

**PRESS
KIT**

**Art & Commitment
A Focus on the French Scene**

**Exile
Dispossession and Resistance**

**30 march
2 april
2023**

ART. PARIS

25 YEARS

**Grand Palais
Éphémère
Champ-de-Mars**

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TABLE OF CONTENTS

ART PARIS 2023 General presentation	5
ART & COMMITMENT A Focus On The French Scene Guest Curator : Marc Donnadieu	8
EXILE Dispossession and Resistance Guest Curator : Amanda Abi Khalil	28
SOLO SHOW 16 monographic exhibitions	48
PROMISES	54
ART PARIS 2023 LIST OF EXHIBITORS	63
IN PARIS DURING ART PARIS	64
PARTNERS	68
PRACTICAL INFORMATION	69



GENERAL PRESENTATION

ART PARIS : 25 years

A powerful anniversary edition under the sign of commitment

ART PARIS'S 25TH ANNIVERSARY

Art Paris is celebrating its 25th anniversary with an edition that will bring together some 134 galleries from 25 different countries at the Grand Palais Éphémère **from 30 March to 2 April 2023**.

Art Paris – which was founded in 1999 – is organised by France Conventions, a French family-run business. Thanks to the efforts of its owners, Julien Lecêtre and Valentine Lecêtre, together with fair director Guillaume Piens, Art Paris has become, in the space of 25 years, a leading spring arts event, an innovative art fair that fosters discovery, setting out to explore in depth the world of modern and contemporary art.

A regional, national and cosmopolitan, Art Paris has put the spotlight on many countries or continent's art scene: Russia (2013), China (2014), Singapore and Southeast Asia (2015), South Korea (2016), Africa (2017), Switzerland (2018), Latin America (2019) and the Iberian Peninsula (2020).

In parallel, Art Paris is committed to supporting the French scene. Since 2018, it has been asking an exhibition curator to turn a subjective, historical and critical eye on a selection of specific projects by French artists from among the participating galleries. A specific theme is chosen and the focus is accompanied by a text presenting their work. In 2018, François Piron considered those artists whom history had passed by. This was followed in 2019 by *A Gaze at Women Artists in France* curated by Camille Morineau and her association AWARE, *Common and Uncommon Stories* by Gaël Charbau (2020), *Portraiture and*

Figuration by Hervé Mikaeloff (2021) and *Natural Histories* by Alfred Pacquement in 2022. This year's theme is *Art & Commitment* with independent exhibition Marc Donnadieu.

The Covid-19 pandemic marked a turning point in the fair's history. Art Paris was the world's first post-lockdown "physical" art fair in September 2020 and, in 2021, it went on to become the first event to inaugurate the Temporary Grand Palais on the Champ-de-Mars. Six months later, in April 2022, it was also the first fair to adopt a sustainable, life cycle analysis-based approach to its organisation. Its recent themes are totally in tune with those that are omnipresent in both society and contemporary creation: art and the environment in 2022 and commitment and exile in 2023. These strong convictions and commitments contribute to the originality of this leading spring arts event and set it apart on the art fair calendar.





Art Paris 2022 - view of Perrotin

THE 2023 SELECTION:

A STRONG AND RENEWED LIST OF EXHIBITORS

BOOSTED BY THE SUCCESS OF ITS PREVIOUS EDITIONS, THE **2023** SELECTION PURSUES THE FAIR'S DEVELOPMENT WITH A LIST OF EXHIBITORS RENEWED AT **33%** (I.E., **44 NEW GALLERIES** COMPARED TO **2022**) AND THE CONTINUED PRESENCE OF A NUMBER OF INTERNATIONAL HEAVYWEIGHTS: **ALMINE RECH, CONTINUA, LELONG & Co., MENNOUR, PERROTIN, TEMPLON** AND **NATHALIE OBADIA**.

60% of the exhibitors are domestic galleries and 40% internationally-based.

This deliberate choice enables the fair to showcase the wealth of the French gallery ecosystem that includes leading modern and contemporary art galleries and galleries based in towns all over France, while providing support to emerging structures with "Promises", the sector for young galleries. Noteworthy returning exhibitors include galleries such as Derouillon, Dina Vierny, Catherine Putman, Maria Lund and Anne-Sarah Benichou, whereas Maïa Muller will be taking part for the first time.

