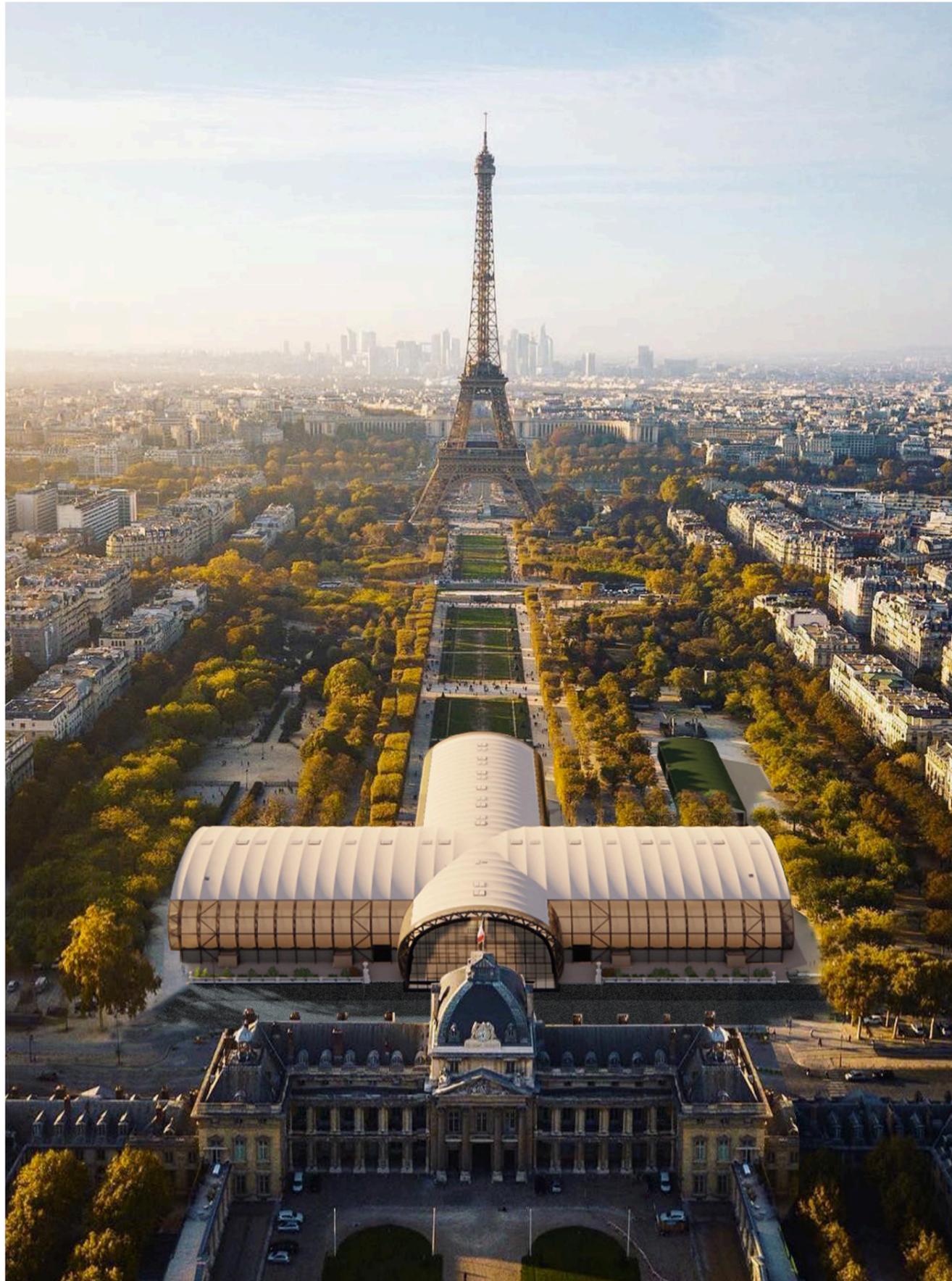


**PRESS KIT**

**ART. 09–12  
PARIS Sept. 2021**

**Grand Palais  
Éphémère  
Champ-de-Mars  
artparis.com**

**PRESS AGENCY**  
Pierre Laporte Communication  
Pierre Laporte  
Laurent Jourden  
Marie Lascaux  
Alexandre Pelard  
[artparis@pierre-laporte.com](mailto:artparis@pierre-laporte.com)  
+33 (0)1 45 23 14 14



Grand Palais Éphémère - vue perspective © Wilmotte & Associés Architectes

## TABLE OF CONTENT

<b>GENERAL PRESENTATION OF ART PARIS 2021</b> .....	4
<b>PORTRAITURE AND FIGURATION. A FOCUS OF THE FRENCH ART SCENE</b> .....	6
<b>Foreword by Hervé Mikaeloff, Guest Curator</b> .....	8
<b>AN OVERVIEW OF MODERN ART IN THE GENERAL SECTOR</b> .....	10
<b>“SOLO SHOW”: A SHOWCASE OF 27 MONOGRAPHIC EXHIBITIONS</b> .....	20
<b>“PROMISES”: A SECTOR FOR YOUNG GALLERIES AND EMERGING TALENTS</b> .....	22
<b>LIST OF THE 2021 EXHIBITORS</b> .....	24
<b>SPECIAL PROJECT: DANAEO x ART PARIS</b> ...	26
<b>PARTNERS</b> .....	27
<b>PRACTICAL INFORMATION</b> .....	28

# GENERAL PRESENTATION OF ART PARIS 2021

## **The First Modern and Contemporary Art Fair to Take Up Residence in the Grand Palais Éphémère on the Champ-de-Mars**

After being the first art fair in the world to open its doors in September 2020 after lockdown restrictions ended, Art Paris will also be the first art fair to take up residence in the Grand Palais Éphémère on the Champ-de-Mars from 9 to 12 September. Designed by reknown architect Jean-Michel Wilmotte, this spectacular temporary structure which is situated in front of the École Militaire and close to the Eiffel Tower, will host events scheduled at the Grand Palais until the building reopens for the Olympic Games in 2024.

## **A Strong 2021 Selection Marked by the Arrival of Major Leading Galleries**

Art Paris has established itself as a major Art fair for Modern and Contemporary art. This forthcoming edition will bring together 140 galleries from over twenty countries, displaying art spanning post-war to the contemporary period. Whilst Art Paris is a place for discovery, its distinctive feature is a special emphasis on the European scene combined with the exploration of new horizons of international creative hubs in Asia, Africa, the Middle East and Latin America. Regional and cosmopolitan, the 2021 edition counts 40% of new participants and is marked by the arrival of leading international galleries including Almine Rech, Continua, MASSIMODECARLO, Lelong & co, Kamel Mennour, Perrotin and Thaddaeus Ropac.

## **Portraiture and Figuration. A Focus of the French Art Scene**

Since 2018, Art Paris has consistently supported the French contemporary art scene by inviting curators to lend a subjective, historical, and critical eye and to design a special project highlighting French artists featured at the fair. For 2021, guest curator Hervé Mikaeloff will share his perspective on contemporary French artist with *Portraiture and Figuration. A Focus on the French Art Scene*, bringing together some twenty artists around the theme of the portrait and the renewal of figurative painting in France.

## **“Solo Show”: A Showcase of 26 Monographic Exhibitions\***

This 2021 edition will feature 26 solo shows. These monographic exhibitions spread throughout the fair allow visitors to discover or rediscover the work of modern and contemporary artists in depth.

