

PRESS KIT

**A Focus on the French Scene:
Natural Histories**

Art & Environment

**ART. 07–10
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2022**

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Éphémère
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Grand Palais Éphémère - vue perspective © Wilmotte & Associés Architectes

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GENERAL PRESENTATION

A 2022 edition of very high calibre that reflects the growing momentum of this major spring event for modern and contemporary art in Paris.

Boosted by the success of the September 2021 edition that inaugurated the Grand Palais Éphémère on the Champ-de-Mars with a record-breaking 72,745 visitors, **Art Paris** is back from **7-10 April 2022** with a strong selection of 130 modern and contemporary galleries from some twenty different countries.

Both regional and cosmopolitan, this 24th edition counts 30% new exhibitors.

Returning heavyweights Continua, Lelong & Co, massimodecarlo, kamel mennour and Perrotin are joined by Max Hetzler (Berlin, Paris, London) and Bernier Eliades (Athens, Brussels). As far as French galleries are concerned, gb agency, Christophe Gaillard, Catherine Issert, Pietro Sparta, Praz Delavallade and Denise René will be exhibiting for the first time at Art Paris alongside international newcomers such as Fernando Pradilla (Madrid), Rodolphe Janssen (Brussels) and Xippas (Brussels, Geneva, Montevideo, Paris, Punta del Este).

This edition also sees the arrival of Brame Lorenceau, Galerie des Modernes and Galerie Jacques Bailly who will be enhancing the modern art offer.

The African art scene takes root at the fair with 1957 Gallery (Ghana), Loft Art Gallery (Morocco) and Véronique Rieffel (Ivory Coast), who are joined by Parisian galleries 31 Project, Magnin-A, Templon, Anne de Villepoix and Carole Kvasnevski. The latter will be devoting its stand to South African artist Zanele Muholi.

Focusing on discovering and rediscovering artists, Art Paris puts the spotlight on independent and emerging galleries such as Backslash, Félix Frachon, Ibasho, Eric Linard, Irène Laub and Oniris.art, which will all be joining the fair in 2022. Art Paris also encourages the presentation of monographic exhibitions, whilst supporting young galleries and emerging artists in the “Promises” sector that brings together around ten exhibitors.

In 2022, Art Paris is also characterized by its commitment in favour of the environment with two themes - “Natural Histories” and “Art & Environment”- combined with an innovative and sustainable approach to organising an art fair.

ART PARIS IN FIGURES

- **130** galleries from **23** countries
 - more than **900** represented artists
 - **37 %** foreign participants
 - **63 %** French galleries
 - **30 %** new exhibitors compared to 2021
 - **72 746** visitors in 2021
-

Natural Histories. A focus on the French scene by Alfred Pacquement

Since 2018, Art Paris has consistently supported the French contemporary art scene by inviting curators to lend a subjective, historical and critical eye on a selection of specific projects by French artists presented by participating galleries. With Natural Histories, a focus on the French scene, independent exhibition curator Alfred Pacquement will share his perspective on the French scene with a selection of 20 artists from different generations, whilst considering the way in which these artists see the natural world and how plants and animals have once again found their place in the contemporary aesthetic. According to Alfred Pacquement: “From exploring, observing and taking stock of nature, to noting how it is transformed or endangered, showcasing it and recounting its every aspect... today, the interest of artists in the plant and animal kingdoms never ceases to confirm its vitality.”

Art & Environment by Alice Audouin

Independent exhibitor curator, environmental specialist and Art of Change 21 founder Alice Audouin, will orchestrate a selection of seventeen French and international artists (selected from amongst the exhibiting galleries), whose work tackles environmental issues such as global warming and the loss of biodiversity. According to Alice Audouin: “A new generation of artists born into the period of

ecological crisis puts environmental issues at the heart of its practice. For these artists, ecology is not just a theme, but rather an expression of their relationship with the world. They are reinventing both ways of living together and the collective values of society. From ecofeminism to post-anthropocentrism, they are asserting their role as the avant-garde to the full and optimistically initiating a future where cooperation prevails over competition”.

Art Paris adopts a sustainable approach that's a first in the world of art fairs.

Art Paris, organised by France Conventions, is a regional art fair that gives pride of place to proximity, drawing local visitors and favouring local transport solutions. In 2022, the fair commits to developing an environmentally responsible approach to organising an art fair.

Karbone Prod, founded by Fanny Legros, will join forces with environmental consultants Solinnen and Art of Change 21 to assist Art Paris with the implementation of a life cycle assessment-based sustainable approach in what will be a first for an art fair*.

This pioneering initiative is supported by French environmental agency ADEME. In the longer term, the aim is to develop a tool for designing environmentally friendly art fairs.

Solo Show: seventeen monographic exhibitions

Seventeen solo shows spread throughout the fair allow visitors to discover or rediscover in depth the work of modern, contemporary or emerging artists: Alia Ali (193 Gallery) • Shagha Arianna (Septieme Gallery) • Jean-Charles Blais (Catherine Issert) • Nicolas Henry (Loft Art Gallery) • Julien Colombier (Le Feuvre et Roze) • Thomas Devaux (Bacqueville) • Alina Frieske (Fabienne Levy) • Philippe Hiquily (Patrice Trigano) • Vincent Laval (Sono) • Carlos León (Fernando Pradilla) • Antoine de Margerie (Eric Linard) • Zanele Muholi (Carole Kvasnevski) • Ernest Pignon-Ernest (Art to be Gallery) • Rao Fu (Vazieux) • Hala Schoukair (Bessières) • Tyler Thacker (Pact) • Tony Toscani (Stems Gallery)

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. In 2022, this sector will play host to nine galleries around half of which are new for this edition: Double V Gallery (Marseille, Paris), Galerie Felix Frachon (Brussels), Hors-Cadre (Paris), La Galería Rebelde (Guatemala City), Fabienne Levy (Lausanne), Gallery M9 (Seoul), Septieme Gallery (Paris), She BAM! Galerie Laetitia Gorsy (Leipzig), Galerie Sono (Paris)

Paris, the place to be!

Paris is in the midst of an exceptional period of cultural and artistic renaissance illustrated by the opening of new galleries and venues, the renovation of existing cultural institutions and the inauguration of new ones. More than ever before, the City of Light is asserting its role as *the place to be* for contemporary art. The activities on offer as part of the VIP programme, reserved for collectors and art professionals, bear witness to the transformation of Paris's art scene, whilst showcasing the sustainable initiatives of its cultural stakeholders.

1. Life cycle assessment:

The life cycle assessment (LCA) takes into account a multitude of criteria to provide an overall view of the environmental impact of a product or process, listing and quantifying the materials and energy used throughout a product's entire lifetime.

Whether the subject of consideration is a product, a service or a process, every stage of its life cycle is considered to establish an inventory of the relevant inputs and outputs from cradle to grave: extraction and processing of raw materials (including energy sources), manufacturing, distribution, usage and end-of-life disposal, not forgetting the various phases of transport.

NATURAL HISTORIES.

A FOCUS ON THE FRENCH SCENE

Guest Curator: Alfred Pacquement

With the support of

 THE ART NEWSPAPER

 MUSEUMTV

The vitality of today's artists' interest for the animal and plant kingdoms is constantly being asserted as they explore, observe and take stock, highlighting the beauty of nature, taking note of changes and threats and investigating every state of its existence. You may have thought that painting flowers or portraying fauna was an artistic practice of a bygone era and yet it was the proliferation of all sorts of Natural Histories in contemporary art that led me to suggest this theme for the spring 2022 edition of Art Paris.

Let's go back to last autumn. While Art Paris was inaugurating the Grand Palais Éphémère, the organisers of new exhibitions around Paris seemed to have passed the word and decided to focus on themes in connection with nature. From the sensual flowers of Georgia O' Keefe and Damien Hirst's Cherry Blossoms to the immense elder leaf frottage of an acacia tree by Giuseppe Penone and the ever-changing light of Normandy captured by David Hockney, not forgetting a celebration of the king's animals in Versailles, nature was literally everywhere. A simple coincidence? Probably not. Just as we were thinking we would soon see the end of this dangerous virus that had spread across the planet, a hope that was unfortunately unfounded, this celebration of nature by different artists came at just the right moment to draw our attention to the non-human living world. A world that current events have placed at the forefront of political preoccupations because of the extent to which endangered animal and plant species, global warming and the destruction of ecosystems affects the whole of humankind. In this respect, Nature, the superb film by Artavazd Pelechian presented at Fondation Cartier last year, is worthy of mention. A symphony of images, mainly amateur footage gathered from the Internet, it portrays the elemental forces of the earth and the environmental disasters in an apocalyptic vision of the potentially destructive forces of nature.

When compiling the list of 20 or so artists from the French scene for Natural Histories, I realised that this subject was more topical than ever, and not just among artists. In fact, many intellectuals, philosophers, sociologists and art historians are presently working in this field. To name just one example, in her remarkable essay Estelle Zhong-Mengual invites readers to apprehend the living world and its abundance of meaning through the eyes of artists, in particular 19th century American landscape painters and the work of women naturalists from the same period.

My chosen artists all share the same capacity for wonder. They marvel at what they see, have a common respect for and a desire to protect life and endeavour to portray living creatures that may be lacking in visibility. They explore the natural world using the means provided by scientific progress and images and, although few focus exclusively on nature, the sheer diversity of their practices and aesthetic choices contributes to making this ensemble all that more interesting.

One of the first names that came to mind was **Gilles Aillaud**. His portraits of animals in artificial zoo environments are imbued with an almost dramatic tension that contrasts with the outward appearance of his flatly painted and precisely composed works. He later went on to paint light-filled landscapes. **Edi Dubien** underlines the soothing and healing effect of an animal's presence; man and animal coexist harmoniously in his portraits of childhood that illustrate how comfort can be found

in nature. **Eric Poitevin** takes photos of forest animals and uses them in still lifes reminiscent of classical paintings, whereas the strange ceramic and bronze bestiary of **Johan Creten** brings together monumental birds and bats in powerful and often enigmatic hybrid representations that can be rather disturbing. **Barthélémy Toguo** invents a new, part human, part animal fauna in a visual comedy of animals that is reminiscent of the aristocracy's portraits of dogs, whereas animals crop up in the multi-faceted sculptural universe of **Guillaume Leblon** in the form of allusions or borrowed elements.

Other artists prefer to collect, take stock of and gather plant matter, using the material of nature itself as their medium, rather than opting to represent nature in more typical mediums. **Marinette Cueco** weaves and knots delicate assemblages and produces herbariums in a corpus that constructs a poetic imaginary world, one whose poetry goes hand in hand with the humble nature of the elements she collects and assembles. As for **Anne and Patrick Poirier**, their herbariums and rose petal tattoos resonate with an approach akin to that of an archaeologist as, by making an inventory, they aim to better understand the present by reconstituting the past. There are some artists who choose to reveal nature's hidden secrets by showing what is invisible to the naked eye. **Dove Allouche** for example cuts off slivers of rock to reveal the unsuspected world within, whereas **Armelle de Sainte-Marie** reinvents the world of minerals with her cailloux-monde (world pebbles). **Hugo Deverchère** explores natural habitats using scientific techniques that allow him to analyse the transformation of matter, thereby providing the perfect illustration of the mysteries of the universe.

The ability to be filled with wonder is something that artists who go face to face with nature have in common. **Jacqueline Lamba** marvels at the landscapes bathed in light of the South of France, striving to capture that instant when light becomes form. Recreating the dense fabric of the forest undergrowth, the meticulous work of **Eva Jospin** makes the connexion between nature and architecture in the manner of 18th century follies, whereas **Philippe Cognée** recreates the leafy forest profusion, blurring forms as is his wont and bringing to life tormented landscapes and faded flowers that join everyday objects in his creations. The delicate transparency and voluptuous colours of the flowers of **Carole Benzaken** disappear in the formal confusion of the initial motif and when **Tursic & Mille** take an interest in landscapes, for example the Montagne Sainte-Victoire, it is then to splash colour over large black and white impressions, disturbing the image and deliberately breaking with an overly traditional form of representation.

After spending decades painting Mount Tamalpais in California, towards the end of her life **Etel Adnan** began painting the objects that accompanied her day-to-day existence, such as bowls of fruit and vases of flowers, something she called Discovery of the Immediacy. In the work of **Eric Poitevin**, a single plant cuts vertically across an otherwise empty space and for **Damien Cabanes** a bouquet of amaryllis or a few anemones floating on the blank canvas suffice to express the verity of a painting or an image whose force lies precisely in its economy of means. **Jean-Michel Othoniel** selected a single rose among the many dotted here and there in paintings throughout the Louvre, whereas **Justin Weiler** chose to portray a succulent in a shop window.

The history of art began when the first cave painters depicted the animals they hunted. Today, several hundred centuries later, one thing we can be sure of is that, from landscapes and images of the natural world to still lifes, botanical inventories and fauna and flora represented in the simplest or the most complex manner, artists never tire of inventing new natural histories.



Alfred Pacquement

Art historian and museum curator Alfred Pacquement (born 1948) is currently an independent curator. He was the director of the Musée National d'Art Moderne at the Centre Pompidou from 2000 to 2013, having previously worked there as a curator. He has also been the director of Jeu de Paume and held the positions of Visual Arts Delegate to the Ministry of Culture and director of the École Nationale Supérieure des Beaux-Arts. He has written numerous books and catalogues on modern and contemporary art and curated a large number of exhibitions from the 1970s to the present day.