As far as other countries are concerned, the list gains some new names with the first participation of a Chilean gallery (AMS), a Ugandan gallery (Afriart), a Romanian gallery (Gaep) and a Lebanese

gallery (Saleh Barakat Gallery). Turkey will be represented this year by two galleries (Martch Art Project and The Pill), as will Morocco with the Comptoir des Mines and Atelier 21. Korea boasts four exhibitors: H.A.N. Gallery, Gallery Woong, Simon Gallery and 313 Art Project. A Palazzo (Brescia), Baronian (Brussels), HdM Gallery (Beijing), Francesca Minini (Milan), Poggiali (Florence) and Nosbaum Reding (Luxembourg) are making their first appearance to the fair.

The number of exhibitors showcasing modern art continues to progress with the return of galleries such as Ditesheim, Zlotowski and Repetto and first-time exhibitor Retelet (Monaco). The same goes for photography with new exhibitors Bigaignon and Fisheye Gallery and returning exhibitor Camera Obscura.

Art Paris in figures

134
galleries
from **25**
countries

68 787
visitors in 2022

33% new exhibitors
compared to 2022

More than
900
represented artists

40%
foreign participants

60%
French galleries

ART & COMMITMENT.

A FOCUS ON THE FRENCH SCENE

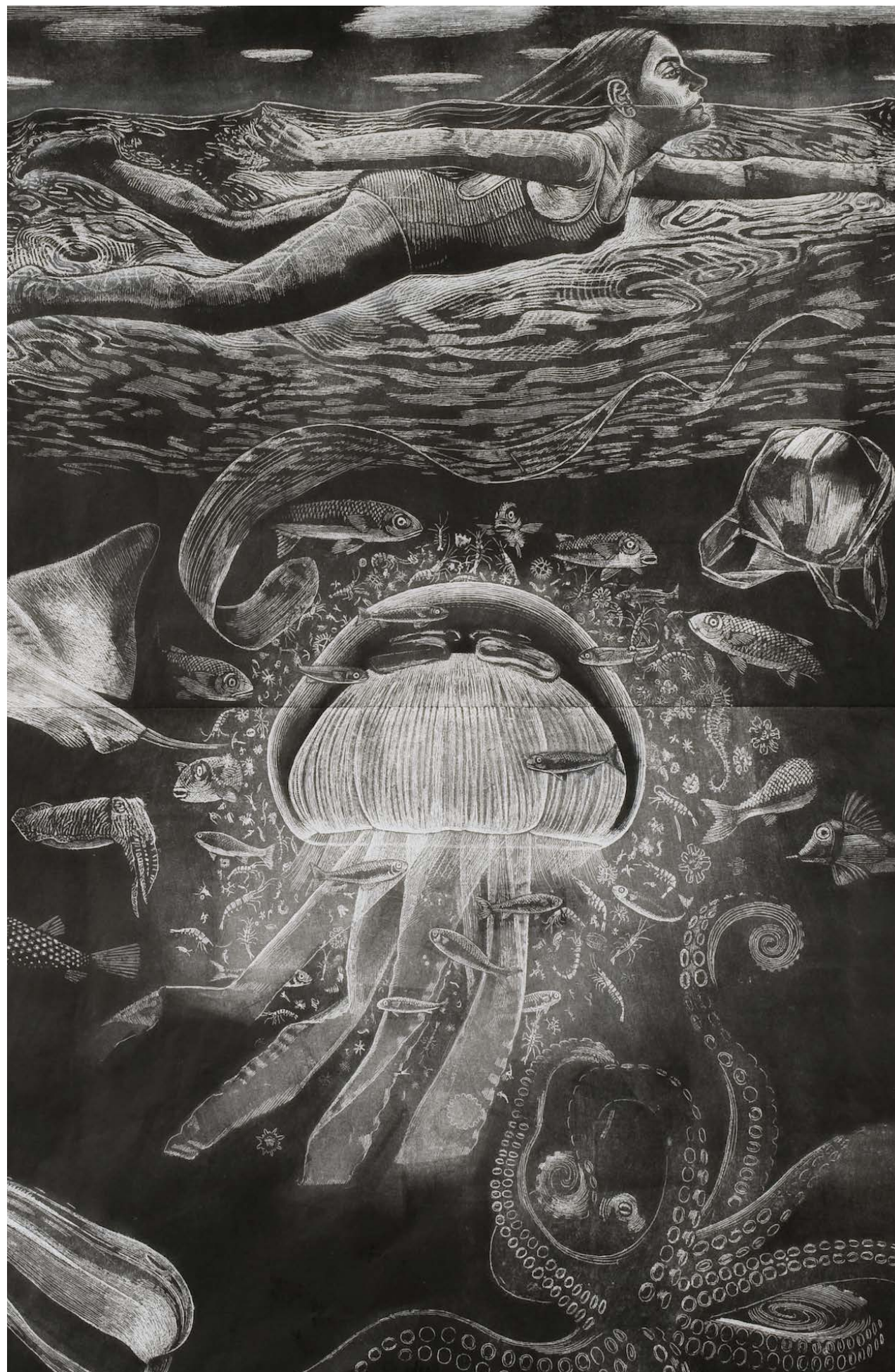


Hassan Musa, *LE PASSEUR TRANQUILLE II* (détail), 2019, Maïa Muller

GUEST CURATOR:
MARC DONNADIEU

With the support of


THE ART NEWSPAPER



Agathe May
Un monde en profondeur, 2013
 Galerie Catherine Putman

Art & Commitment

Foreword Marc Donnadieu, Guest Curator

WHAT CAN ART DO IN THESE WORRYING TIMES WHEN WAR IS RAGING ON EUROPE'S BORDERS, TOTALITARIAN STATES PERDURE OR ARE REAPPEARING IN DIFFERENT AREAS OF THE GLOBE AND IDENTITY-BASED CONFLICTS THREATEN SOCIAL COHESION AND THE VERY SPIRIT OF DEMOCRACY. A WORLD IN WHICH, FACED WITH CLIMATE CHANGE, THE PROPOSED SOLUTIONS ARE DERISORY IF NOT FUNDAMENTALLY FLAWED? THE ANSWER IS NOTHING - AND EVERYTHING.

As Friedrich Nietzsche said: "The artist has the power to awaken the strength to act that lies dormant in other souls". **By considering art through the prism of commitment, we are admitting that artists can indeed, if not change the world at least contribute to its transformation.** It also serves to remind us that works of art possess the capacity to crystallise the fears of the real world and turn them into symbols, allegories or icons of universal significance: *Guernica* being the perfect example. And finally, it means we recognise the support provided by everybody in the art world in the broadest sense of the term. Not only artists, but also husbands and wives, friends, gallery owners, collectors, publishers, art historians and critics, not forgetting museum and exhibition curators. In short, the very lifeblood of all those places where art is created, produced, shown, shared and conserved; all the people who have always wanted to be "of their generation".