Amongst the highlights, Helene Bailly Gallery (Paris) is presenting a Pablo Picasso solo show with an ensemble of works - paintings, drawings, sculptures, and

ceramics - from between 1919 and 1969. The Galerie Italienne is showing a rare selection of Polaroids and black and white photos by Andy Warhol. The naïve and narrative landscapes of American artist Jessie Homer French are on view at MASSIMODICARLO meanwhile the post-minimalist objects of German artist Gerold Miller are revisiting the heritage of geometric abstraction at Un-Spaced Gallery, not to mention the colourful and gestural abstract paintings of Iranian-born artist Mojé Assefjah at Galerie Tanit.

## **“Promises”: A Sector for Young Galleries and Emerging Talents\*\***

“Promises”, the sector that focuses on young galleries created less than six years ago, provides a forward-looking analysis of cutting-edge contemporary art, whether it hails from Guatemala with La Galería Rebelde, Africa on the stands of 31 Project and Véronique Rieffel, China with Galerie Marguo, or Europe with two galleries from Marseille (France), Double V Gallery and Le Cabinet d’Ulysse, and Parisian exhibitors Hors-Cadre, Pauline Pavéc and Septieme Gallery. Participating galleries can present up to three artists and Art Paris finances 45% of the exhibitor costs.

## **Paris, a major center for contemporary art**

The 2021 edition goes hand in hand with an exceptional period of cultural and artistic renaissance in the City of Light, as illustrated by the opening of foreign galleries and new venues, the renovation of existing cultural institutions and the inauguration of new ones. Paris is asserting its role as a major hub for contemporary art in Europe and this ongoing transformation of the Parisian art scene is reflected in the many activities on offer as part of the VIP programme, which is reserved for collectors and art professionals.

## **ART PARIS 2021 IN FIGURES**

- **140** galleries from **20** countries
- **57** galleries are participating for the first time or returning to the fair (a **40%** renewal rate compared to 2020)
- **65%** of French galleries
- **35%** galleries from abroad

\* with the support of The Wall Street Journal

\*\* with the support of Museum TV and The Art Newspaper

## PORTRAITURE AND FIGURATION. A FOCUS ON THE FRENCH ART SCENE

Since 2018, Art Paris has consistently supported the French contemporary art scene by inviting curators to lend a subjective, historical, and critical eye and to design a special project highlighting French artists featured at the fair. After François Piron in 2018, Camille Morineau and her association AWARE in 2019 and Gaël Charbau in 2020, it will be the turn of guest curator Hervé Mikaeloff to share his perspective on contemporary French artist with *Portraiture and Figuration. A Focus on the French Art Scene*, bringing together some twenty artists around the theme of the portrait and the renewal of figurative painting in France.

According to Hervé Mikaeloff: *"In a "post-medium" era, art is more than ever questioning its relationship to the image. In my focus on the French Art Scene, by choosing the theme of portraiture I am aiming to show the renewal of figurative art. Above and beyond a simple stylistic effect, portraits are a means by which artists can develop a new relationship with the world. They act both as a standard bearer for each person's differences and an instrument of integration. In his thinking, Emmanuel Levinas distinguishes between form, the subject's anatomical aspects and the face, which rends the sensible. Its appearance does not divulge everything and yet sometimes it is through the artist's brushstrokes that we can make out fragments of truth. The face is the starting point for considering how we think about our relationship with the other; behind the other's face there is all of humanity. At the end of the day, by portraying Man we are looking into the nature of our own responsibilities to the world".*



Rose Barberat, *Le Progrès*, 2020, Courtesy Galerie Pact

### Selected artists

**Arnaud Adami** (1995) / H Gallery  
**Rose Barberat** (1994) / Galerie Pact  
**Marcella Barceló** (1992) / Galerie Anne de Villepoix  
**Jean-Luc Blanc** (1965) / Art : Concept  
**Alin Bozbiacu** (1989) / Galerie Suzanne Tarasiève  
**Guillaume Bresson** (1982) / Galerie Nathalie Obadia  
**Dorian Cohen** (1987) / Galerie Paris-Beijing  
**Marc Desgrandchamps** (1960) / Galerie Lelong & Co  
**Alex Foxtton** (1980) / Galerie Derouillon  
**Laurent Grasso** (1972) / Perrotin  
**Bilal Hamdad** (1987) / H Gallery  
**Ana Karkar** (1986) / Galerie Hors-cadre  
**Thomas Lévy-Lasne** (1980) / Galerie Les Filles du Calvaire  
**François Malingrèy** (1989) / Galerie Le Feuvre & Roze  
**Yan Pei-Ming** (1960) / Galerie Thaddaeus Ropac  
**Nazanin Pouyandeh** (1981) / Galerie Sator  
**Madeleine Roger-Lacan** (1993) / Galerie frank elbaz  
**Marjane Satrapi** (1969) / Galerie Françoise Livinec  
**Claire Tabouret** (1981) / Galerie Almine Rech  
**Jérôme Zonder** (1974) / Galerie Nathalie Obadia



Marcella Barceló, *Moths and Mosses*, 2020, Courtesy Galerie Anne de Villepoix



Yan Pei-Ming, *Autoportrait, la lassitude*, 2020, Courtesy Thaddaeus Ropac

## Foreword by Hervé Mikaeloff, Guest Curator



I belong to a generation of art critics and exhibition curators who did their studies in the 1990s. Back then in France, figurative painting used to get a bad press - it was barred from certain art schools and even museum collections. Although it was business as normal for painters in Germany and the USA, it was as if painting had been banned in France.

In 1995, I joined the patronage department at the Caisse des Dépôts, where I was in charge of a programme designed to support the production of French artists and foreign artists living in France. The turning point came when I came across the work of **Djamel Tatah**. In his large painting titled *Femmes d'Alger* (a nod to Eugène Delacroix of course, but above all a tribute to the revolt and the resistance of Algerian women during the dark years at the end of the 20th century), Djamel Tatah started by representing human figures, but the result was undeniably metaphysical.

Around the same time, I met **Yan Pei-Ming** in Dijon. After starting his career in China, Yan Pei-Ming arrived in France, where he began producing paintings that combined his references - realist portraits - with an expressive form of painting with a gestural quality. His monumental paintings are both autobiographical and a tribute to famous painters, such as Gustave Courbet (as seen in the exhibition *Yan Pei-Ming/ Courbet, face to face* at the Petit Palais from 12 October to 19 January 2020).