List of selected artists

Etel Adnan (1925-2021), Galerie Lelong & Co.
Gilles Aillaud (1928-2005), Loevenbruck
Dove Allouche (1972), gb agency
Carole Benzaken (1964), Galerie Nathalie Obadia
Damien Cabanes (1959), Galerie Eric Dupont
Philippe Cognée (1957), Templon
Johan Creten (1963), Perrotin
Marinette Cueco (1934), Galerie Univer / Colette Colla
Hugo Deverchère (1988), Dumonteil Contemporary
Edi Dubien (1963), Galerie Alain Gutharc
Eva Jospin (1975), Galerie Suzanne Tarasiève
Jacqueline Lamba (1910-1993), Galerie Pauline Pavéc
Guillaume Leblon (1971), Galerie Nathalie Obadia
Jean-Michel Othoniel (1964), Perrotin
Anne & Patrick Poirier (1941 et 1942), Galerie Mitterrand
Eric Poitevin (1961), Dilecta
Armelle de Sainte Marie (1968), Galerie Jean Fournier
Barthélémy Toguo (1967), Galerie Lelong & Co.
Tursic & Mille (1974), Galerie Max Hetzler
Justin Weiler (1990), Paris-B

Etel Adnan

(Beirut, 1925 – Paris, 2021)

Galerie Lelong & Co

Etel Adnan, *Discovery of the Immediacy, 8, 2021*
 Courtesy Galerie Lelong & Co.

Etel Adnan lived between her native Lebanon, California (where she also taught and whose landscapes inspired her painting) and France, her last place of residence. Adnan was a prominent author, whose poems were held in high esteem. She also wrote novels and worked in journalism, writing in French and English up until the day she started 'painting in Arabic'. *"I didn't need to belong to a language-oriented culture but to an open form of expression."* Her first paintings in the 1960s were abstract works, whose bold colours were applied with a palette knife, but this changed when she moved north of San Francisco to Sausalito. For several decades to come, Mount Tamalpais, a mountain visible from the windows of her new home, would be her favourite subject. *"Mount Tamalpais became my garden"*, she said, comparing how she felt about it to Cezanne's connection with Montagne Sainte Victoire. Despite their small format, her paintings, which also evoked trees (often olive trees) and flowers, convey a feeling of tranquillity. Her late works - in addition to her *leporellos* (concertina books) in which she often combined her graphic explorations with the texts of poets she admired - were small canvases in black and white that treated subjects in her immediate surroundings, such as vases of flowers and bottles etc.

Gilles Aillaud

(Paris, 1928- 2005)

Loevenbruck

Gilles Aillaud was a painter, poet and stage designer. At his beginnings, he was one of the politically engaged artists who used to come together at the Salon de la Jeune Peinture and who would later be collectively grouped under the label *Figuration narrative*. As a way of marking the group's rejection of the heritage of Marcel Duchamp, Aillaud produced a collaborative work together with Arroyo and Recalcati that symbolically represented Duchamp's death. Throughout the 1960s and 70s however, Aillaud would primarily focus on a single theme: animals in zoos. Calling upon surprising compositions informed by the architecture of these artificial environments that attempted to recreate nature, his flatly painted works convey the voyeuristic fascination and feeling of unease underlying these scenes of caged animals. *"When I paint enclosed or displaced animals, I am not painting the human condition directly. It is not Man in the form of a monkey who is in the cage, but rather Man who put the monkey in the cage. What I am interested in is the ambiguity of this relationship and the strangeness of these places where this silent and unpunished confinement takes place"*, he said. After this period, Aillaud went on to paint the vast, bright landscapes that he had observed during his travels to Africa or Greece, a second phase of his painting production that opened out to nature set free.



Gilles Aillaud, *Coatis jaunes, 1982*
 Courtesy Loevenbruck

Dove Allouche

(b. Sarcelles, 1972. Lives and works in Paris)

gb agency



Dove Allouche, *Aspergillus Pénicilloïdes 5226_62*, 2016
 Courtesy gb agency

Dove Allouche first made a name for himself with graphite drawings rendered in such a way as to make them almost indistinguishable from the photos on which they were based. This extremely meticulous corpus reconstituted photos taken by the artist of a forest fire, or a series of stereoscopic photos on glass plates that he had acquired. Since then, photographic research (often based on natural materials, such as cave pearls and mushroom spores) has been the sole driving force taking his practice forward. Allouche endeavours to reveal things that are present, but which are invisible. *“My approach is like that of a far-sighted person. I want to reveal things that are under our nose, things that are too close for comfort, but that we look straight through in order to see something else.”* One example is his *Evaporites*, which were exhibited at the Grand Trianon in 2019: a minute sliver of gypsum is used as a photographic negative that, after polarisation and once printed in large format on paper, reveals a myriad of colours. The *Pétrographies* provide another illustration of his approach; the process is similar, but here stalagmites are used to produce images that reveal the layers built up over time in a material that seems opaque at first sight.

Carole Benzaken

(b. Grenoble, 1964. Lives and works in Paris)

Galerie Nathalie Obadia

Carole Benzaken began by painting tulips, finding her models in gardening catalogues rather than real life. The themes she addressed in her painting rapidly gained in variety as she adopted new mediums and techniques. Even if she also chose to tackle subjects such as Californian towns and current events (Princess Diana’s funeral), the plant kingdom has played a recurrent role in her reflections that above all challenge the status of the image and the potential of painting. By playing with transparency and deconstructing the subject, Benzaken creates works in a subtle range of colours that are irregular in rhythm and appear unstable. Her works are grouped in series, each of which has its own pictorial atmosphere. The *Magnolias* series, on which she has been working for several years, superposes layers that blur the image. Working on tracing paper with coloured pencils and India ink, she creates arborescent profusions of flowers characterised by the bright luminosity that shines out from within a visual intertwinement that leans towards abstraction. *“Bursting with colour and allowing the flowers to spread out in colourful, vibratory effects”*, the image is captured between two sheets of glass in an approach similar to stained-glass windows, a technique to which Benzaken is no stranger.



Carole Benzaken, *Magnolias 35*, 2021
 Courtesy Galerie Nathalie Obadia

Damien Cabanes

(b. Suresnes, 1959. Lives and works in Paris)

Galerie Eric Dupont



Damien Cabanes
Petites anémones, vase bleu, 2020
Courtesy Galerie Eric Dupont

sociological or political manifesto, others such as Cabanes draw inspiration from the permanency of certain subjects, which is for them another way of being in tune with their times. Present and silent against the neutral, often white background of the canvas as if hanging in mid-air, Cabanes' flowers are what Cézanne described as 'sensations of colour'. As Cézanne once said: "Painting from nature is not copying the object, it is realising one's sensations".

After graduating from the École des Beaux-Arts de Paris, where he studied under Olivier Debré, Damien Cabanes began painting a body of work in which colour has pride of place. In his treatment of his selected themes - portraits, landscapes, still lifes, and flowers - he moves between figuration and abstraction, painting loosely and rapidly in an approach reminiscent of sketching. His anemones possess a sensuality and emotion to which only painting can give rise. These flowers, as well as the other subjects the artist prefers, are part of the long path covered by pictorial representation since the dawn of time and which is still just as topical today, as witnessed by the work of numerous contemporary artists. Some feel the need to reference the major issues of our times thereby making their art into a

Philippe Cognée

(b. Sautron, 1957. Lives and works in Nantes)

Templon

Cognée has been following the same method for more than 20 years. The process starts with a photo that he generally takes himself (unless it is sourced on the Internet), which is used as the basis for an encaustic painting. He then distorts the resulting painted image by using an iron on its surface to melt the wax, deforming the image and giving it a blurred aspect. In some of his recent paintings of landscapes, Cognée returns to work on the image over and over again taking it to its very limit. Depending on the chosen subject, the latter may be not so easily identifiable and, in certain cases, almost disappears with a result that borders on abstraction. Cognée has applied this approach to a large number of subjects that can be grouped together by theme: household objects, architecture, crowds, portraits, skulls and vanitas etc. His most recent series focus on nature, but a version of nature that is somewhat on the decline: wilting flowers and landscapes that he describes as tormented. The latter take the form of informal groups of trees or bushes, whereas the artist considers the flowers that cover the entire canvas facing the viewer to be 'mysterious portraits' that reconnect with the fundamentals of painting, "paintings with drapery whose colours blend harmoniously".



Philippe Cognée,
Étude pour Paysage Tourmenté II, 2021
Templon

Johan Creten

(b. Sint-Truiden, Belgium, 1963. Lives and works in Paris)

Perrotin



Johan Creten
6 Double Sunburst on the Wall, 2018
Courtesy Perrotin

It would be impossible to describe Johan Creten as a ceramicist, as this designation can be used to refer to an artisanal practice in which craftsmanship is more important than formal invention. Creten is first of all a sculptor working in different materials, such as ceramics or bronze, to develop an immensely varied expressive repertory in which nature (both plants and animals) is one of the main sources of inspiration. His imaginary world - a profusion of sensual

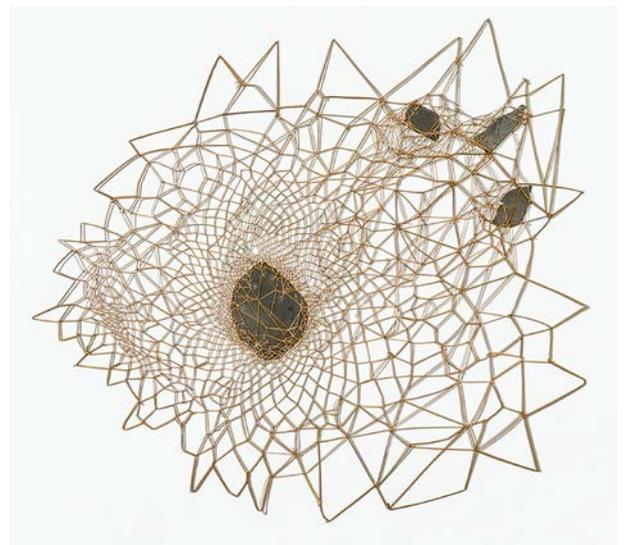
forms and a surprising menagerie whose pieces can reach monumental dimensions - together with his technical virtuosity have led him to take a leading role in the revival of ceramics in contemporary art. The first artist to be invited to take up residency at the Manufacture Nationale de Sèvres in 2004, his penchant for travelling has since led him to work in a large number of different towns and cities. For many years now, he has been working on *Odore di Femmina*, a series of sculptures whose name is taken from Mozart's opera *Don Giovanni*. These luxurious and disturbing acephalous female busts scattered with petrified rose petals and other floral elements are characteristic of his research. Colin Lemoine speaks of "the reflections and glistening, all these glazes and textures that express the iridescence of the visible world".

Marinette Cueco

(b. Argentat, Corrèze, 1934. Lives and works in Paris)

Galerie Univer / Colette Colla

Some artists have a preference for the spectacular, others favour a more modest and authentic approach, both in their relationship with their chosen materials and the way they are presented. Until the 1970s, Cueco worked in tapestry and weaving, before turning to a form of art that was much closer to nature. In much the same way as other artists buy tubes of paint, she picks flowers and plants while out walking in the countryside of her native Corrèze, which she then weaves, braids and entwines, or incorporates onto fragments of slate as if to invent an abstract means of expression. This approach informed by her knowledge of and respect for nature leads to simple, delicate configurations, whose formats vary from small assemblages to large ephemeral installations. She even brings together these same plants in herbariums, celebrating their subtle colours and never forgetting to mention the scientific names of her chosen plants. "The most important is to observe nature attentively in order to see its simplest and least perceptible parts. Afterwards, all that remains is to give them structure. The simplest and most primitive gestures that require no other tool than the hand itself are very effective when searching for new forms", she explains.



Marinette Cueco, *Entrelacs*, 2019
Courtesy Galerie Univer / Colette Colla

Hugo Deverchère

b. Lyon, 1988. Lives and works in Paris)

Dumonteil Contemporary

Devoid of human presence, the visual world of Hugo Deverchère questions the concept of nature, developing experiments and narratives based on his thoughts about the landscape in an approach that can be both fictional and scientific. His film *Cosmorama* was shot in Tenerife and yet the images appear unreal because they were filmed using a near infrared camera that creates the impression that we are on some unknown planet. These images are accompanied by soundtrack that comprises recordings of the vibrations that pass through the materials being filmed. In contrast, his recent installation *La isla de las siete ciudades* is informed by a fictional archipelago of the same name that is recreated here as a sort of laboratory with mineral sampling equipment, photos of landscapes and unique experiments in which the materials gathered by the artist grow and crystallise. Inspired by scientific research and grounded in recent developments in the exploration of the cosmos, Deverchère's art endeavours to imagine the conditions that could lead to the emergence of life on other planets. It thereby illustrates, as it were, the mysteries of the universe. Deverchère *"literally develops a science fiction narrative in which the visitors are invited to walk amongst the processes whose story they are being told and in which the two disciplines interact beyond the literary genre"* (Henri Guette). Among the ambitions of this body of work that juxtaposes contemporary ideas about the ecosystem is the desire to reveal things that are infinitely distant in space or time.



Hugo Deverchère,
La Isla de las Siete Ciudades - Regolith #03, 2021, 2021
Courtesy Dumonteil Contemporary



Edi Dubien, *Sans titre*, 2021
Courtesy Galerie Alain Gutharc

Edi Dubien

(b. Issy-les-Moulineaux, 1963.

Lives and works between Vendôme and Paris)

Galerie Alain Gutharc

Edi Dubien is a self-taught artist whose prolific production of drawings focuses on a double theme - children and animals - who seem to enjoy a peaceful and harmonious coexistence. His work however reflects real feelings of melancholy that go hand in hand with the artist's childhood trauma. As a transexual, he had to overcome the difficult period of his transition, confront his entourage's lack of understanding and wait until the age of 50 to be, as he calls it, reborn. However, to quote Isabelle Bertolotti: *"Edi Dubien goes beyond the question of gender because what he defends is above all an ecology of the living world"*, of which the chaste kiss exchanged between the man and the animal is a touching symbol. Dubien's figures gaze blankly radiating sadness, whereas the animals by their side - which were for a time the artist's only companions - seem to be a reassuring presence. Dubien feels a strong empathy for these creatures and places this meeting between man and nature at the very centre of his autobiographical approach. In 2020, an exhibition at the Musée d'Art Contemporain in Lyon assembled a considerable amount of works that gave an insight into Dubien's very intimate imaginary world: it was aptly subtitled 'the Man of a Thousand Natures'.

