p.m. – 8 p.m.
Friday 5 April: 12 p.m. – 9 p.m.
Saturday 6 April: 12 p.m. – 8 p.m.
Sunday 7 April: 12 p.m. – 7 p.m.

Admission

30€ on Thursday and Friday
35€ on Saturday and Sunday
15€ for students on Thursday and Friday
20€ for students on Saturday and Sunday
Free entry for children under 10 years old

ART PARIS MANAGING TEAM

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Julien Lecêtre
Valentine Lecêtre

Fair director

Guillaume Piens

Director of Communication

Audrey Keïta

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