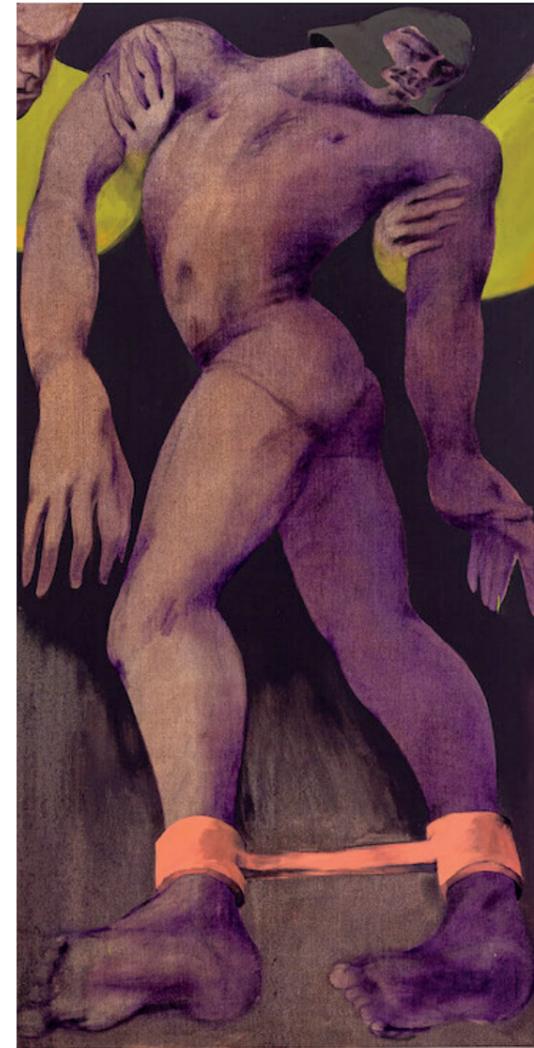
During the first lockdown Yan Pei-Ming returned to his masked self-portraits, which are going to be exhibited at Art Paris. A direct reference to the pandemic, they are also informed by the solitude of the artist, alone in the studio in front of a blank canvas.

For Art Paris, I have selected 20 artists from different backgrounds and different generations. Together, they provide a rich and eclectic overview of figurative portraiture in France in 2021.

**Marc Desgrandchamps**, who studied at the Beaux-Arts de Paris in the 1970s, is a key artist on the French Scene. The young generation often mention him as a reference. His paintings, a combination of abstraction and figuration, result from a technique involving superimpositions and a play of transparency that leaves discernible traces, like memories of forgotten images. Silent and even mute, his paintings nevertheless steer us towards a narrative that is reminiscent of the Nouveau Roman. Reality in his paintings is often fragmentary.

The same questioning of the “reality of painting” is to be found in the work of **Laurent Grasso**. For more than twenty years, he has been exploring our perception of the world in films and paintings that take us on a journey through time. By trying to reconstruct history, Laurent Grasso immerses us in a future past, which results in the creation of a contemporary mythology. The question of identity and gender is a main feature of this selection. In the works of Marcella Barceló, an evanescent young woman wanders through an indeterminate world that is deeply influenced by the artist's stays in Japan.

Borrowing his subjects from mythology or history, such as Saint Georges killing the dragon or the cruel and flamboyant figure of Henry VIII (for Art Paris), **Alex Foxtan** questions a certain vision of masculinity. Conversely, Marjane Satrapi portrays women.



Alex Foxtan, *Saint George II (arrest)*, 2020, Courtesy Galerie Derouillon



Jérôme Zonder, *Étude pour un portrait de Pierre-François #22*, 2020, Courtesy Galerie Nathalie Obadia



Marc Desgrandchamps, *Sans titre*, 2019, Courtesy Galerie Lelong & Co

As a multidisciplinary artist, **Marjane Satrapi** paints as she lives. Her art is intuitive, composed of bold strokes, strong colours and areas of flat colour and, although her scenes are evocative of Hopper, her aim is not to make use of a narrative, but rather to underline her attraction to Pop Art in a timeless world.

**Nazanin Pouyandeh** and **Madeleine Roger-Lacan** are painters of the subconscious. Nazanin Pouyandeh paints “mental images” informed by fantasy, whereas Ana Karkar develops a visual narrative of the female body. The works of Madeleine Roger-Lacan are made up of an assemblage of objects, words and figurative painting. She wants to “create a fluid perfective shock that directly touches the deepest part of the observer’s inner world”.

The poetic universe of **François Malingrèy** portrays a world that is both strange and familiar. He applies himself to distancing viewers, whilst simultaneously giving rise to feelings of curiosity that draw them in. By painting man, he is describing humanity itself.

**Claire Tabouret** creates an illusion of movement from a static image. Her portraits are like freeze-frames. It’s as if time had stopped. By capturing another dimension of reality, she paints the things she cannot see.

**Jérôme Zonder** continues to reflect upon the status of the image in a corpus that places organic drawings alongside digital creations.

Romanian painter **Alin Bozbiacu** graduated from the University of Art and Design in Cluj-Napoca (Romania). Advocating a return to figurative painting and history, his paintings feature expressionist figures moving across the canvas like dancers on a stage.

Both **Guillaume Bresson** and **Arnaud Adami** compose contemporary urban scenes by immersing the viewer in a fictional, hyperrealist world. The works of Guillaume Bresson are contemporary choreographies that draw their inspiration from classical paintings, whereas Adami’s intimist portraits reflect the precarity of society today.

The production of **Bilal Hamdad** includes genre scenes and portraits that are a testimony to contemporary social conditions. His works take us on a mysterious journey through day-to-day life.

**Dorian Cohen** describes everyday scenes. His natural, realistic figurative painting and his way of painting light and shadow evoke both the writings of Balzac and the paintings of Caravaggio and Georges de La Tour. He paints figures, whilst establishing an enigmatic narrative in which gentleness and tragedy coexist. What unites these artists is first of all the hyperrealist nature of their figures and the inclusion of aspects of social criticism and a form of social determinism. Their works provide a window on our way of life; they are a photo of the world in which they live that brings us face to face with everyday social realities.

**Jean-Luc Blanc** has been collecting images - press cuttings, postcards and photos from magazines - since the 1990s. These images take on a whole new lease of life in his paintings.

In the work of **Thomas Lévy-Lasne** and **Rose Barberat**, photos are no more than implements that allow them to construct their subject. Even if painting the real world is an expression of reality, the very choice of this medium is a way of transcending or fixing an image that we could have seen as being purely anecdotal.

**Rose Barberat** immerses us in monochromatic universe all the better to draw us into an imaginative world that we imagine to be autobiographical. Her paintings are like objects to be contemplated, but they create confusion by challenging our relationship with reality. At a time when images are nothing more than a part of the constant flow of information (or disinformation) and when successive lockdowns - both physical and mental - are cutting us off from reality, painting reasserts the materiality of the world. It transcends reality and is an antidote to the disembodiment of the world.

Above and beyond a simple stylistic effect, the figurative portrait allows artists to construct a new relationship with the world and to open a breach in reality.

This genre is both a standard bearer of difference and a tool for integration. At the end of the day, portraying man informs us of our own responsibilities.



Claire Tabouret, *Four Swimmers (purple)*, 2020, Courtesy Galerie Almine Rech

## AN OVERVIEW OF MODERN ART IN THE GENERAL SECTOR

The 2021 selection includes more than twenty modern art galleries, not forgetting those contemporary art galleries that now prefer to establish a dialogue between their artists and key historical figures. An overview of some of the booths where rare, museum-grade art by well-known and recently reappraised artists can be found.

Marking the 25<sup>th</sup> anniversary of his gallery specialising in art brut, **Jean Pierre Ritsch-Fisch** is presenting an ensemble of exceptional pieces at Art Paris, including the *Tête bicéphale dite Barbu Müller* (before 1900). For him, this volcanic rock sculpture represents a consecration, the holy grail. "Of all the major art brut works that I have had in my possession (including eight Barbus Müller), if I had to choose one, it would be this double head. It alone brings together and summarises all the criteria that apply to art brut. More than a work of art, what we have before us is an important part of the history of art itself. It formerly belonged to the art dealer and collector Charles Ratton".