Eva Jospin

(b. Paris, 1975. Lives and works in Paris)

Galerie Suzanne Tarasiève



Eva Jospin
Forêt (en scène), 2019
Courtesy Galerie Suzanne Tarasiève

Eva Jospin first made a name for herself with cardboard sculptures evoking mysterious, magical forests. These rapidly reached almost monumental dimensions, such as *Panorama*, which was exhibited in 2016 in the Cour Carrée at the Louvre. By choosing such a cheap and easily accessible material, Jospin can envisage a formal use that now allows her to depict monuments and architectural constructions. At first sight, this seemingly austere and uniformly brown ochre coloured material, whose own origin lies in the trees it is used to represent, contrasts with the subtle proliferation of meticulously made cuts that retrace the details of natural landscapes or motifs borrowed from Renaissance and baroque traditions. The viewer can sometimes walk through the

construction to observe the details from the inside, one example being *Galleria*, which was exhibited recently at the Musée de la Chasse et de la Nature. And it is precisely the encounter between architecture and nature that characterises her work today as Jospin evokes plants in most of her work, weaving structures informed by natural entanglements. A new chapter started recently (in this corpus whose recent developments are very convincing) with the arrival of colour in the form of silk embroidery in subtle colours.

Jacqueline Lamba

(b. Saint Mandé, 1910 – La Roche Corbon, 1993)

Galerie Pauline Pavéc

Jacqueline Lamba was André Breton's *L'Amour fou*, to quote the title of the poetic essay dedicated to her by the founder of Surrealism. She studied at the Ecole des Arts Décoratifs and went on to devote her whole life to painting. She married Breton only a few months after meeting the poet in 1934, who described her at the time as being "scandalously beautiful". Lamba took part in the surrealist group exhibitions, such as the *Exposition surréaliste d'objets* at Galerie Charles Ratton in 1936, where she presented her object-poems. Her many travels, from Paris to New York and Mexico, brought her in contact with numerous figures from the group and, in parallel, she forged friendships with Dora Maar and Frida Kahlo. In America and then after returning to France in 1955, her painting moved away from surrealism and adopted a more abstract approach in which the influence of Picasso was apparent. She found her definitive style in the 1960s, painting light and evoking the landscapes she saw around the village in Alpes-de-Haute-Provence where she spent her summers. On the canvas, she suggested skies sprinkled with spots and points of light: "The secret", she wrote "would be to capture every form on the canvas together with its light, in other words at the very moment when light becomes form. It would be like seeing a rainbow in the middle of the night."



Jacqueline Lamba, *Sans titre, nuages denses roses*, 1975,
huile sur toile, 140 x 152 cm
Courtesy Galerie Pauline Pavéc

Guillaume Leblon

(b. Lille, 1971. Lives and works between New York and Guadalajara, Mexico)

Galerie Nathalie Obadia



Guillaume Leblon, *Fishes in the vase*, 2015
Plâtre, pastel sec, 61 x 64 x 3,5 cm
Courtesy Nathalie Obadia

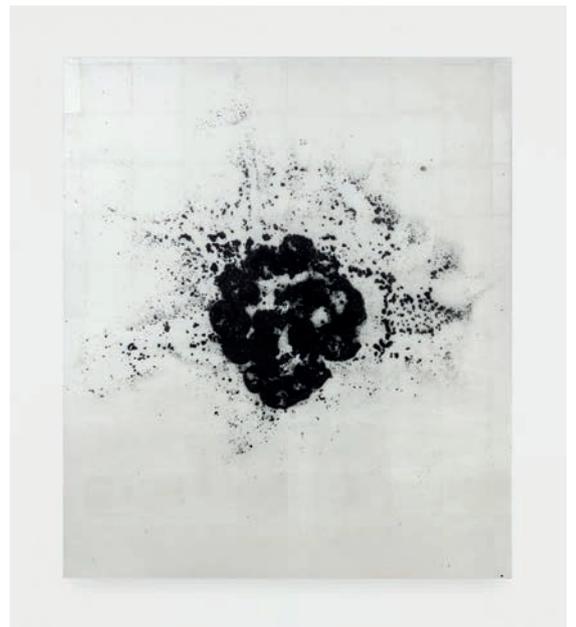
You cannot reduce the sculptures of Guillaume Leblon to an aesthetic formula. Diverse and enigmatic, they embark the viewer and confront him/her with a multitude of visual challenges. It is a well-known fact that the discovery of Pompeii and the bodies of the volcano's victims frozen in their last moments had a major impact on the history of art and the same event could well have influenced the history of sculpture as well. Imprints, fossils, fragmentation and the association of different materials are just some of the resources that drive the research that leads to Leblon's multi-faceted body of work. One example that speaks volumes is his Pompeiian still life *Fishes in the Vase*, a work in aluminium in which the foundry sand evokes the sculptures of Toni Grand created from resin dipped eels. This is not the first interaction between man and nature in Leblon's iconography; examples include his *Lost friends*, a plaster draped dog and horse, or the organic fossils of plants and marine fauna also moulded in plaster that reference a distant age, as seen in the successive layers that form the multiple meanings of these sculptures that often seem unfinished like a work in progress.

Jean-Michel Othoniel

(b. Saint-Etienne, 1964. Lives and works in Paris)

Perrotin

Ever since his henceforth famous *Le Kiosque des Noctambules* at the entrance to Palais Royal metro station, Jean-Michel Othoniel has been known for his enchanting sculptures made from glass beads and multi coloured bricks. You may have seen some remarkable examples of his work at the Bosquet du Théâtre d'Eau at the Château de Versailles - with fountains whose arabesques are inspired by the dance steps of Louis XIV - or at the magical show at the Petit Palais that finished recently. Entitled *The Narcissus Theorem*, this exhibition combined reflections, a theme that predominates in the artist's oeuvre, with the flower that bears the protagonist's name and which legends says bloomed at the very place where the mythological hero died. Othoniel is also the author of *L'Herbier merveilleux* in which he endeavours to reveal the hidden meaning of flowers in painting. In fact, flowers have been a frequent theme in his work right from the start, from burying anemones in sulphur to pinning petals on walls. When invited to the Louvre to visit the different galleries, he took note of the numerous flowers present in the museum's many paintings, finally selecting the rose Rubens painted in his *Wedding of Marie de' Medici to Henri IV*, a choice that gave rise to a series of paintings purchased by the museum. The *Rosebud* series painted on gold leaf continues along the same lines and evokes the energy and tension of this subject.



Jean-Michel Othoniel, *Bouton de Rose*, 2021
Courtesy Perrotin

Anne et Patrick Poirier

(Anne Poirier, b. Marseille, 1941. Patrick Poirier, b. Nantes 1942. Live and work in Lourmarin.)

Galerie Mitterrand



Anne & Patrick Poirier, *Archives*, 2013
Courtesy Galerie Mitterrand

For a long time, Anne and Patrick Poirier have been known for their work on ruins and the memory of civilizations and, by extension, the fragility of nature. They began making herbariums early on in their practice, pairing the plants they had collected and identified with plaster casts of statues and models of the towns of antiquity. These herbariums were a part of their quest to find the fragile remains of a distant past. *“It’s not a question of botany, but rather an inner necessity; not a desire to know but a desire to feel.”* After tattooing rose petals and ‘torturing’ leaves and flowers, they went on to produce *Archives*, a series of brightly coloured photograms whose images were composed by superposing flowers on photos telling the story of the artists’ many travels. Their *Hommages à Blaschka* is a reference to the 19th century family who made glass models of plants and sea creatures. Once again making use of the photogram technique (which

doesn’t require a camera), these assemblages of plants on which words are tattooed symbolise the precarious nature of life and the need to preserve it, especially at a time when civilization itself is in danger. The Poiriers travel far and wide, in turn taking on the mantle of the archaeologist, architect and sometimes even the explorer worried about what the future holds.

Eric Poitevin

(b. Longuyon, 1961.
Lives and works in Mangiennes)

Dilecta

Nature is ever present in the photographic work of Eric Poitevin, whether photos of forests taken at the site of the First World War’s deadliest battles or animals (living and dead), trees, dried plants and even entomologists’ specimen boxes. If we were to add that, over the years, Poitevin has also photographed portraits and nudes, it becomes obvious that his approach covers a number of classical themes and that, to be precise, he is in fact revisiting the history of photography. His forthright images are anything but anecdotal; the subject, when it does not take up the entire frame, is generally placed against an immaculate white background. This neutrality situates it outside of time, transforming his subjects - dead birds hanging upside down or long slender plants that cross the image plane vertically - into powerful and graphic images. Take his angelica, which were exhibited at the Trianon in 2019: *“delicate like every plant, but sturdy too, sometimes tall, robust, they are visible in the landscape well after flowering and then become almost monochrome just before definitively falling to the ground”*. The force of these images lies in their rigorous composition and uniform light; apparently simple, they are imbued with solemnity



Éric Poitevin, *Plantes sèches*, 2020
Courtesy Dilecta

Armelle de Sainte Marie

(b. Versailles, 1968. Lives and works in Marseille)

Galerie Jean Fournier

In the paintings of Armelle de Sainte-Marie, the plant and mineral world takes the form of quasi-abstract evocations in which references to nature nevertheless show through. Working in series (*Odyssées*, *Vanités hybrides*, etc) developed in parallel, de Sainte-Marie renders a view of a dense and prolific world, whose apparent abstraction is in fact nourished by an exploration of the sensory world. *"I am interested in vitality, entropy and transmutation. My work is often one of superposition, of covering over and placing one state on top the next in discernible strata. A world that hums.... Sometimes I leave these 'states' behind to concentrate on an object that could have been derived from them, an object I hope will be hybrid and disturbing, both in its outer appearance and how one comprehends its nature."* In a way, de Sainte-Marie's *Hybrides*, for example, are reinvented portraits of pebbles (*cailloux-mondes* or 'world pebbles' as the artist calls them) informed by her observation of the real world, but which also invoke the way in which certain surrealist painters imagined an ideal nature. As for her *Odyssées*, they are fluid and aquatic suggestions of landscapes, in which a wealth of colour goes hand in hand with the chaos of a primordial world.



Armelle de Sainte Marie, *Olympe*, 2016
Courtesy Galerie Jean Fournier

Barthélémy Toguo

(b. Mbalmayo, Cameroon, 1967.)

Lives and works between Paris and Bandjoun, Cameroon)

Galerie Lelong & Co.

Barthélémy Toguo, *The Animal Comedy 16*, 2020
Courtesy Galerie Lelong & Co.

After studying art in Abidjan, Grenoble and Düsseldorf, Barthélémy Toguo made a name for himself with carved wooden sculptures that were oversized versions of the stamps used on official papers, thereby evoking the administrative trials and tribulations and other difficulties experienced by migrants trying to enter their chosen host country and understand its culture. This political dimension is present across the artist's approach, notably his installations, in a body of work characterised by its multidisciplinary nature: performances, videos, watercolour ceramic and installations etc. *"As an artist, I am not trapped in any one specific medium or subject, even if some themes return regularly. My work establishes a world without borders."* Toguo's watercolours often represent part human, part animal heads. A recent series entitled *The Animal Comedy*, a reference to Balzac's *La Comédie humaine* (The Human Comedy) resulted from a trip to Saché, where Toguo stayed in Calder's former studio near the château where Balzac wrote some of his most famous novels. Interweaving the American sculptor's graphic exploration of animals and their importance in some of the French author's novels, Toguo produced a series of portrait-like drawings of animals characterised by their sharp precise lines. Dressed in blue ink covered garments, the animal subjects sometimes wear surgical masks in a nod to the ones we have recently been obliged to wear.

Tursic & Mille

(Ida Tursic, b. Belgrade, Serbia 1974, Wilfried Mille, b. Boulogne-sur-mer, 1974.
Live and work in Mazamet)

Galerie Max Hetzler



Tursic & Mille, *Blue Landscape*, 2019
Galerie Max Hetzler

There was a time when, supposedly, painting got a bad press in France. Some critics undoubtedly preferred other art forms, but this didn't prevent young artists from tackling the medium with a critical distance and irony that meant anything was possible. Such was the case for Tursic & Mille, two painters who have been working together since the start of the 2000s. It would seem that no subject is excluded from an iconography taken from magazines, films and the Internet, which reflects the contemporary overload of images. Figurative works rub shoulders with their abstract counterparts. Their free execution is the reflection of the multitude of themes, which even dare to bridge the gap between the provocative pornographic images of their

debut and the later landscapes, bouquets and pet dogs. But don't go thinking that their painting has become tame. The images they reproduce, for example photographic impressions of a landscape, are abundantly splashed with marks and runs of colour. In some exhibitions, the painted object is cut out and the resulting free-standing artwork is placed in the exhibition space. It is this approach that gives rise to the larger-than-life bichon frises - a very popular dog with royalty and the aristocracy as illustrated by numerous historical portraits - which the artist duo transforms into tasteful caricatures.

Justin Weiler

(b. Paris, 1990.
Lives and works in Nantes)

Paris-B

After studying at the Beaux-Arts in Nantes and in Paris, Justin Weiler took up a residency at the Casa de Velázquez in Madrid. If the true theme of his work is the representation of light captured in a subtle range of blacks and whites, plants and more precisely plants in windows are one of his favourite subjects. Almost photographic in their ambiguity, his large works on paper drawn in India ink represent stereotypical potted plants of the sort used to decorate open-plan offices and hotel lobbies. Facing the viewer, the plant fills the frame, a monumental figure, a portrait of a plant behind glass. Each separate section houses an image taken from the artist's photographic survey, thereby recreating the fragmented structure of the window: shadow and light, the play of reflections, outside and inside, *"like metaphors rendered in the layers of ink swept repetitively across the surface of the piece"* (Marion Zilio). Another ensemble that the artist is currently working on was inspired by a residency in Beirut, a city whose war-damaged stores always kept their shutters down. The works reconstitute shop windows hidden behind metal shutters in what is a metaphor for imprisonment and opacity.



Justin Weiler, *Plante en vitrine*, 2019
Courtesy Paris-B

ART & ENVIRONMENT

Guest Curator: Alice Audouin

“Art and Environment”: if these two adjoining words haven't yet merged, it's because there is still no commonly accepted term to describe this movement that is undeniably present in contemporary art today. It is embodied by a new generation of artists, whose work addresses environmental themes and issues such as global warming, the loss of biodiversity and more generally how humanity impacts the earth and our relationship with the living world. Environmental art? Ecological art? Anthropocene Art? The artist duo Lucy + Jorge Orta prefers to use the term Impact Art, which is also the name I have chosen for my blog and newsletter “Impact Art News.”