**Helene Bailly Gallery** Paris) has given over her entire booth to works by Pablo Picasso (1881 – 1973), whose artistic genius paved the way for modernity in art. This monographic exhibit is comprised of an ensemble - paintings, drawings, sculptures and ceramics - produced between 1919 and 1969 and which conveys the sheer diversity and scope of Picasso's creative talent. Amongst other works, the gallery is presenting a unique ceramic vase, the Aztec vase (1957), produced in collaboration with Suzanne and Georges Ramié, the founders of the Madoura pottery workshop in Vallauris. Drawing inspiration from the vases of Pre-Columbian civilisations, notably those with stirrup handles, this exquisite vase is a tribute to non-Western art. It is original in that it features an entirely different face on each side and, at more than 51 cm high, its dimensions can be considered monumental.



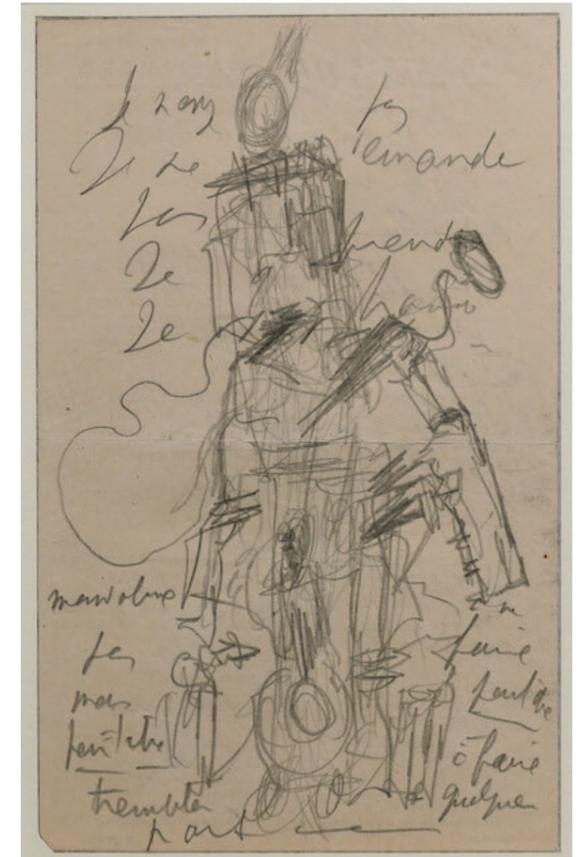
Pablo Picasso, *Aztec vase with two faces*, 1957. Unique. White earthenware clay, partially engraved, decorated with coloured, glazed engobe. Height: 51.4 cm. Courtesy Helene Bailly Gallery, Paris



*Double headed Barbu Müller sculpture*, Antoine Rabany. Before 1900, volcanic rock, 25 x 24 x 15 cm. Courtesy J.P. Ritsch-Fisch Galerie, Strasbourg



Alicia Penalba, *Étincelle n°2*, 1957, bronze on a Noir de Mazy base, 36 x 22 x 23 cm. Courtesy Galerie A&R Fleury, Paris



Antonin Artaud, *Le joueur de mandoline*, 1946, pencil drawing, 22 x 14 cm. Courtesy Galerie Patrice Trigano, Paris

**Galerie Jean-François Cazeau** is presenting *Tête de Femme n°2, n°4 and n°5* (portrait of Dora Maar), a museum-grade aquatint triptych by the Spanish master dating from 1939. Picasso met renowned photographer Dora Maar in 1935 and she became his muse. Aquatint was one of Picasso's favourite mediums as it was possible to combine an incredible variety of techniques, such as using a mordant, etching and scratching.

Amongst an ensemble of historical works, including figurative portraits painted by Derain in the 1920s, which resonate with the theme of this 2021 edition, *Portraiture and Figuration. A Focus on the French Art Scene* (curated by Hervé Mikaeloff), **Galerie Trigano** (Paris) is presenting an extremely rare drawing by theatre theorist, actor, writer, poet and artist Antonin Artaud (1896 – 1948). The main part of Artaud's graphic body of work was produced in the last years of his life from the beginning of 1945 (when the destitute artist was interned in Rodez asylum) and after his return to Paris. An interesting fact is that this mandolin player was drawn on the back of a letter of refusal for one of his texts sent by publishers Maison Gallimard and, as such, it is rather like a cry of distress that spreads across the page in total disregard of shape and line.

Echoing the Centre Pompidou exhibition *Women in Abstraction* (5 May – 23 August 2021), two galleries, **A&R Fleury** and **Jean-Marc Lelouch**, are presenting a selection of sculptures by Argentinian artist **Alicia Penalba** (1913-1982). In 1948, Penalba left Buenos Aires to put the finishing touches to her sculpture training with Ossip Zadkine. In 1951, she created her first abstract sculpture and destroyed most of her previous works. *Étincelle n°2*, presented by A&R Fleury, is a pivotal work of historical importance, one of the totem-like sculptures she produced between 1952 and 1957 in which we can see her taste for primitive art and gothic cathedrals.

Addressing the theme of Venus and women, **Galerie Anne-Sarah Bénichou** is juxtaposing the work of its contemporary artists (Marion Baruch, Mireille Blanc, Julien Discrit, Chourouk Hriech and Massinissa Selmani) with a rare, historical piece by the French-German painter, sculptor and poet **Jean Arp** (1861 - 1966), who co-founded the dada movement in Zurich in 1916 and was close to surrealism. *La petite Vénus de Meudon* (1957) bears witness the artist's search to create a symbiosis between poetic abstraction and a representation of the human figure. In this elegant, imaginative form, the rounded parts are gently connected; the sculpture's verticality and its sensual lines evoke pure beauty, an essential part of the very being of Venus.

Considered as one of the fathers of lyrical abstraction, **Georges Mathieu** (1921 - 2012) is today the subject of a reappraisal that has taken the form of numerous recent retrospectives (Art Institute of Chicago, Centre Pompidou, Musée d'Art Moderne Ville de Paris). Today, his estate is represented by Art Paris 2021 exhibitor **Galerie Perrotin**. This 1954 painting exhibited by **Galerie Alexis Lartigue Fine Art** illustrates the incredible freedom with which Mathieu painted in the Fifties. André Malraux described the canvas's enigmatic abstract signs as "oriental calligraphy" and these marks are completed by a thick layer of red oil paint applied directly from the tube. The painting's title refers to the famous Duke of Aquitaine, a fervent Christian knight and member of Charlemagne's retinue who fought the Saracens and chased them from the town of Orange.

The Hungarian-born French painter **Victor Vasarely** (1906 - 1997) arrived in Paris in 1930. Before launching his radical Op Art (Optical Art) revolution in the 1960s, he was one of the protagonists of the New School of Paris and only began his optical and kinetic experimentations in the 1950s. **Galerie AB** is presenting *B.1950*, a rare oil on panel from this period marked by the tensions between the partisans of figurative and abstract art. The rhythm of the lines and the curved surfaces that are almost threatening in their forcefulness, in addition to a limited palette of blue and black, give rise to tensions between the apparent verticality of the stacked shapes and the sensation of depth and reveal the talent of this important abstract painter.