But for how long has this connection between art and the environment existed? When considering this, you need to be careful not to confuse ‘environment’ and ‘nature’. As it is used in this context, the former includes the notion of protecting nature, a concept that emerged in the 19th century. In my opinion, this marriage that has become an irreversible part of the history of art actually occurred at the beginning of the 2000s. At that time, contemporary art, in its contextual and conceptual dimensions, was confronted with global warming, which had become particularly alarming and the subject of intense media attention.

Global warming has existed ever since the 18th century when fossil fuel use increased. Its existence was scientifically proven at the end of the 19th century by Svante Arrhenius, however this knowledge was only popularised in the 1990s with the publication of the first reports of the Intergovernmental Panel on Climate Change (IPCC).

If the Pre-Raphaelites can already be considered whistle-blowers in that they drew attention to the consequences of a form of capitalism driven by fossil fuels and if Butoh expressed the reaction of dancers to the major human tragedy and environmental disaster that was the nuclear bomb, I personally defend the idea that this encounter is a more recent one. I believe it came about as a result of increasing awareness of global warming and decreasing biodiversity, which became widespread in the 2000s.

What other generation of artists has already experienced the advent and installation of a new geological epoch, i.e., the Anthropocene? Artists are “embarked” by their era to quote Albert Camus. They are exposed to the environmental crisis that is a new and key aspect of the times they are living in. Capucine Vever was not an environmentalist when she graduated from the École Nationale Supérieure d'arts de Paris-Cergy, but she became one as she discovered new environmental problems while researching parts of the world that had changed radically because of global warming, intensive farming, pesticides and loss of biodiversity.

For this new generation of artists, the environment is not simply a theme they address in their work, but the definition of their relationship with the world. They are reinventing a sense of community and collective values. From ecofeminism and post-anthropocentrism to interspecies relations, they are playing their role as members of the avant-garde to the full, optimistically paving the way for a future where cooperation will triumph over competition. A notable illustration is the reaction of the 21 prize-winners who received an award from my association Art of Change 21 (with the sponsorship of Maison Ruinart). On receiving their prize, they complimented us on our decision to share the 42,000 euros prize money amongst the 21 winners rather than giving it to one person saying: “Stop making us compete against each other, we want to be united”.

Above and beyond the environmental issues they tackle, these artists bring a new energy and suggest different, more convivial ways of thinking and being that are light years from the clichés of punitive environmental policies. They resynchronise our relationship with time by linking human and geological time (Noémie Goudal, Douglas Mandry), rethink our habitat by considering mankind as one species amongst many (Vincent Laval, Elsa Guillaume, Lou Ros, Lionel Sabatté, Tadashi Kawamata), combat patriarchal and extractive strategies by seeking to replace them with a more ethical, holistic and shared approach to the world (Suzanne Husky, Romuald Hazoumé, Pia Röncke, Pascale Marthine Tayou), teach us how to take collective action (Michelangelo Pistoletto, Sarah Trouche, Lucy + Jorge Orta), create and safeguard resilient places (Fabrice Hyber), foil political and economic policies that pay scant attention to their consequences (Capucine Vever, Recycle Group) and give us back control in a globalised world by making us stakeholders in charge of the common good.

There is an ever-increasing number of contemporary artists whose work addresses environmental issues. From the hundred or so I identified at my debut in 2004, my observatory now lists more than 2,500. And this number increases considerably if we widen the scope to include artists who, independently of the content of their works, are concerned about the environmental impact of their production. Some have already committed to a post-carbon climate-conscious future by adding their names to the list on the Artists Commit website and publishing Climate Impact reports. In this respect, Olafur Eliasson has been leading the way for a long time, paying attention to his carbon footprint and holding ‘no flight’ exhibitions amongst other initiatives. He is also an ambassador for the United Nations Development Programme (UNPD) and the co-founder of Little Sun. In short, his field of action goes way beyond the boundaries of art, in the same way as other major socially engage artists like Yinka Shonibare and Otobong Nkanga.

It's not just the artists, the art sector is changing too as industry professionals become more aware of the globalised nature of their activity and its reliance on air transport. In addition, certain key locations (in coastal or vulnerable areas such as New York or Hong Kong) threatened by rising sea levels and extreme weather. There is a groundswell of support with initiatives by galleries (Gallery Climate, Coalition, Galleries Commit etc) and events programmes focusing on the environment both at biennials (Taipei, Helsinki, Korat, Kochi etc) and museums (Garage, ARoS, Royal Academy of Arts, Gropius Bau etc). Art Paris is a pioneer in that it is the first fair to carry out a life cycle analysis and implement measures to reduce its environmental impact, a dynamic to which I am proud to have contributed.

So far, we've mentioned artists, museums, galleries, curators and art fairs, but what about collectors? Although they are lacking in guidelines, information and advice from specialists, of which there are still too few in this field, collectors' natural curiosity encourages them to discover this new and deeply original generation of artists. As for younger collectors, they were born with this new movement, which is something I have observed in my role as an art adviser.

My action for art and the environment began in 2004 with the creation of an international symposium at UNESCO “The Artist as a Stakeholder”. Today I am delighted to see Art Paris adopt art and the environment as one of the themes of its 2022 edition. Back in 2019, at the initiative of my association Art of Change 21, Art Basel had already hosted a performance on the climate with students from the École des Arts de la Sorbonne. It is time to rejoice, because the Novacene is nigh! The latter, an epoch founded on a harmonious relationship between humans and nature that will follow on from the Anthropocene, was theorised in 2019 by the famous English scientist and environmentalist James Lovelock. It is the subject of an exhibition of the same name at the new edition of lille3000, “Utopia”.



Alice Audouin

Alice Audouin has been committed to sustainable development for more than 20 years and has spent 17 years considering the relationship between contemporary art and the environment. She is the president and founder of Art of Change 21 (whose patron is Olafur Eliasson), which is a non-profit organisation that works around the world organising art prizes, exhibitions and conferences, etc. In addition, Art of Change 21 has invited artists to every COP climate change conference since 2015. John Gerrard and Lucy Orta were invited to COP26. Together with consultants Karbone Prod and Solinnen, Alice Audouin is contributing to a sustainable approach to art fair organisation for Art Paris 2022. As an exhibition curator, she has organised a large number of climate and biodiversity-themed exhibitions such as Warmingland (2018), Post-carbon (2015) and Biocenosis21 (2021). In 2022, she will co-curate with Jean-Max Colard Novacène at the Gare Saint Sauveur in Lille (part of the Utopia season focusing on the environment).

List of selected artists

Noémie Goudal (1984), Galerie Les Filles du Calvaire

Elsa Guillaume (1989), Backslash

Romuald Hazoumè (1962), Magnin-A

Suzanne Husky (1975), Galerie Alain Gutharc

Fabrice Hyber (1961), Galerie Nathalie Obadia

Tadashi Kawamata (1953), Galerie kamel mennour

Vincent Laval (1991), Galerie Sono

Douglas Mandry (1989), Galerie Binome

Lucy & Jorge Orta (1966 et 1953), Galerie Marguerite Milin

Michelangelo Pistoletto (1933), Galleria Continua

Recyclegroup - Andrey Blokhin (1987) et **Georgy Kuznetsov** (1985),
Galerie Suzanne Tarasiève

Pia Rönicke (1974), gb agency

Lou Ros (1984), Galerie Romero Paprocki

Lionel Sabatté (1975), Galerie 8+4

Pascale Marthine Tayou (1966), Galleria Continua

Sarah Trouche (1983), Galerie Marguerite Milin

Capucine Vever (1987), Galerie Eric Mouchet

Noémie Goudal

(b. 1984, France)

Les Filles du Calvaire

Noémie Goudal often travels to far-flung destinations, places where she can commune with the skies above, the earth below and encode the temporal and spatial essence of these remote landscapes. Using a clever combination of her favourite mediums - photography, video and installation - she creates a means of expression specific to the Earth. In a rich practice that already mixes such elements as geometry and geography with her imaginary world, palaeoclimatology (the study of climates of the geological past) now plays a central role. The contrast between the successive climates of the same region, from jungle to ice, provides a way to get a feel for geologic time, the time of our planet that was born some 4.5 million years ago. Today, geologic time is being knocked off kilter by the more recent and much faster human time, which is accelerating driven by a form of 'progress' that devours large quantities of fossil fuels. Welcome to the Anthropocene! Noémie Goudal (b. 1985) settled in Paris after studying in London at the Royal College of Arts and Central St. Martins. To continue to believe in the future, she turned to the environmentalist James Lovelock and the idea that it is possible to avoid the collision of these two timelines and create a positive connection between our anthropocentric period and the cycles of the Earth. Her approach is "philosophical and based on a search for harmony and a connection with the living world" and this time it is the timescale of art that will create it.



Noémie Goudal, *Décantation*, 2021
Courtesy Galerie Les Filles du Calvaire

Elsa Guillaume

(b. 1989, France)

Backslash

Elsa Guillaume, *Slice n°2*, 2020
Courtesy Backslash

How did we come to consider the ocean and its inhabitants as no more than resources to be exploited, a dumping ground and a place where aliens of the abyss live? Artist, ceramicist, diver and environmentalist Elsa Guillaume deplores the answers to this question that illustrate the extent to which humankind has distanced itself from the ocean. "We are land living creatures who should remember that we once lived in the sea and not forget our numerous ties with the ocean." To reconnect with the waters of our origins, Guillaume deploys a fantasy world populated with the fascinating inhabitants of the abysses, creations that are at the crossroads of mythology and biology (her *Hieronymus* ceramics). She also employs parody. *Branchies & Bistouri* (Cuts & Gills) is a fishmonger's stand covered with dismembered fish parts, where her use of an aggressive bright red colour both evokes freshly cut flesh and references the violence of industrial fishing practices against which opponents are starting to rally (such as cutting off sharks' fins while they are still alive). Elsa Guillaume (b. 1989) has

been actively campaigning for a long time in Brussels where she currently lives, as an artist in residence onboard a schooner as part of the Tara Pacific expedition and alongside scientists and environmentalists in Roscoff pleading the cause of marine protected areas and responsible fishing, as well as combatting the pollution of rivers that ends up in the ocean. Faced with our lack of interest and short memories, Guillaume defies us, after all he who laughs last, laughs longest and cephalopods could well win the day!

Romuald Hazoumè

(b. 1962, Benin)

Magnin-A

Romuald Hazoumè
Tout feu tout flame, 2019
 Courtesy MAGNIN-A

Romuald Hazoumè refuses to be labelled and rejects stereotypes. No, he is not a post-colonial artist and neither is he a 'maker of masks'. And as he makes quite clear to the person writing these lines, he is not a recycler or an environmental artist either. For Hazoumè, the environment is just one part of the whole and waste materials are but a negligible part of a much wider creative process, a global approach in which social environmental and political issues cannot be disassociated. Rather than purely an environmental issue, the petroleum evoked by his use of jerrycans is above all seen as the fuel driving an unfair and pollutive global system. And if he is present in the *Art and Environment* selection at Art Paris, it is for this very reason, i.e., to incorporate a more political, historical and social take on the environment. Romuald Hazoumè was born in 1962 in Porto-Novo in the Republic of Benin, where he lives today. In his work, he does away with the clichés about Africa by creating new signifiers that foster a more egalitarian world. During a workshop on the climate emergency organised by Art of Change 21 in 2017, he imagined a universal and inclusive symbol, a sort of SOS that could be used by people who are victims of environmental catastrophes (displacement, drought, flooding etc), an idea that it is high time we made a reality.

Suzanne Husky

(b. 1975, France)

Galerie Alain Gutharc

Suzanne Husky is an anticapitalist, anti-patriarchal ecofeminist, who manages to combine her different struggles with being a minister! She holds this position in the *Nouveau Ministère de l'Agriculture* (new agricultural ministry), which employs performances and videos as part of its campaign launched in 2016 against the agricultural industry and in favour of a 1,000-year alliance between humankind and nature! French-American artist Husky (who was born in France in 1975) is a key figure in this field of art that is deeply connected with both the living world and politics. Folklore, folktales, artisanship and recipes, rituals and forgotten knowledge are the means by which she attempts to get back in touch with the pre-capitalist world and living things. Drawing inspiration from William Morris, her work combines artisanship (ceramics, textiles and tapestry) with art (performance, sound and video), but without one taking precedence over the other. Husky graduated from the *École des Beaux-Arts de Bordeaux* and also trained in horticultural landscaping, permaculture and herbalism, strands of which permeate her art. Understanding that "*the domination of nature and the domination of women are two parallels*" led Husky to ecofeminism and politics. Her new series of podcasts *Mother Goose and other earth stories* is at the crossroads of folk stories, agriculture, environmentalism and spirituality. She also works with the famous environmentalist and activist Starhawk. Confronted with an ecocidal world, Husky creates peaceful, collective and melodious forms of action.



Suzanne Husky, *Protect the sacred*, 2019
 Courtesy Galerie Alain Gutharc

Fabrice Hyber

(b. 1961, France)

Galerie Nathalie Obadia



Fabrice Hyber, *Cellule/planète*, 2020
Galerie Nathalie Obadia

Fabrice Hyber (b. 1961) is a multidisciplinary artist whose art brings together science, history and the world of business. For a long time, the forest was his private passion, a place to experiment far from his practice of art, but its influence has gradually led to the appearance of trees in his work. Deleuze's rhizome concept, of which Hyber is so fond, has gained his canvases. "My work is biomimetic. I draw in the same way as plants grow. I take a seed and every day I make it grow. For me, a seed is like a question from which something is born." 30 years ago, the idea of planting a forest by sowing seeds from a mixture of different species was still very unusual. Today, sequoia, ash, chestnut and oak trees grow side by side in the artist's forest in the French department of Vendée. Hyber advocates the role of human beings as the creators of their own landscape and defends (bio)diversity, which he sees as a factor of resilience in the face of global warming and stupidity. In his paintings, he recreates the circle of life and the intelligence of the forest, which he hopes will be both hospitable and edible. In 2021, he was appointed ambassador of an endowment fund, *ONF - Agir pour la forêt* and intends to share his unusual practice of landscape creation in forests, while getting involved back in the urban environment in a new, independent alternative space, "L'atelier des jardiniers" in Montrouge, near Paris.