**Galerie Wagner** has mounted a small retrospective of works by **Guy de Lussigny** (1929 - 2001), an important figure of geometric abstraction who deserves to be rediscovered and whose work is present in numerous museums. Guy de Lussigny began painting in 1950. At first a figurative painter, it wasn't long before he began to follow in the footsteps of Mondrian and Malevich. In 1955, his meeting with Gino Severini, one of the founders of the Italian futurist movement, was decisive. Severini encouraged him to continue on his chosen path, i.e. geometric abstraction. Lussigny began to favour the square, the straight line and then colour. Through his work, he met the painter Auguste Herbin in 1956, in what was another pivotal encounter. Amongst the works on show at Art Paris, *Untitled*, an oil on canvas from 1959, is a rare work painted at a turning point in the artist's career, when he began his research into colour and geometrical characters.

**Galerie Jean Fournier** is presenting an exceptional painting by Simon Hantai (1922 - 2008) that dates from 1959. It is exceptional in terms of its monumental format (300 x 200 cm), its origin (it comes directly from the collection of Jean Fournier) and its rarity. It was painted at a key moment when the Hungarian born artist, influenced by Jackson Pollock, was creating large abstract compositions dotted with small brush strokes. This technique was the precursor for his famous folding method (*pliage comme méthode*) that he would develop from 1960 and which was the defining characteristic of his oeuvre.



Georges Mathieu, *Saint Guillaume, duc d'Aquitaine, premier comte de Toulouse, chassant les Sarrasins de la ville d'Orange*, 1954, oil on canvas 100 x 162 cm. Courtesy Alexis Lartigue Fine Art, Paris



Jean Arp, *La petite Venus de Meudon*, 1957, plaster, 50 x 13 x 10 cm. Courtesy Galerie Anne-Sarah Bénichou, Paris



Victor Vasarely, *B*, 1950, oil on panel, 64 x 59 cm. Courtesy Galerie AB, Paris



Simon Hantai, *Untitled*, 1959, 1960, oil on canvas, 300 x 200 cm. Courtesy Galerie Jean Fournier, Paris



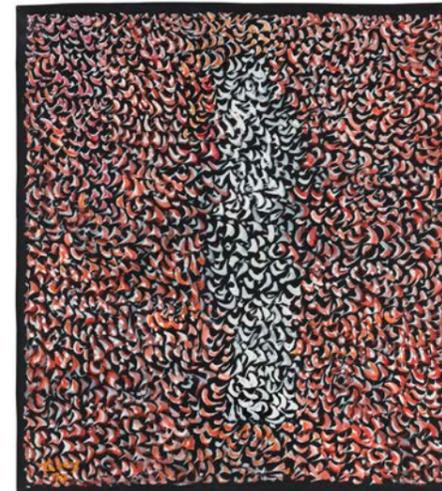
Guy de Lussigny, *Untitled*, 1959, oil on canvas 96 x 68 cm. Courtesy Galerie Wagner, Paris

**Galerie Jeanne Bucher Jaeger**, whose exhibitions combine historical and contemporary artists, is presenting a vitally important painting by American artist **Mark Tobey** (1890 - 1976), whose first solo show in Europe was at Galerie Jeanne Bucher in 1955. In so doing, it echoes last autumn's tribute to the gallery on the occasion of the 120<sup>th</sup> anniversary of Tobey's birth. A pioneer of abstract expressionism, Mark Tobey is known for his dense, contemplative paintings. His so-called "white writing" style superposes white or light-coloured calligraphic symbols over an abstract field. As he used to say: "I believe that painting should come through the avenues of meditation rather than the canals of action.»

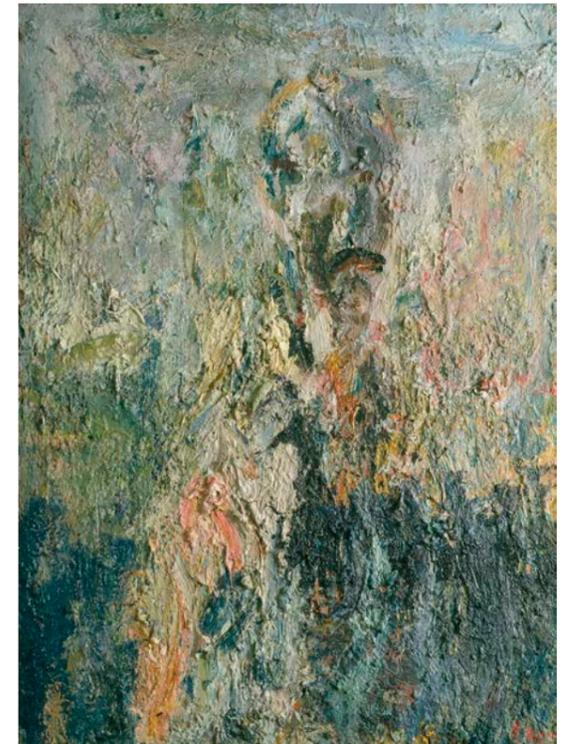
**Galerie Claude Bernard** is focusing on painting with different generations of artists from Geneviève Asse to Ronan Barot and Denis Laget, not forgetting **Eugène Leroy** (1910-2000) with an important oil on canvas entitled *Portrait* (1960). Leroy was a solitary figure who kept his distance from the avant-gardes, always endeavouring to go beyond the eternal debate between abstraction and figuration. He did not consider portraits and self-portraits as introspective works, but rather as the expression of a desire to capture the moment when a presence suddenly emerged from layers upon layers of thick paint. This portrait from 1960 was part of an exhibition that Georg Baselitz (accompanied by Michael Weiner) saw at Galerie Claude Bernard at the start of the 1960s and which went on to inspire numerous French artists in the 1980s, whose work had ties with matter painting.

Two Barcelona-based galleries, **Mayoral** and **Marc Doménech**, are illustrating the developments of art informel in Spain, a term that covers different and often gestural styles of abstract art. In Madrid in 1957, a group of artists that included Manolo Millares (1926-1972), Antonio Saura (1930-1998) and Rafael Canogar (1935) decided to form the El Paso group. Their activity, which built a bridge between dyed-in-the-wool modernity and a radical avant-garde, would give rise to the Spanish informal art movement. **Marc Doménech** will be presenting *Brigitte Bardot 5* (1959), which is a magnificent example of the expressive and pugnacious paintings of **Antonio Saura** and characteristic of the style that comprised his production from the end of the 1950s. To quote Saura: "There is no doubt: to paint is sometimes to perform an act of love. But it is also to protest. My portrait of Brigitte Bardot is at once love and protest. [...] One can desire the ruin of what one loves. I am a man who loves the beauty of women; yet those I paint are not beautiful. But after all, the prehistoric Venuses are monstrous; monstrous and marvellous. To love, to protest, to destroy: this is painting".

In parallel, matter painting developed in Catalonia with its most famous representative **Antoni Tàpies** (1923-2012); **Mayoral** is presenting *Relleu Diagonal*, an emblematic work painted by Tàpies in 1962



Mark Tobey, *Image*, 1970, work on paper, 53 x 47 cm. Courtesy Galerie Jeanne Bucher Jaeger, Paris - Lisbon



Eugène Leroy, *Portrait*, 1960, oil on canvas, 100 x 73 cm. Courtesy Galerie Claude Bernard, Paris



Antonio Saura, *Brigitte Bardot 5*, 1959, painting, 130 x 97 cm. Courtesy Galeria Marc Doménech, Barcelona



Antoni Tàpies, *Relleu Diagonal*, 1962, mixed media, 56 x 47 cm. Courtesy Mayoral, Barcelona, Paris

**Galerie Najuma (Fabrice Miliani)** is exhibiting works by **Jean Degottex** (1918 – 1988), a major French abstract artist from the second half of the 20<sup>th</sup> century, who found inspiration in oriental calligraphy and Zen philosophy. In the 1950s and 60s, Degottex was initially close to the lyrical abstraction movement, before moving progressively from gestures and signs to writing, and from writing to lines. *Media XXII* (1973), from the “Médias” series on which he worked between 1972 and 1976, illustrates this rupture: a pure, almost minimal white line separates the surface of the painting into a matt acrylic upper part and a lower part made up of Indian ink washes.