Tadashi Kawamata

(b. 1953, Japan)

kamel mennour

Right from the start, social and environmental dimensions have been omnipresent in what can be qualified as the project of a lifetime. Recycling, collecting and reclaiming materials, Tadashi Kawamata builds site-specific installations and reflects upon the human condition. He was born in Japan in 1953 and graduated from Tokyo University of the Arts, but since then this nomadic artist has worked on numerous in-situ interventions - nests, passageways, promontories and shelters - all over the world. Whereas Kawamata's *Huts* invite the viewer to think about the human habitat and underline the impermanent nature of our presence on Earth, other installations also made of wood he gleans in his surroundings (the artist's trademark) evoke the social aspects of precarious architecture and humankind's vulnerability in the face of global warming and natural catastrophes. However, this builder also presents a more positive, shared occupation of space by weaving passageways, bridges and paths that provide solutions for living together more harmoniously. Tadashi Kawamata recently erected his *Vallisaari Lighthouse* at the first Helsinki Biennial 2021, where numerous artists came together around the theme of the interdependence between man and nature.



Tadashi Kawamata, *Tree hut in Tremblay n°101*, 2021
Galerie kamel mennour

Vincent Laval

(b. 1991, France)
Galerie Sono



Vincent Laval
Plus loin dans la forêt III, 2021
 Courtesy Galerie Sono

“Forests fill me with life, but they also give rise to doubt; they make me want to fight, to create and see tomorrow come.” In his brilliant and poetic sculptures, Vincent Laval both defends and portrays the forest. Laval (b. 1991) grew up just a stone’s throw from Carnelle Forest in the north of the Ile-de-France region of France. After studying at Ecole Boule, he graduated from the École des Beaux-Arts de Paris in 2019 and went on to have his first solo show just two years later at Galerie Sono. Defining himself as an ‘artist, walker and gatherer’, Laval finds inspiration in the scientific writings of botanist Francis Hallé, German romanticism and the stories of all the great walkers and explorers who were driven by the call of the wild. And in fact walking, together with patience and observation, constitutes

an integral part of his creative approach. He marries his knowledge of wood carving with other techniques, working in other materials and mediums such as forged steel, bronze, stone, glass and film photography. Ensuring that his lifestyle is coherent with his art, Laval is an active member of the *Forest Art Project* and the *Association Francis Hallé pour la Forêt primaire*, even donating 5% of his artistic income to the latter.

Douglas Mandry

(b. 1989, Switzerland)
Binome

Switzerland is now exporting a new speciality: the practice of covering glaciers with white blankets to slow the ice melt, which is accelerating because of global warming. These blankets caught the eye of Geneva-born mountaineer and artist Douglas Mandry, a graduate of the École Cantonale d’Art de Lausanne (ECAL). Mandry had the idea of collecting the used sheets of geotextile and using them as part of his iconographic research into the image tourists have of the Swiss Alps. Mandry used lithography to reprint amateur photos he found in Swiss tourism archives on these blankets that are *“already photos in their own right as they bear the traces of the weather and climate”*. Inspired by the work of Timothy Morton, Claude Lévi-Strauss and Robert Smithson, passionate about technology and with a fondness for using scientific methods of investigation in ways for which they were not intended, Mandry is currently scanning moulins (well-like shafts in glaciers that carry meltwater down from the surface). The resulting 3D images will be used to make glass sculptures that will be exhibited on site in the midst of the Alpine landscape. He then intends to explore coral, following as always the same underlying theme of global warming, which is a major change in human life that the artist considers himself lucky to be able to both witness and oppose.



Douglas Mandry
Monuments, Untitled XXVI, 2021
 Courtesy Galerie Binome

Lucy + Jorge Orta

(b. 1966, Great Britain and 1953, Argentina)

Marguerite Milin

Lucy + Jorge Orta
Amazonia: Allosaurus (Femur Bone, USA), 2010
 Courtesy Galerie Marguerite Milin

British born fashion designer Lucy Orta (b. 1966) met architect Jorge Orta (b. 1953, Argentina) in Paris and they went on to form their collaborative practice Lucy + Jorge Orta in 1992. 40 years later, their colossal body of work bears witness to the major social and environmental challenges we face today: pollution, organ trafficking, water shortages, decreasing biodiversity, border controls and global warming etc. Their social and environmental commitment includes participative aspects that aim to rally the citizens of the world (*Antarctica World Passport*), but this is just one part of a large production across a variety of mediums, including drawing, sculpture, textiles, painting, screen printing, photography and video. The duo received the United Nations Green Leaf Award in 2007 and attended the COP26 in Glasgow in November 2021 with Art of Change 21, where they carried out a collective climate-focussed action using their iconic *Nexus Architecture* suit, a garment designed to connect individuals together. The latter joins a series of “emergency response” equipment such as a life jacket, a parachute, tent-like shelters and stretchers – that was created to provide relief to a world in a state of tension where the survival of humankind is at stake.

Michelangelo Pistoletto

(b. 1933, Italy)

Galleria Continua

Micheangelo Pistoletto is a key figure of Arte Povera, a movement he describes as ‘radical’, an adjective that has certainly characterised the dazzling career of this Italian artist born in 1933. And radicality is also at the heart of a project he has been working on for 20 years: the *Terzo Paradiso*, an artistic and political action with a large environmental component that calls for the creation of a ‘Third Paradise’ to follow on from the first two. The first paradise, when Man was an integral part of nature, is long gone; the second, artificial paradise is the one we know today. The ‘Third Paradise’ will be a new phase of humanity, a time of reconciliation and harmony marked by the equilibrium between artificiality and nature. The project supported by the artist’s foundation Cittadellarte aims to ensure we each have an “*individual responsibility in a global vision*”. It is grounded in the UN’s 17 Sustainable Development Goals and celebrates ‘Rebirth Day’ every year. Pistoletto’s famous installation *Venus of the Rags* has become emblematic of this participative project. In his manifesto *Hominitheism and Demopraxy*, Pistoletto theorises this new age of civilization and questions how can *Homo artisticus* brings about the ‘Third Paradise’?. Everybody can take part and even visit this ‘Third Paradise’ that really exists in the form of a work of land art near Assisi made up of 160 olive trees. Miraculous!



Michelangelo Pistoletto, *Venere - persona - Gamma, 2018*
 Courtesy Galleria Continua

Recycle Group: Andrey Blokhin and Georgy Kuznetsov

(b. 1987 and 1985, Russia)
Galerie Suzanne Tarasiève



Recycle Group
Forest of Expired Links, 2021
 Courtesy Galerie Suzanne Tarasiève

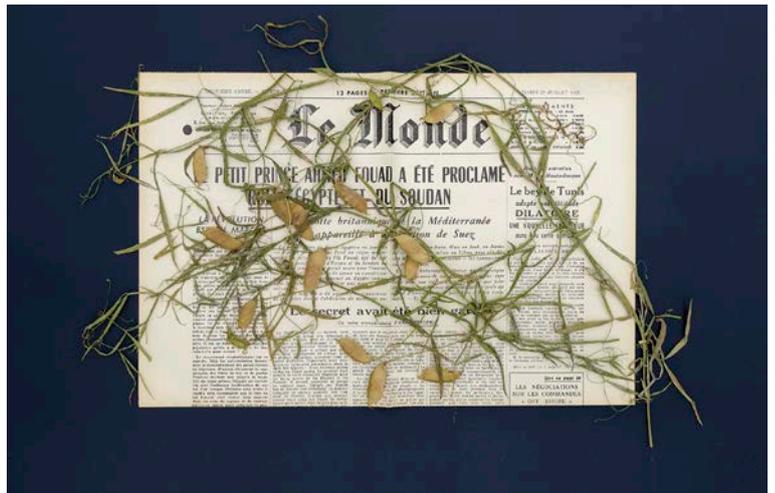
The name Recycle Group chosen by Russian artist duo Andrey Blokhin & Georgy Kuznetsov couldn't be more fitting. It was also the name of their first exhibition (Moscow, 2008) in which they asserted the importance of recycling in their creative process, as well as the role of art history in general (and Greek gods in particular). According to them, art is often the first to recycle. For the Recycle Group, global warming and the digital world are the two hyper phenomena that humankind must succeed in controlling if it wants to preserve its freedom and current living conditions. What is at stake with new technologies - issues such as individual freedom and the digital sector's energy consumption that is responsible for important CO₂ emissions - are addressed in monumental installations, which

sometimes use the very technologies they are questioning (augmented reality, artificial intelligence etc). In their recent exhibition *New Nature* at Moscow's Winzavod, the duo drew attention to the waste produced by Internet, from the countless forgotten photos and videos to the inert masses of expired links. If the Recycle Group sees NFTs as a way of creating in a more environmentally friendly manner, it is especially interested in the opportunities they provide to increase funding for artists and give them the means to take action. *"At least these sums of money won't be going to the GAFAM and oil companies!"*

Pia Rönicke

(b. 1974, Denmark)
gb agency

When Pia Rönicke visited Copenhagen's botanical collections, she was shocked by the way in which the tropical plants were presented out of context. She could feel the whole weight of science and colonialism and this newfound awareness led her to carry out research into the classification of flora, scientific expeditions and the exploitation of colonies with an eye to making amends. In her film *Word of Forest*, Rönicke recounts her journey to the Oaxaca mountains in Mexico to return seeds from Danish collections to their place of origin, during which she discovered the power of endemism and the interconnectedness of communities and ecosystems. Her current research into forests has once more guided her steps back in time as she considers the role played by the Vikings in the deforestation of the Nordic countries and attempts once more to save humankind's highly precarious relationship with nature. Copenhagen based Rönicke was born in Roskilde (Denmark) in 1974. Working in different mediums (film, engraving, sculpture and objects), she strives to remedy amnesia and reconnect human beings with their environment. After making the Marxist revolutionary Rosa Luxemburg the subject of so many of her works, perhaps Rönicke is trying to start a revolution of her own.



Pia Rönicke
Le Monde FRIDAY, Mardi 29 Juillet, 1952.
Lathyrus sativus, 2015
 Courtesy gb agency



Lou Ros, *Cuicui #6*, 2021
Courtesy Galerie Romero Paprocki

Lou Ros

(b. 1984, France)

Galerie Romero Paprocki

When Lou Ros was a child, his imagination and free time were full of birds; today the apprentice ornithologist has become an artist and an environmentalist. Five years ago, birds returned to his canvases never to leave again. Their presence was self-evident, as was the need to defend their cause. Whereas migratory birds evoke refugees fleeing climate change, endangered species act as a reminder of how consumer behaviour is destroying their natural habitat. Species such as the Bali myna, Ward's Trogon and birds of paradise are presented life-size in an ecocentric approach that puts man and the living world on an equal footing. His paintings of landscapes, which are also markers for the environmental crisis, apply a more radical hypothesis that involves the removal of any sign of human presence or influence. A self-taught painter, Lou Ros (b. 1984) makes sure that his lifestyle is consistent with his convictions. A vegetarian, he is aware of the need to reduce his carbon footprint: he paints on recycled card and tries to avoid polluting the rivers with his acrylic paints by leaving the water to evaporate from his buckets for months on end. In addition, he favours artists residencies located close to bird reserves, such as the Salin des Pesquiers in Hyères.

Lionel Sabatté

(b. 1975, France)

Galerie 8+4

The art of Lionel Sabatté transcends what society commonly calls waste: in his works, life, beauty and eternity burst forth from amidst dead, disregarded materials and scrap. The contents of vacuum cleaner bags evolve into birds, dust collected in the metro turns into wolves, a dead tree stump comes back to life as a fantastic creature, hair becomes faces, oxidised sheets of industrial steel become landscapes and dead skin provided by a chiropodist bursts into flower. The sculptor turned street sweeper, forager, recycler and upcycler reveals himself as the creator of an alternative relationship with time, time that has finally discovered its elastic infinity and the loop. Prehistory, caves, the ocean's depths, insularity and the first life forms provide the backdrop to a body of work that invites animals, alchemy and organic life to take shape and live together in harmony with humanity. Sabatté (b. 1975) grew up on Reunion Island and was still hesitating between art and becoming a judo teacher when he enrolled at the Beaux-Arts de Paris. Since then, he hasn't lost touch with his natural character and interests, focusing on humankind and the planet Earth. Like an ogre, he devours the excesses of consumer society and spits out creatures that have a connection with the living world, geniuses and druids endowed with the immanent spirit of life.



Lionel Sabatté, *Poussin de Dodo du 03/02/2020*, 2020
Courtesy Galerie 8+4

Pascale Marthine Tayou

(b. 1966, Cameroon)

Continua



Pascale Marthine Tayou
Plastic Tree, 2018
Courtesy Continua

1966 in Nkongsamba (Cameroon). He divides his time between Ghent (Belgium) and Yaoundé (Cameroon), stopping off at the French capital where he teaches at the Beaux-Arts de Paris. During his exhibition in Martinique in 2019, he asserted: *“reducing the spaces between us is urgently needed against our inner terrorism..”* If the palaver tree, a symbol of exchange and the collective decision process, has now branched out into his sculpture, it is more useful than ever in a society that is in a state of turmoil and eager for social and environmental justice.