**Galerie Lahumière**, which specialises in geometrical abstraction, is showcasing a painting by **Jean Dewasne** (1921 – 1999) as part of a group exhibit. *La danse du feu* (1973) is rare in that its composition is characterised by simple shapes in intense vivid colours organised according to complex rhythms, as well as because of the singular use of industrial glycerophthalic lacquer.

**Galerie de las Misiones** (Montevideo) has chosen to put an Argentinian artist back under the spotlight by presenting a monographic exhibit of works produced in the 1970s in Paris by **Virgilio Villalba** (1925- 2009). After graduating from the Escuela Nacional de Bellas Artes Prilidiano Pueyrredón in Buenos Aires, Villalba joined the Asociación Arte Concreto-Invencion association founded in 1946 which, embracing the purist aesthetics of Mondrian, promoted a universal form of abstract art that was “entirely constructed from purely visual elements”. He went on to join the Arte Nuevo association, which was established in 1956 by Carmelo Quin and Aldo Pellegrini. Villalba arrived in Paris at the start of the 60s to continue his artistic research, gradually evolving from geometrical abstraction to figurative art. He died in Paris in 2009.

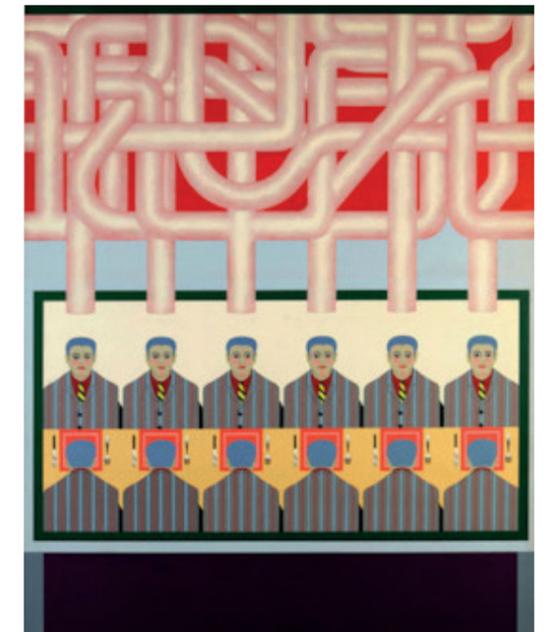
Swiss gallery **Ditesheim & Maffei Fine Art** marks its return to Art Paris by showcasing the work of Spanish artist **José Guerrero** (1914 – 1991), notably *Frigiliana*, a rare, monumental oil painting (200 x 400 cm) from 1985. After graduating from the Escuela Superior de Bellas Artes de San Fernando in Madrid, Guerrero headed to Paris in the 1940s and then travelled around Europe before settling in the United States with his wife Roxane Whittier Pollock. Close to abstract expressionist artists such as Robert Motherwell and Mark Rothko, he combined elements of the former’s action painting and the latter’s colour field painting to develop his own artistic language characterised by large areas of vivid colour. A reappraisal of his work began in the 1980s and his paintings are now part of the collections of several leading international museums, including the Museo Nacional Centro de Arte Reina Sofía (Madrid); the Solomon R. Guggenheim Museum (New York) and the Whitney Museum of American Art (New York).



Jean Degottex, *Media XXII*, 1973, acrylic on paper pasted on canvas, 100 x 75 cm. Courtesy Galerie Najuma (Fabrice Miliani), Marseille



Jean Dewasne, *La danse du feu*, 1973, glycerophthalic lacquer, 97 x 130 cm. Courtesy Galerie Lahumière, Paris



Virgilio Villalba, *Les témoins*, 1977, oil on canvas, 162 x 130 cm. Courtesy Galeria de las Misiones, Montevideo



José Guerrero, *Frigiliana*, 1985, oil on canvas, 200 x 400 cm. Courtesy Ditesheim & Maffei Fine Art, Neuchâtel

## “SOLO SHOW”: A SHOWCASE OF 27 MONOGRAPHIC EXHIBITIONS

The 2021 edition will feature 26 solo shows. These monographic exhibitions spread throughout the fair allow visitors to discover or rediscover the work of modern and contemporary artists in depth.

Starting with modern artists, **Helene Bailly Gallery** (Paris) is presenting a **Pablo Picasso** (1881 – 1973) solo show with an ensemble of works - paintings, drawings, sculptures, and ceramics - from between 1919 and 1969 that express the diversity and scope of his creative genius. **Galerie Wagner** has put together a mini retrospective of works by **Guy de Lussigny** (1929 – 2001), a key figure of geometric abstraction who deserves to be rediscovered. **Galerie de las Misiones** (Montevideo) puts the spotlight on Argentinean artist **Virgilio Villalba** (1925- 2009) and more particularly his Parisian production from the 1970s. **Galerie Capazza** is presenting a solo show of works by French sculptor **Georges Jeanclos** (1933 – 1997) that follows on from the exhibition mounted in 2020 in partnership with the Musée Rodin and finally the **Galerie Italienne** is showing a rare selection of Polaroids and black and white photos by **Andy Warhol**.

As for the contemporary section, three artists selected by guest curator Hervé Mikaeloff (as part of his focus on the French Scene) will be presenting their approach to figurative portraiture: the portraits of Henri VIII by **Alex Foxtan** (**Galerie Derouillon**) call into question a certain vision of masculinity; the poetic universe of **François Malingrèy** (**Galerie Lefeuvre & Roze**) portrays a world that is both strange and familiar; and **Rose Barberat** (**Galerie Pact**) develops a figurative pictorial language using references to narration and autofiction.

Amongst the solo shows by foreign artists, visitors could discover the textile installations by Zimbabwean artist **Georgina Maxim** (**31 Project**); the colourful and gestural abstract paintings of Iranian-born artist **Mojé Assefjah** (**Galerie Tanit**); the naïve, narrative landscapes of American artist **Jessie Homer French** (**MASSIMODICARLO**) that teem with unusual details; and the post-minimalist objects of German artist **Gerold Miller** that revisit the heritage of geometric abstraction (**Un-Spaced**).