Pascale Marthine Tayou is a “diagnostician”, who diagnoses the relations between people, their environment and their history. The darkest revelations of his diagnosis are often hidden behind a brightly coloured, shimmering foreground. Funny, giant, coloured pencils with nice sharp points evoke stakes, those redoubtable weapons used for acts of violence and genocides. The 25,000 bags that make up his deliciously colourful sculpture *Plastic Bags* are a bane for the environment, a fact that is also illustrated in *Plastic Tree*, whose branches, instead of leaves, are hung with plastic bags transported there by the wind. A self-taught artist, Pascale Marthine Tayou (who has feminised his name by adding an “e” at the end of Pascal and Marthin) was born in

Sarah Trouche

(b. 1983, France)

Galerie Marguerite Milin

Sarah Trouche grew up in the heart of the countryside near Bordeaux in the company of her parents’ numerous adoptive children. Her first experience of painting was a chance encounter with a painter from the Pont-Aven school. She enrolled at the Beaux-Arts de Paris after her first performance, the aptly named *First*, in which she threw herself from Pont Notre-Dame and landed on the quayside next to the Seine. This first gesture intended to challenge people’s indifference towards the homeless already included the fundamental elements of her practice: putting herself at risk, intervening in the public space and conveying a strong social message. Trouche’s body is her main medium and focus in a corpus that highlights sociological and political anomalies and the environmental issues facing society today. Naked, painted yellow, blue or red, her performances have taken her to the Aral Sea in Kazakhstan, the Great Wall of China, the village of Ganvie in the Republic of Benin and to Spitsbergen, where the temperature was -20°C. But the artist does not only defend the environment. She campaigns for the need to break down the barriers between artistic disciplines and encourages collective action as a means of facilitating access to art with her collaborative project *Winter Story in the Wild Jungle*. This summer in Médoc, she will be organising the third edition of *Perform*. The theme of this year’s festival will be the “Forms of Life”. The least we can say is that this artist who has just turned 38 has a pretty full schedule, which is hardly surprising given her high level of commitment.



Sarah Trouche, *Aral Revival Kazakhstan*, 2013
Courtesy Galerie Marguerite Milin

Capucine Vever

(b. 1986, France)

Galerie Eric Mouchet



Capucine Vever, *Et un jour...*, 2019
Courtesy Galerie Eric Mouchet

What can we see in different urban and rural areas, or even more extreme locations, of the underlying, often invisible and sometimes even deliberately hidden social and environmental issues they are facing? Capucine Vever focuses on making this environmental reality visible and examines the connection between its geographical and social aspects. Her video *Dunking Island*, which she shot on the island of Gorée off the coast of Senegal, addresses the rising sea levels that are invisible for the moment, but irreversible and which endanger this place that serves as a reminder of the slave trade. Her photographic series *Fiume Rosso* explores a tourist attraction in Sardinia, where the magical red colour of the river is in fact due to pollution. Further to the

north, Vever stalks one of Europe's busiest shipping routes from the former semaphore on Ouessant island, where numerous boats pass just a few kilometres from the coast. Nothing can be seen with the naked eye, because ever since the disastrous oil spill of 1979, all this activity has been deliberately hidden from sight. Vever (b. 1986) graduated from the École Nationale Supérieure d'arts de Paris-Cergy. Her next long residency will take her to the Alps, where climate change leading to melting permafrost is changing the face of the mountains. Vever applies a rigorous *modus operandi*, combining her talent as a seismograph of anthropogenic regions with artistic virtuosity and determined optimism.

ART PARIS LEADS THE WAY WITH THE WORLD'S FIRST SUSTAINABLY DESIGNED ART FAIR

Art Paris is an art fair with a regional focus that gives pride of place to proximity and local sustainable solutions, especially in terms of transport and visitor management. In 2022, Art Paris, which is organised by France Conventions, has made a commitment to developing a sustainable design approach to its organisation.

Karbone Prod, founded by Fanny Legros, has joined forces with environmental consultants Solinnen and Art of Change 21 to assist Art Paris with the implementation of a life cycle assessment-based sustainable approach in what will be a first for an art fair. This pioneering initiative is supported by French environmental agency ADEME. In the longer term, the aim is to develop a tool for designing eco-friendly art fairs.

What is sustainable design?

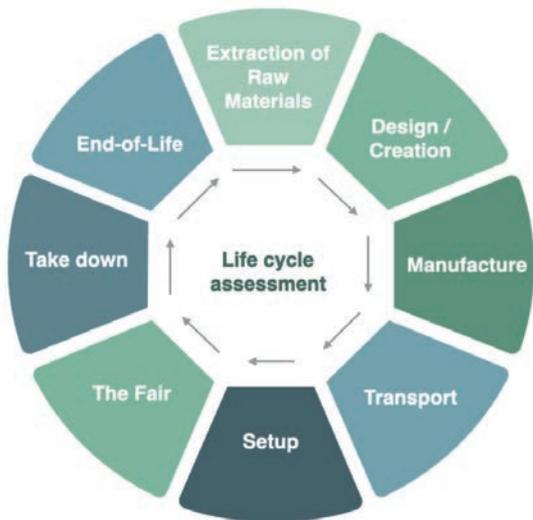
Sustainable design (or ecodesign) is an innovative approach that aims to reduce the negative environmental impacts of a product or a service throughout its life cycle, from obtaining and processing raw materials to end-of-life disposal.

What is a life cycle assessment (LCA)?

A life cycle assessment (LCA) is the most advanced tool for measuring the environmental impact of a product or service. It takes into account a multitude of criteria in order to provide a global analysis, listing and quantifying the materials and energy used.

An LCA evaluates the impact of products, services and processes by considering every stage of their life cycle from cradle to grave and compiling an inventory of the relevant inputs and outputs: extraction and processing of raw materials (including energy sources), manufacturing, distribution, usage and end-of-life disposal, not forgetting the various phases of transport.

By opting for a life cycle assessment, Art Paris has chosen to go beyond the basic notion of the carbon footprint that only considers greenhouse gases and adopt a multi-criteria approach that takes a wider number of environmental impacts into account: resource depletion, occupation of space, water acidification and human toxicity etc.



Life cycle assessment diagram © Karbone Prod, 2022

How was the life cycle assessment carried out?

The direct environmental impacts of Art Paris 2022 were analysed including production, setup, take down and waste management. The assessment did not take into account the impact of either visitors or exhibitors.

Karbone Prod worked with Solinnen to calculate the Art Paris fair life cycle data set and establish a diagnosis that enabled Art Paris to implement solutions to reduce its environmental impact. We will be comparing the 2021 and 2022 editions and presenting the improvements attributable to this sustainable design approach.

What measures were implemented in 2022 to reduce the environmental impact of Art Paris?

After calculating the LCA of Art Paris 2021, some 40 or so measures were put into place and four priorities identified:

- **Brushed cotton:** the fair's picture hanging systems were all covered with brushed cotton, which represented 2.5 tonnes of waste. In 2022, all this cotton will be recycled to provide insulation for the building industry.
- **Carpet:** the carpet covering the aisles at the fair will be recycled and transformed to be used as fuel.
- **Energy consumption:** the halogen lights in the booths have been replaced by LED or COB lights which, based on our calculations, will cut energy use by 65.12%.
- **Waste management:** During setup and take down, a skip that can manage four separate waste streams will be provided. Recycle bins will be placed around the fair and catering services will be plastic bottle free.

The sustainable design approach to organising the fair was implemented in different sectors:

- The fair's main publications such as the VIP programme and the catalogue were digitized.
- An evaluation of the Art Paris website was carried out. To give just one example, the carbon footprint of the homepage was reduced from 92.31 grammes of CO₂ in October 2021 to 26.5 grammes in February 2022.
- The 72,000 badges (representing a total of 350 kg of PVC) were printed on recycled PVC and will themselves be recyclable. Containers placed at the exits will encourage visitors to deposit their badge before leaving.

Adapting services to comply with a sustainable design approach

In parallel to the sustainable design approach adopted by Art Paris, the various services provided by the fair have been adapted to comply with sustainability standards:

Catering firm **No More Penguins**, in partnership with the UCIAP 7, has devised a meat-free menu with dishes made from locally sourced produce. There will be no plastic bottles.

Chabé will only be using electric official cars to transport the fair's VIPs.

The chairs and benches around the fair were designed by sustainable furniture specialists **Séquences Edition**.

Art Paris has partnered with **Convelio** for all questions of fine art transport and shipping. A groupage service will be implemented for Parisian galleries that will reduce the carbon footprint and save on transport costs. More environmentally friendly packaging materials will be used, such as tissue paper and recycled bubble wrap. Furniture will be protected by reusable blankets and for exports requiring crating, triple wall corrugated cardboard boxes and bespoke wooden crates made from ISPM-15 compliant wood sourced in French forests will be used. In addition, any wood offcuts from these crates will be given to bakeries in the Ile de France region that are equipped with wood-fired ovens.

Exhibitors will be able to consult an online catalogue of free supplies (transport not included) provided by online resource sharing platform **Plinth**, whose network of arts and culture professionals encourages the reuse of exhibition components and materials.

About Karbone Prod founder and Plinth co-founder Fanny Legros

After several years working in the field of photography and five years as manager of Galerie Jérôme Poggi, Fanny Legros' experience of international art fairs and organising exhibitions led her to realise that the art world had not yet addressed the question of its green transition. In addition, insufficient tools existed to support this initiative. This realisation led her to create Karbone Prod in 2020, a consulting firm providing the necessary resources to help arts professionals calculate their environmental impact and take a more sustainable approach to their activity. She went on to co-found Plinth in 2021 together with Carole Vigezzi, which has become a reference for sharing and reusing resources in the arts sector. In 2022, she has been assisting Art Paris with the organisation of the world's first sustainably designed art fair.

www.karboneprod.fr - fannylegros@ecomail.fr

www.solinnen.com

With the financial support of



SOLO SHOW: SEVENTEEN MONOGRAPHIC EXHIBITIONS

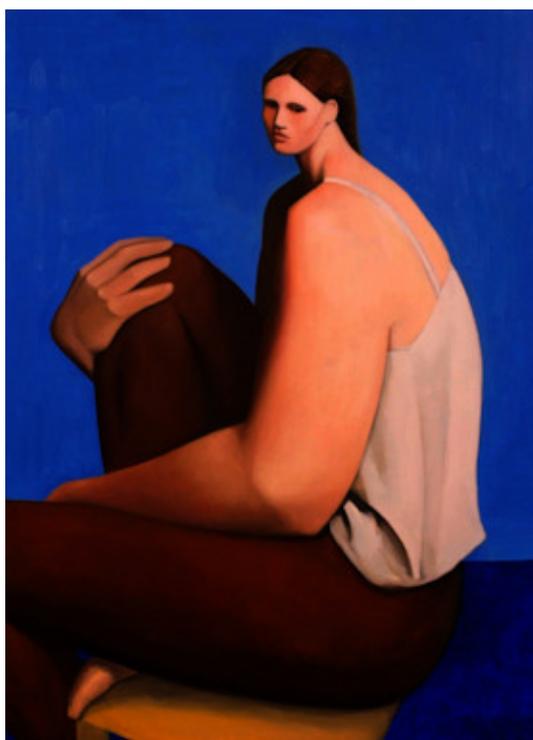
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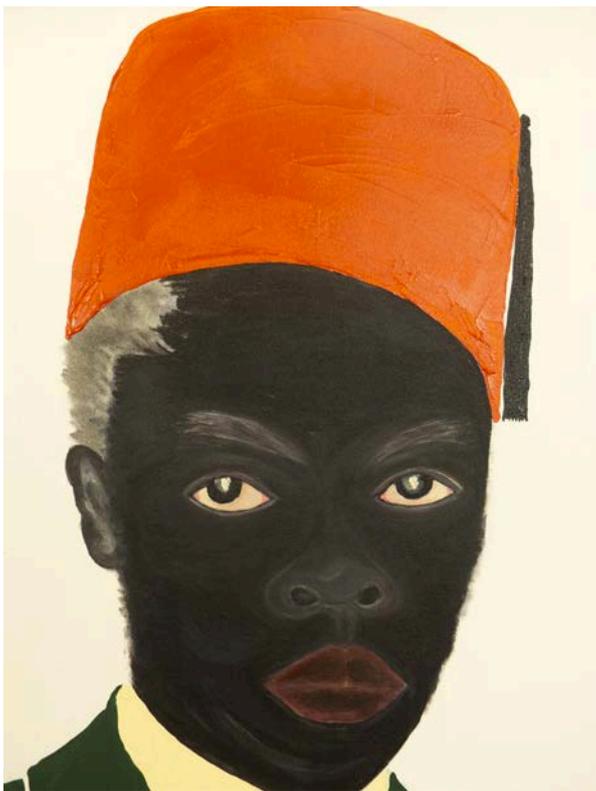
Seventeen solo shows spread throughout the fair allow visitors to discover or rediscover in depth the work of modern, contemporary or emerging artists.

Artists in solo-show

- Alia Ali** (1985), 193 Gallery
- Shagha Arianna** (1984), Septieme Gallery
- Jean-Charles Blais** (1956), Galerie Catherine Issert
- Nicolas Henry** (1978), Loft Art Gallery
- Julien Colombier** (1972), Galerie Le Feuvre & Roze
- Thomas Devaux** (1980), Galerie Bacqueville
- Alina Frieske** (1994), Fabienne Levy
- Philippe Hiquily** (1925-2013), Galerie Patrice Trigano
- Vincent Laval** (1991), Galerie Sono
- Carlos León** (1948), Galería Fernando Pradilla
- Antoine de Margerie** (1941-2005), Eric Linard Galerie
- Zanele Muholi** (1972), Galerie Carole Kvasnevski
- Ernest Pignon-Ernest** (1942), Art to Be Gallery
- Rao Fu** (1978), Galerie Vazieux
- Hala Schoukair** (1957), Galerie Bessières
- Tyler Thacker** (1984), Galerie Pact
- Tony Toscani** (1986), Stems Gallery



Tony Toscani, *Woman In Brown Pants*, 2018
Stems Gallery



Zanele Muholi, *Mahone II* (détail), 2021
Galerie Carole Kvasnevski



Antoine de Margerie, *Sans-titre*, 1968
Eric Linard Galerie



Carlos León, *Habitación con vistas*, 2021
Galería Fernando Pradilla



Alina Frieske, *Variable Position*, 2021
Fabienne Levy

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 artists and Art Paris finances 45 % of the exhibitor costs. In 2022, this sector will play host to nine galleries around half of which are new for this edition.