With the support of  
**WSJ.**  
THE WALL STREET JOURNAL MAGAZINE

### The artists

**Mojé Assefjah** - Galerie Tanit  
**L'Atlas** - Galerie Géraldine Zberro  
**Rose Barberat** - Galerie Pact  
**Li Chevalier** - Galerie Raibaudi Wang  
**Miguel Chevalier** - Galerie Lélia Mordoch  
**Nicolas de Crecy** - Huberty & Breyne Gallery  
**Gaël Davrinche** - Galerie Provost-Hacker  
**Alex Foxtan** - Galerie Derouillon  
**Monique Frydman** - Galerie Bogéna  
**Claude Gilli** - Galerie Berthéas  
**Jessie Homer French** - Galerie Massimo De Carlo  
**Georges Jeanclos** - Galerie Capazza  
**Young-Sé Lee** - Galerie Vazieux

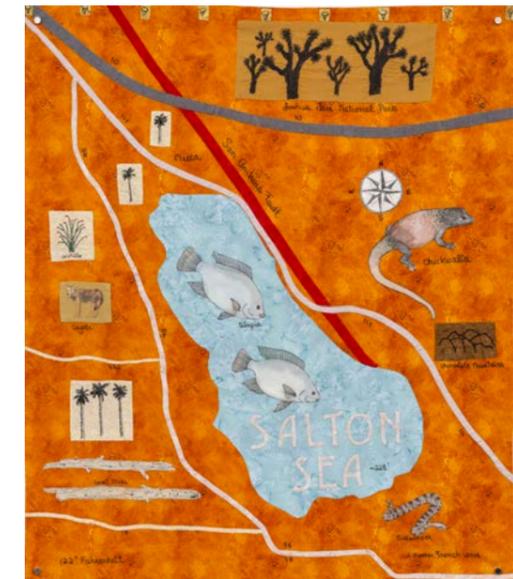
**Guy de Lussigny** - Galerie Wagner  
**François Malingrèy** - Galerie Le Feuvre & Roze  
**Lorenzo Mattotti** - Galerie Martel  
**Georgina Maxim** - 31 Project  
**Ivan Messac** - Art to Be Gallery  
**Gerold Miller** - Galerie Un-Spaced  
**Pierrick Naud** - Galerie Modulab  
**Sascha Nordmeyer** - Galerie Slotine  
**Pablo Picasso** - Helene Bailly Gallery  
**José Santamarina** - Galeria 451  
**Virgilio Villalba** - Galeria de las Misiones  
**Thomas de Vuillefroy** - Galerie Valérie Eymeric  
**Andy Warhol** - Galerie Italienne



François Malingrèy, *Sur la plage*, 2019, Courtesy Galerie Le Feuvre & Roze



Mojé Assefjah, *La Fenêtre*, 2021, Courtesy Galerie Tanit



Jessie Homer French, *122° Fahrenheit*, 2019, Courtesy MASSIMODECARLO



Pierrick Naud, *Les limites du cavalier 40*, 2021, Courtesy Galerie Modulab



Gerold Miller, *Set 301*, 2015, Courtesy Un-Spaced

## “PROMISES”: A SECTOR FOR YOUNG GALLERIES AND EMERGING TALENTS

“Promises”, the sector that focuses on young galleries created less than six years ago, provides a forward-looking analysis of cutting-edge contemporary art, whether it hails from Guatemala with **La Galería Rebelde**, Africa on the stands of **31 Project** and **Véronique Rieffel**, China with **Galerie Marguo**, or Europe with two galleries from Marseille (France), **Double V Gallery** and **Le Cabinet d’Ulysse**, and Parisian exhibitors **Hors-Cadre**, **Pauline Pavéc** and **Septieme Gallery**.

Participating galleries can present up to three artists and Art Paris finances 45% of the exhibitor costs.

With the support of



### The 2021 selection

- 31 Project** (Paris)
- Double V Gallery** (Marseille)
- Galerie Hors-Cadre** (Paris)
- La Galería Rebelde** (Guatemala, Los Angeles)
- Le Cabinet d’Ulysse** (Marseille)
- Galerie Marguo** (Paris)
- Galerie Pauline Pavéc** (Paris)
- Galerie Véronique Rieffel** (Paris, Abidjan)
- Septieme Gallery** (Paris)



Ana Karkar, *Jump Into My Mouth and Breathe the Stardust*, 2020, Courtesy Galerie Hors-Cadre



Georgina Maxim, *Ma mère II (Détail)*, 2020, Courtesy 31 Project



Zhang Yunyao, *Study in Two Heads (Inceptions)*, 2021, Courtesy Galerie Marguo



Rebecca Brodskis, *De l'autre côté du barrage*, 2019, Courtesy Septieme Gallery



Marlov Barrios, *Insurrecciones III*, 2018, Courtesy La Galería Rebelde

# LIST OF THE 2021 EXHIBITORS

• **193 Gallery** (Paris) • **313 Art Project** (Paris, Seoul) • **Galería 451** (Oviedo)\*  
 • **Galerie 8+4 - Paris** (Paris) • **A&R Fleury** (Paris)\* • **A2Z Art Gallery** (Paris, Hong Kong) • **Galerie AB** (Paris)\* • **Martine Aboucaya** (Paris)\* • **AD Galerie** (Montpellier) • **Afikaris** (Paris) • **Galería Albarrán Bourdais** (Madrid) • **Galerie Almine Rech** (Paris, Brussels, London, New York, Shanghai)\* • **Alzqueta Gallery** (Barcelona) • **Galerie Andres Thalmann** (Zurich)\* • **Galerie Art : Concept** (Paris)\* • **Art to Be Gallery** (Lille) • **Galerie Ariane C-Y** (Paris) • **Galerie Arts d'Australie - Stéphane Jacob** (Paris) • **Galerie Bacqueville** (Lille, Oost-Souburg) • **Helene Bailly Gallery** (Paris)\* • **Galerie Ange Basso** (Paris) • **La Balsa Arte** (Bogota, Medellin)\* • **Galerie Laurence Bernard** (Geneva)\* • **Galerie Anne-Sarah Bénichou** (Paris)\* • **Galerie Berès** (Paris)\* • **Galerie Claude Bernard** (Paris) • **Galerie Bert** (Paris) • **Galerie Berthéas** (Saint-Étienne, Vichy, Paris)\* • **Galerie Bessières Art Contemporain** (Chatou) • **Galerie Françoise Besson** (Lyon)\* • **Galerie Binome** (Paris) • **Bogéna Galerie** (Saint-Paul-de-Vence) • **Galerie Bernard Bouche** (Paris)\* • **Galerie Boulakia** (London)\* • **Galerie Capazza** (Nançay) • **Galerie Jean-François Cazeau** (Paris) • **Galerie Chauvy** (Paris) • **Galerie Chevalier** (Paris)\* • **Galleria Continua** (San Gimignano, Beijing, Boissy-le-Châtel, La Havane, Rome, São Paulo, Paris)\* • **Galleria Cortina** (Barcelona)\* • **Christopher Cutts Gallery** (Toronto) • **Danysz** (Paris, Shanghai, London)\* • **Galerie Derouillon** (Paris)\* • **Dilecta** (Paris) • **Ditesheim & Maffei Fine Art** (Neuchâtel)\* • **Galería Marc Domènech** (Barcelona) • **Galerie Eric Dupont** (Paris) • **Galerie Dutko** (Paris) • **galerie frank elbaz** (Paris)\* • **Espace Meyer Zafra** (Paris)\* • **Galerie Valérie Eymeric** (Lyon) • **Galerie Les Filles du Calvaire** (Paris)\* • **Galerie Claire Gastaud** (Clermont-Ferrand, Paris) • **Galerie Louis Gendre** (Chamalières) • **Galerie Alain Gutharc** (Paris) • **H Gallery** (Paris) • **Galerie Ernst Hilger** (Vienna) • **Huberty & Breyne Gallery** (Brussels, Paris)\* • **Galerie Intervalle** (Paris) • **Galerie Italienne** (Paris) • **Galerie Jean Fournier** (Paris)\* • **Galerie Jeanne Bucher Jaeger** (Paris, Lisbon) • **Gallery Joeun** (Seoul)\* • **Kamel Mennour** (Paris, London)\* • **Ketabi Projects** (Paris)\* • **Galerie kreio** (Paris)\* • **Galerie La Forest Divonne** (Paris, Brussels) • **Galerie Lahumière** (Paris) • **Galerie La Ligne** (Zurich)\* • **Galeria de las Misiones** (Montevideo)\* • **Galerie Le Feuvre & Roze** (Paris)\* • **Galeria Le Guern** (Warsaw)\* • **Galerie Lara Vincy** (Paris) • **Alexis Lartigue Fine Art** (Paris)\* • **Galerie Jean-Marc Lelouch** (Paris) • **Galerie Lelong & Co.** (Paris)\* • **Galerie Françoise Livinec** (Paris, Huelgoat)\*