The 2022 selection

Double V Gallery (Marseille, Paris)

Felix Frachon Gallery (Brussels)

Galerie Hors-Cadre (Paris)

La Galería Rebelde (Guatemala City, Los Angeles)

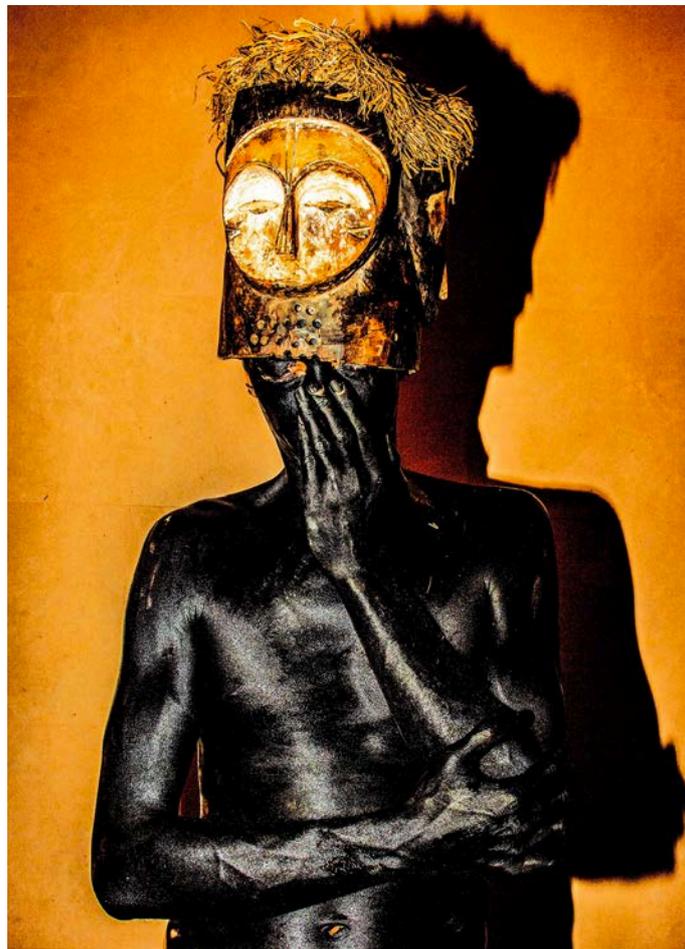
Fabienne Levy (Lausanne)

Gallery M9 (Seoul)

Septieme Gallery (Paris)

She BAM! Galerie Laetitia Gorsy (Leipzig)

Galerie Sono (Paris)



Nyaba léon ouedraogo, *Les trois têtes*, 2022, Galerie Felix Frachon



Angélica Serech, *Untitled*, 2010
La Galería Rebelde



Gaëlle Leenhardt, *Sans-titre 6 (Texas 2019)*, 2021
She BAM! Galerie Laetitia Gorsy



Shagha Ariannia, *There is a room and a tongue*, 2020
SEPTIEME Gallery

THE GUY & MYRIAM ULLENS FOUNDATION



The Guy & Myriam Ullens Foundation presents: Leonel Moura/Michel Paysant: Eco-Robotic Studio

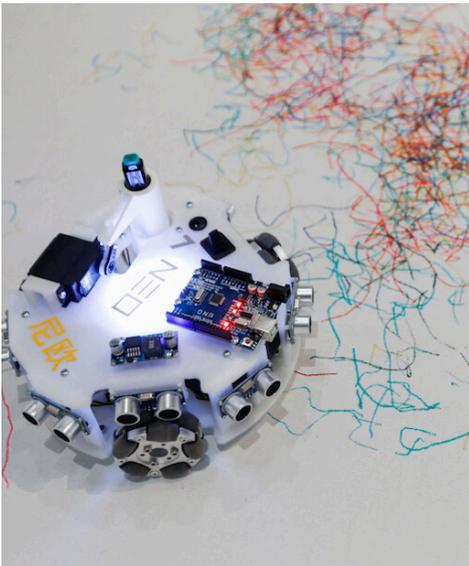
The Guy & Myriam Ullens Foundation presents in exclusivity at Art Paris 2022 two artistic performances integrating artificial intelligence into the process of creating works. Leonel Moura (Portugal) and Michel Paysant (France) are two pioneering artists of Computing art, who have each developed their own tools to create new forms and imaginations. Their works take us to the heart of the process of artistic creation, in an intimate and virtuous ecosystem: the artists invent a form of the shortest circuit of the artistic experience, the studio also becoming the exhibition hall, like the process of the work becomes the work itself.

Scientists have demonstrated the correlation of sustainable development and robotics, for a more eco-responsible industrial world. By applying these theses to artistic creation, the installations of Leonel Moura and Michel Paysant question the use of robotics in our current and future world. These robotic installations also question the very essence of the work of art and its definition. In 1956, Nicolas Schöffer, a visionary, said that in the future “the role of the artist will be to create creation” and not just a work object. The installations of Leonel Moura and Michel Paysant offer us a mirror of artistic creation, confronting us with the mystery of the production of the work of art.

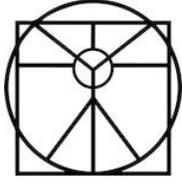
The most recent developments of these artists, supported by the Guy & Myriam Ullens Foundation, would be presented for the first time in France at Art Paris. They were both exhibited in 2021 at the UCCA museum in Beijing, as part of the vast exhibition *Immaterial/re-material*, a brief history of computing art. Guy and Myriam Ullens have developed in recent years one of the largest collections of digital and robotic art.

Curator: Jérôme Neutres, Chief curator of the Guy & Myriam Ullens Foundation

www.ullens-foundation.com



ALPINE



The car manufacturer Alpine and the art collective Obvious present the result of their collaboration at Art Paris 2022. This original artwork, created entirely with algorithms, explores the creative potential of artificial intelligence and questions its use in our society. Researchers and artists have worked together to exploit the capabilities of machine learning (which consists of allowing computers to «learn» from data) and GANs, a class of unsupervised learning algorithms.

Alpine is a trailblazer in the field of motor racing and also the first manufacturer to win a world rally championship. The brand has built its legend by harnessing the power of technical innovations to enhance performance and sensations. This collaboration continues this dialogue between technology and our emotions. Obvious art collective is a pioneer in the use of AI in the field of art and the originator of the first work of this type to be auctioned.



ALPINE
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ART PARIS 2022 LIST OF EXHIBITORS

• **31 Project** (Paris) • **193 Gallery** (Paris) • **313 Art Project** (Seoul, Paris) • **Gallery 1957** (Accra, London)* • **Galerie 8+4** (Paris) • **A&R Fleury** (Paris) • **A2Z Art Gallery** (Paris, Hong Kong) • **AD Galerie** (Montpellier) • **Alzueta Gallery** (Barcelona) • **Galerie Andres Thalmann** (Zurich) • **Galerie Ariane C-Y** (Paris) • **Art to Be Gallery** (Lille) • **Galerie Arts d’Australie - Stéphane Jacob** (Paris) • **Backslash** (Paris)* • **Galerie Bacqueville** (Lille, Oost-Souburg) • **Helene Bailly Gallery** (Paris) • **Galerie Jacques Bailly** (Paris)* • **Galerie Berès** (Paris) • **Galerie Claude Bernard** (Paris) • **Bernier / Eliades Gallery** (Athens, Brussels)* • **Galerie Bessières** (Chatou) • **Galerie Binome** (Paris) • **Galerie Boulakia** (London) • **Galerie Brame & Lorenceau** (Paris)* • **By Lara Sedbon** (Paris) • **Galerie Chevalier** (Paris) • **Galleria Continua** (San Gimignano, Beijing, Boissy-le-Châtel, Havana, Rome, São Paulo, Paris) • **Danysz** (Paris, Shanghai, London) • **Dilecta** (Paris) • **Galeria Marc Domènech** (Barcelona) • **Double V Gallery** (Marseille, Paris) • **Gilles Drouault galerie/multiples** (Paris)* • **Dumonteil Contemporary** (Paris, Ivry-Sur-Seine, Shanghai)* • **Galerie Eric Dupont** (Paris) • **Galerie Dutko** (Paris) • **Galerie Les Filles du Calvaire** (Paris) • **Galerie Jean Fournier** (Paris) • **felix frachon gallery** (Brussels)* • **Freijo Gallery** (Madrid)* • **Galerie Christophe Gaillard** (Paris, Orgères)* • **Galerie Claire Gastaud** (Clermont-Ferrand, Paris) • **gb agency** (Paris)* • **Galerie Louis Gendre** (Chamalières) • **She BAM! Galerie Laetitia Gorsy** (Leipzig)* • **Gowen Contemporary** (Geneva)* • **Galerie Alain Gutharc** (Paris) • **H Gallery** (Paris) • **H.A.N. Gallery** (Seoul)* • **Galerie Max Hetzler** (Berlin, Paris, London)* • **Galerie Ernst Hilger** (Vienna) • **Kristin Hjellegjerde Gallery** (Berlin, London, Nevlunghavn, Schloss Goerne)* • **Galerie Hors-Cadre** (Paris) • **Galerie Houg** (Paris)* • **Huberty & Breyne Gallery** (Brussels, Paris) • **Ibasho** (Anvers)* • **Galerie Catherine Issert** (Saint-Paul-de-Vence)* • **Galerie Jeanne Bucher Jaeger** (Paris, Lisbon) • **rodolphe janssen** (Brussels)* • **Galerie Kaléidoscope** (Paris)* • **Ketabi Projects** (Paris) • **Galerie Carole Kvasnevski** (Paris)* • **Galerie La Forest Divonne** (Paris, Brussels) • **Galerie La Ligne** (Zurich) • **Galerie Lahumière** (Paris) • **Alexis Lartigue Fine Art** (Paris) • **Irène Laub Gallery** (Brussels)* • **Galerie Le Feuvre & Roze** (Paris)



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- **Galerie Lelong & Co.** (Paris) • **Fabienne Levy** (Lausanne)* • **Eric Linard Galerie** (La Garde-Adhémar)* • **Galerie Françoise Livinec** (Paris, Huelgoat) • **Loevenbruck** (Paris) • **Loft Art Gallery** (Casablanca)* • **Gallery M9** (Seoul)* • **Magnin-A** (Paris) • **Galerie Marguo** (Paris) • **Galerie Martel** (Paris) • **Maruani Mercier** (Brussels, Knokke, Zaventem) • **Massimodecarlo** (Milan, London, Hong Kong, Paris) • **Mayoral** (Barcelona, Paris) • **kamel mennour** (Paris, London) • **Galerie Marguerite Milin** (Paris) • **Galerie Mitterrand** (Paris) • **Galerie des Modernes** (Paris)* • **Galerie Modulab** (Metz) • **Galerie Lélia Mordoch** (Paris, Miami) • **Galerie Eric Mouchet** (Paris)* • **Galerie Najuma - Fabrice Miliani** (Marseille) • **Galerie Nathalie Obadia** (Paris, Brussels) • **Oniris.art** (Rennes)* • **Opera Gallery** (Paris) • **Galerie Pact** (Paris) • **Paris-B** (Paris) • **Galerie Pauline Pavec** (Paris) • **Rafael Pérez Hernando Gallery** (Madrid)* • **Perrotin** (Paris, New York, Hong Kong, Seoul, Tokyo, Shanghai) • **Pigment Gallery** (Barcelona, Paris) • **Galería Fernando Pradilla** (Madrid)* • **Praz-Delavallade** (Paris, Los Angeles)* • **Galerie Rabouan Moussion** (Paris) • **La Galería Rebelde** (Guatemala City, Los Angeles) • **Red Zone Arts** (Frankfurt am Main) • **Galerie Denise René** (Paris)* • **Galerie Véronique Rieffel** (Abidjan) • **J. P. Ritsch-Fisch Galerie** (Strasbourg) • **Galerie Guido Romero Pierini** (Paris)* • **School Gallery Olivier Castaing** (Paris) • **Eduardo Secci Contemporary** (Florence, Milan)* • **Septieme Gallery** (Paris) • **Galerie Sit Down** (Paris) • **Galerie Slotine** (Paris) • **Galerie Véronique Smagghe** (Paris) • **Galerie Sono** (Paris)* • **Michel Soskine Inc.** (Madrid, New York) • **Galerie Pietro Spartà** (Chagny)* • **Stems Gallery** (Brussels) • **Richard Taittinger Gallery** (New York)* • **Galerie Taménaga** (Paris, Tokyo, Osaka, Kyoto) • **Galerie Tanit** (Beirut, Munich) • **Galerie Suzanne Tarasiève** (Paris) • **Templon** (Paris, Brussels) • **Galerie Traits Noirs** (Paris) • **Galerie Patrice Trigano** (Paris) • **Galerie Univer / Colette Colla** (Paris) • **Galerie Vazieux** (Paris) • **Galerie Anne de Villepoix** (Paris) • **Galerie Wagner** (Paris, Le Touquet-Paris-Plage) • **Galerie Olivier Waltman** (Paris, Miami) • **Galerie Esther Woerdehoff** (Paris, Geneva) • **Xippas** (Paris, Geneva, Montevideo, Punta del Este)*

* Galleries who are either first-time exhibitors or past participants returning at Art Paris 2022



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IN PARIS DURING ART PARIS

Bourse de Commerce – Pinault Collection

CHARLES RAY

16 February – 06 June 2022

2 rue de Viarmes

75001 Paris

www.pinaultcollection.com

T. +33 (0)1 55 04 60 60

(M) (1) Louvre-Rivoli

(M) (4) Les Halles

(M) (1) (4) (7) (11) (14) Châtelet

(RER) (A) (B) (D) Châtelet-les-Halles

Wed. to Mon., 11 am – 7 pm

Late opening on Fri., until 9 pm

Fondation Brownstone

FACE À FACE – CARA A CARA:

ABRAHAM CRUZVILLEGAS –

HUMBERTO DIAZ

9 April – 7 May 2022

26 rue Saint-Gilles

75003 Paris

www.brownstonefoundation.org

(M) (8) Chemin Vert

(M) (1) Saint Paul

Thu. to Sat., 2.30 pm – 7 pm

Centre Pompidou

CHARLES RAY

16 February – 20 June 2022

Place Beaubourg,

accès par la piazza

75004 Paris

T. +33 (0)1 44 78 12 33

www.centrepompidou.fr

(M) (1) (11) Hôtel de Ville

(M) (11) Rambuteau

(M) (1) (4) (7) (11) (14) Châtelet

(RER) (A) (B) (D) Châtelet-les-Halles

Wed. to Mon., 11 am – 9 pm

Late opening on Thu., until 11 pm

Fondation Cartier pour l'art contemporain

GRACIELA ITURBIDE,

HELIOTROPO 37

12 February – 29 May 2022

261 boulevard Raspail

75014 Paris

T. +33 (0)1 42 18 56 50

www.fondationcartier.com

(M) (4) (6) Raspail

(M) (4) (6) Denfert-Rochereau

Tue. to Sun., 11 am – 8 pm

Late opening on Tue., until 10 pm

Fondation Henri Cartier-Bresson

MATHIEU PERNOT,

LA RUINE DE SA DEMEURE

8 March – 19 June 2022

79 rue des Archives

75003 Paris

T. +33 (0)1 40 61 50 50

www.henricartierbresson.org

(M) (8) Filles du Calvaire

(M) (11) (3) Arts et Métiers

Tue. to Sun., 11 am – 7 pm

Fondation Villa Datris

CINÉTIQUE !

9 March – 11 December 2022

Espace Monte-Christo

9 rue Monte-Christo

75020 Paris

T. +33 (0)1 58 45 16 97

www.fondationvilladatris.com

(M) (2) Alexandre Dumas

(M) (9) Buzenval

Wed. to Sun., 11 am – 1 pm

and 2 pm – 6.30 pm

Fonds de dotation Bredin Prat – Beaux-Arts de Paris

WE PAINT !

25 March – 25 April 2022

Beaux-Arts de Paris – Cour vitrée

14 rue Bonaparte

75006 Paris

www.bredinpratfoundation.org

(M) (4) Saint-Germain-des-Prés

(M) (12) Rue du Bac

Wed. to Sun., 1 pm – 7 pm

Frac Île-de-France, Le Plateau

BRUNO SERRALONGUE,

POUR LA VIE

27 January – 24 April 2022

22 rue des Alouettes

75019 Paris

T. +33 (0)1 76 21 13 41

www.fraciledelfrance.com

(M) (7B) Botzaris

(M) (11) Pyrénées

Wed. to Sun., 2 pm – 7 pm

Institut du monde arabe

RAYMOND DEPARDON / KAMEL

DAOUD. SON ŒIL DANS MA MAIN.

ALGÉRIE 1961 – 2019

8 February – 17 July 2022

1 rue des Fossés Saint-Bernard, Place

Mohammed V

75005 Paris

T. +33 (0)1 40 51 38 38

www.imarabe.org

(M) (7) Jussieu

(M) (10) Cardinal Lemoine

Tue. to Fri., 10 am – 6 pm

Week-end, 10 am – 7 pm

Institut Giacometti

ALBERTO GIACOMETTI / ANDRÉ

BRETON – AMITIÉS SURRÉALISTES

19 January – 10 April 2022

5 rue Victor Schœlcher

75014 Paris

T. +33 (0)1 44 54 52 44

www.fondation-giacometti.fr

(M) (4) (6) Raspail

(M) (4) (6) Denfert-Rochereau

(RER) (B) Denfert-Rochereau

Tue. to Sun., 10 am – 6 pm

Jeu de Paume

FATA MORGANA,

FESTIVAL DU JEU DE PAUME

22 March – 22 May 2022

1 Place de la Concorde – Jardin des

Tuileries

75001 Paris

T. +33 (0)1 47 03 12 50

www.jeudepaume.org

(M) (1) (8) (12) Concorde

Wed. to Sun., 11 am – 7 pm

Late opening on Tue., until 9 pm

La Collection Al Thani – Hôtel de la Marine

TRÉSORS DE LA COLLECTION

AL THANI

2 place de la Concorde

75008 Paris

www.hotel-de-la-marine.paris

(M) (1) (8) (12) Concorde

(M) (14) Madeleine

Mon. to Sun., 10.30 am – 7 pm

Late opening on Fri., until 9.30 pm

La Fab.

L'ENFANCE DANS LA COLLECTION

AGNÈS.B

23 February – 30 June 2022

Place Jean-Michel Basquiat

75013 Paris

T. +33 (0)1 87 44 35 73

www.la-fab.com

(M) (14) Bibliothèque François Mitterrand
(M) (6) Chevaleret
(RER) (C) Bibliothèque François Mitterrand
Tue. to Sat., 11 am - 7 pm
Sun., 2 pm - 7 pm

Lafayette Anticipations

XINYI CHENG

23 March - 28 May 2022

9 rue du Plâtre

75004 Paris

T. +33 (0)1 42 74 95 59

www.lafayetteanticipations.com

(M) (11) Rambuteau

(M) (1) (11) Hôtel de Ville

(M) (1) (4) (7) (11) Châtelet

(RER) (A) (B) (D) Châtelet-les-Halles

Wed. to Mon., 11 am - 7 pm

Late opening on Thu., until 9 pm

Le Centquatre - Paris

CLÉMENT COGITORE

2 April - 29 May 2022

5 rue Curial

75019 Paris

T. +33 (0)1 53 35 50 00

www.104.fr

(M) (7) Riquet et Crimée

(M) (2) (5) (7) Stalingrad

(M) (12) Marx Dormoy

(RER) (E) Rosa Parks

Tue. to Fri., 12 pm - 7 pm

Week-end, 11 am - 7 pm

Maison de Victor Hugo

REGARDS

17 February - 5 June 2022

6 place des Vosges

75004 Paris

T. +33 (0)1 42 72 10 16

www.maisonsvictorhugo.paris.fr

(M) (1) Saint-Paul

Tue. to Sun., 10 am - 6 pm

MEP - Maison Européenne de la Photographie

LOVE SONGS,

PHOTOGRAPHIES DE L'INTIME

30 March - 21 August 2022

5-7 rue de Fourcy

75004 Paris

T. +33 (0)1 44 78 75 00

www.mep-fr.org

(M) (1) Saint-Paul
(M) (7) Pont Marie
(M) (11) Hôtel de Ville
Wed. to Fri., 11 am - 8 pm
Late opening on Thu., until 10 pm
Week-end, 10 am - 8 pm

Musée d'Art Moderne de Paris

ANITA MOLINERO, EXTRUDIA

25 March - 24 July 2022

11 avenue du Président Wilson

75016 Paris

T. +33 (0)1 53 67 40 00

www.mam.paris.fr

(M) (9) Alma-Marceau

(M) (9) Iéna

(RER) (C) Pont de l'Alma

Tue. to Sun., 10 am - 6 pm

Late opening on Thu., until 10 pm

Musée Cernuschi, Musée des arts de l'Asie de la Ville de Paris

DE FLAMME ET D'AZUR

15 March - 12 June 2022

7 avenue Vélasquez

75008 Paris

T. +33 (0)1 53 96 21 50

www.cernuschi.paris.fr

(M) (2) (3) Villiers

(M) (2) Monceau

Tue. to Sun., 10 am - 6 pm

Musée de l'Orangerie

LE DÉCOR IMPRESSIONNISTE :

AUX SOURCES DES NYMPHÉAS

2 March - 11 July 2022

ANGE LECCIA (D') APRÈS MONET

2 March - 5 September 2022

Jardin des Tuileries,

Place de la Concorde

75001 Paris

T. +33 (0)1 44 50 43 00

www.musee-orangerie.fr

(M) (1) (8) (12) Concorde

Wed. to Mon., 9 am to 6 pm

Musée de la Chasse et de la Nature

INCURSIONS SAUVAGES

11 April - 10 September 2022

62 rue des Archives

75003 Paris

T. +33 (0)1 53 01 92 40

www.chassenature.org

(M) (1) Hôtel de Ville

(M) (11) Rambuteau
(M) (3) (11) Arts et Métiers
(M) (4) Etienne Marcel
Tue. to Sun., 11 am - 6 pm
Late opening on Wed., until 9.30 pm

Musée départemental Albert-Kahn

UN NOUVEAU MUSÉE OUVERT

SUR LE MONDE : DÉCOUVERTE

DE L'ARCHITECTURE KENGO

KUMA, DES COLLECTIONS IMAGES

ET JARDIN

2 rue du Port

92100 Boulogne-Billancourt

T. +33 (0)1 55 19 28 00

www.albert-kahn.hauts-de-seine.fr

(M) (10) Pont de Saint-Cloud

(T) (t2) Parc de Saint-Cloud

Tue. to Sat., 10 am - 7 pm

Musée d'Orsay

JAMES MCNEILL WHISTLER

(1834-1903), CHEFS-D'ŒUVRE

DE LA FRICK COLLECTION,

NEW YORK

8 February - 8 May 2022

SOPHIE CALLE. LES FANTÔMES

D'ORSAY

15 March - 12 June 2022

1 rue de la Légion d'Honneur

Esplanade Valéry Giscard d'Estaing -

Entrée côté Seine

75007 Paris

T. +33 (0)1 40 49 48 14

www.musee-orsay.fr

(M) (12) Solférino

(RER) (C) Musée d'Orsay

Tue. to Sun., 9.30 am - 6 pm

Late opening on Thu., until 9.45 pm

Musée du Luxembourg

PIONNIÈRES. ARTISTES DANS

LE PARIS DES ANNÉES FOLLES

2 March - 10 July 2022

19 rue de Vaugirard

75006 Paris

T. +33 (0)1 40 13 62 00

www.museeduluxembourg.fr

(M) (4) Saint Sulpice

(M) (10) Mabillon

(M) (12) Rennes

(RER) (B) Luxembourg

Mon. to Sun., 10.30 am - 7 pm

Late opening on Mon., until 10 pm

Musée du quai Branly - Jacques Chirac

DINH Q. LÊ. LE FIL DE LA MÉMOIRE ET AUTRES PHOTOGRAPHIES

8 February - 20 November 2022

37 quai Branly

75007 Paris

T. +33 (0)1 56 61 70 00

www.quaibrantly.fr

(M) (6) Bir-Hakeim

(M) (8) École Militaire

(M) (9) Alma-Marceau

(M) (9) Iéna

Mon. to Sun., 10.30 am - 7 pm

Late opening on Thu., until 10 pm

Musée national Picasso - Paris

PICASSO À L'IMAGE

9 November 2021 - 12 February 2023

5 rue de Thorigny

75003 Paris

T. +33 (0)1 85 56 00 36

www.museepicassoparis.fr

(M) (1) Saint-Paul

(M) (8) Saint-Sébastien Froissart

(M) (8) Chemin Vert

Tue. to Fri., 10.30 am - 6 pm

Sat. to Sun., 9.30 am - 6 pm

Musée Yves Saint Laurent Paris

YVES SAINT LAURENT

AUX MUSÉES

29 January - 18 September 2022

5 avenue Marceau

75116 Paris

T. +33 (0)1 44 31 64 00

www.museeyslparis.com

(M) (9) Alma-Marceau

Tue. to Sun., 11 am - 6 pm

Late opening on Sat., until 9 pm

Palais Galliera - Musée de la mode de la Ville de Paris

LOVE BRINGS LOVE, LE DÉFILÉ

HOMMAGE À ALBER ELBAZ

5 March - 10 July 2022

10 avenue Pierre 1er de Serbie

75016 Paris

T. +33(0) 1 56 52 86 00

www.palaisgalliera.paris.fr

(M) (9) Iéna

(M) (9) Alma-Marceau

(RER) (C) Invalides

Tue. to Sun., 10 am - 6 pm

Late opening on Thu., until 9 pm

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

GIOVANNI BOLDINI (1842-1931),

LES PLAISIRS ET LES JOURS

29 March - 24 July 2022

Avenue Winston Churchill

75008 Paris

T. +33(0) 1 53 43 40 00

www.petitpalais.paris.fr

(M) (1) (13) Champs Elysées -

Clemenceau

(M) (9) Franklin D. Roosevelt

(RER) (C) Invalides

Tue. to Sun., 10 am - 6 pm

Late opening on Fri., until 9 pm

Sèvres - Manufacture et Musée nationaux

2 place de la Manufacture

92310 Sèvres

T. +33 (0)1 46 29 22 05

www.sevresciteceramique.fr

(M) (9) Pont de Sèvres

(T) (t2) Musée de Sèvres

Wed. to Mon., 10 am - 1 pm

and 2 pm - 6 pm

The Community

SUSAN CIANCIOLO.

RUN 14 FIELD OF EXISTENCE

5 March - 10 April 2022

9 rue Méhul

93500 Pantin

www.thecommunity.io

(M) (5) Église de Pantin

Fri. and Sat., 12 pm - 8 pm

Sun., 12 pm to 6 pm

1-54 Paris Pop up Fair

In partnership with Christie's

9 avenue Matignon

75008 Paris

www.1-54.com

T. +33 (0)1 40 76 85 85

(M) (1) (9) Franklin D. Roosevelt

Sat. 9 and Sun.10, 10 am - 8 pm

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We are pleased to announce the renewal of our partnership with Artsy, the leading global marketplace for discovering and collecting art.



As Art Paris's Marketplace Partner, Artsy will provide a unique opportunity for exhibiting galleries to promote their virtual booths to Artsy's global audience. Collectors can experience Art Paris on Artsy to discover artists, save favorite works, view works on their home walls through Artsy's AR mobile tool and directly purchase work from galleries.

PRACTICAL INFORMATION

Grand Palais Éphémère

Plateau Joffre
75007 Paris

Opening preview (upon invitation only):
Wednesday 6th April from 11am to 9pm

Public Opening hours:

Thursday 7 April : 12 pm – 8 pm
Friday 8 April: 12 pm – 9 pm
Saturday 9 April: 12 pm – 8 pm
Sunday 10 April: 12 pm – 8 pm

Admission:

Thursday & Friday: € 25 / € 14 for students and groups
Saturday & Sunday: € 30 / € 16 for students and groups
2-day pass: € 35 / € 20 for students and groups
Free entry for children under 10 years old

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