• **Galerie Loft** (Paris) • **Loevenbruck** (Paris)\* • **Magnin-A** (Paris)\* • **Maruani Mercier Gallery** (Brussels, Knokke, Zaventem)\* • **Galerie Martel** (Paris)\* • **massimodecarlo** (Paris, Milano, London, Hong Kong)\* • **Mayoral** (Barcelona, Paris)\* • **Galerie Marguerite Millin** (Paris) • **Galerie Minsky** (Paris)\* • **Galerie Mitterrand** (Paris)\* • **Galerie Modulab** (Metz) • **Galerie Frédéric Moisan** (Paris) • **Galerie Lélia Mordoch** (Paris, Miami) • **Galerie Najuma - Fabrice Miliani** (Marseille) • **Galerie Nathalie Obadia** (Paris, Brussels) • **Opera Gallery** (Paris) • **Galerie Pact** (Paris)\* • **Galerie Paris-Beijing** (Paris) • **Perrotin** (Hong Kong, New York, Paris, Seoul, Tokyo, Shanghai) • **Pigment Gallery** (Barcelona) • **Galerie Provost-Hacker** (Lille) • **Galerie Rabouan Moussion** (Paris) • **Raibaudi Wang Gallery** (Paris) • **Rebecca Hossack Art Gallery** (London/Miami)\* • **Red Zone Arts** (Frankfurt am Main) • **Galerie Richard** (Paris, New York) • **Galerie Thaddaeus Ropac** (London, Paris, Salzburg, Pantin, Seoul)\* • **J.-P. Ritsch-Fisch Galerie** (Strasbourg) • **Galerie Sator** (Paris, Romainville)\* • **Galerie Scene Ouverte** (Paris) • **Galerie Alex Schlesinger** (Zurich)\* • **School Gallery/Olivier Castaing** (Paris) • **Galerie Lara Sebdon** (Paris) • **Galerie Sit Down** (Paris)\* • **Galerie Slotine** (Paris) • **Galerie Véronique Smagghe** (Paris) • **Michel Soskine Inc.** (Madrid, New York)\* • **Stems Gallery** (Brussels)\* • **Galerie Taménaga** (Paris, Tokyo, Osaka, Kyoto) • **Galerie Tanit** (Munich, Beirut)\* • **Galerie Suzanne Tarasiève** (Paris)\* • **Templon** (Paris, Brussels) • **Galerie Traits Noirs** (Paris) • **Galerie Patrice Trigano** (Paris) • **Un-Spaced** (Paris) • **Galerie Univer/Colette Colla** (Paris) • **Galerie Vazieux** (Paris) • **Galerie Anne de Villepoix** (Paris)\* • **Galerie Wagner** (Le Touquet Paris-Plage, Paris) • **Galerie Olivier Waltman** (Paris, Miami) • **Galerie Esther Woerdehoff** (Paris)\* • **Galerie XII** (Paris, Santa Monica, Shanghai) • **Galerie Yunique** (Lima, Paris) • **Yvon Lambert** (Paris) • **Galerie Géraldine Zberro** (Paris)

## « PROMESSES »

• **31 Project** (Paris) • **Double V Gallery** (Marseille, Paris) • **Hors-Cadre** (Paris)\* • **La Galería Rebelde** (Guatemala, Los Angeles)\* • **Le Cabinet d'Ulysse** (Marseille)\* • **Galerie Marguo** (Paris)\* • **Galerie Pauline Pavéc** (Paris) • **Galerie Véronique Rieffel** (Abidjan) • **Septieme Gallery** (Paris)

\* First time participants or returning galleries at Art Paris 2021.



Anish Kapoor, *Monochrome, Yellow*, 2014, Courtesy Galleria Continua



Francesco Clemente, *The Ford in the River V*, 2019, Courtesy Maruani Mercier



Neil Beloufa, *Pre-Post 1*, 2019, Courtesy Galerie Kamel Mennour



Ronan & Erwan Bouroullec, *Chaines Ceramic Multiple*, Courtesy Galerie kreio



Kehinde Wiley, *Portrait of Jesenia Pineda*, 2020, Courtesy Templon



Robert Barry, *Untitled*, 2020, Courtesy Galerie Martine Aboucaya

## SPECIAL PROJECT: DANAEO.IO x ART PARIS

### The *Ether (Equality)* statue by Kohei Nawa with Danae.io

In March 2021, with the Japanese artist Kohei Nawa, Danae.io has won the public competition launched by the local authority Département des Hauts-de-Seine to build a 25 meters tall *Equality* statue on the Seguin Island in Paris. It will be a unique public art monument towering at the center of the Seine river. A scaled model of the statue will be exclusively shown at Art Paris. The *Equality* statue, inspired by Kohei Nawa's series *Ether*, is the representation of the fall of a drop of water and symbolizes our equality in the face of the force of gravity.

Danae.io will develop a free Augmented Reality experience equally focused on education and entertainment.



© D.R.

#### Danae.io

Danae.io is the only French NTFs platform developed in partnership with contemporary art galleries and sponsored by BPI France. It has recently partnered with Hedera Hashgraph, a decentralized public network owned and governed by the likes of Google and IBM. With Hedera Hashgraph, Danae.io provides a highly secured technology and traceability for NTFs artworks.

## PARTNERS



**We are pleased to announce our partnership with, 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.

### A new website

The Art Paris website has been entirely redesigned in order to improve its appearance and ease of use. Thanks to our website, you can prepare your visit, take a virtual walk around the fair with the interactive map, look at the artworks on offer and follow what's on at the fair or in the galleries in Paris in the "Flash News" tab. The "In Paris during Art Paris" section keeps you informed about what's on in Paris in September.

## PRACTICAL INFORMATION

### **Grand Palais Éphémère**

Plateau Joffre  
75007 Paris

Trade Only Preview: Wednesday 8 September 11 pm-9 pm

### **Public Opening Hours:**

Thursday 9 September 12 pm-8 pm  
Friday 10 September 12 pm-9 pm  
Saturday 11 September 12 pm-8 pm  
Sunday 12 September 12 pm-8 pm

### **Admission Price:**

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

### **ART PARIS MANAGEMENT**

**CEOs:** Julien & Valentine Lecêtre

**Fair Director:** Guillaume Piens

**Communication & Partnership Director:** Catherine Vauselle

### **PRESS RELATIONS**

#### **Pierre Laporte Communication**

Pierre Laporte / Laurent Jourdren / Marie Lascaux  
[artparis@pierre-laporte.com](mailto:artparis@pierre-laporte.com)  
+33 (0)1 45 23 14 14