These artists' commitment comes in answer to the massacres, violence, oppression, discrimination and acts of injustice that are ubiquitous today. It is they who shout out and denounce what is happening in zones of conflict or, for the more discreet among them, tell the stories of ordinary lives that are crisscrossed with never-ending struggles, with hopes and dreams that they reduce to their common denominator. But there are also people prepared to lend a helping hand, sometimes putting their own lives in danger

in so doing. By helping a community, their own or another - foreigners, immigrants, refugees, in short, all the oppressed and banished people who have become nameless faces on the road to eternal exile - they establish a certain image of France and art in France. In parallel - and without contradiction - there is the commitment made by certain artists to the creative act itself, to which they decide to devote their entire life. Let's not forget however that the insatiable desire to create what summons them into the studio is a false retreat, a feigned solitude when balanced against the extent to which their practice considers "the" world and opens out to other worlds. Providing a comprehensive panorama of the question would require considerable means and multiple analyses, something that a selection of 20 artists, 20 artworks and 20 exhibiting galleries is ultimately unable to provide. Nevertheless, I dare to hope that - above and beyond this selection that obviously goes hand in hand with the selection on exile by Amanda Abi Khalil - this current need to make a commitment will pervade every level and every aspect of Art Paris 2023 and that everybody will apply their strength and courage to making it their own.

Four guiding figures have been deliberately placed at the heart of this selection, the first of whom is Nancy Spero. The American painter's work gained recognition in France in the 1950s and it was while living in Paris that she was profoundly touched by the work

of Antonin Artaud. On her return to the United States, she immediately took a stand against the Vietnam War and in defence of the cause of women. Other artists in the selection could be her great granddaughters, or perhaps sisters would be the better term: Cameroonian artist Angèle Etoundi Essamba, whose entire body of photographic work focuses on the figure of the African woman; Afghan artist Kubra Khademi who endeavours, by means of performance art and drawing, to regain the character and power inherent to women and which cannot be expressed in her home country; Moroccan artist Randa Maroufi, who describes herself as “undisciplined” and whose photos and films question masculinity and femininity; Chilean artist Paz Corona, who lays bare bodies and identities in her paintings. Of Polish descent, artist Apolonia Sokol whose paintings are like small theatres full of hieratic figures grappling with everyday life, their feelings and emotions; French artist Prune Nourry, whose interest lies in bioethical questions in connection with the gender imbalance and the misuse of new technologies for gender selection;

not forgetting Laura Henno and RaKaJoo, who have both taken onboard the complex notions of identity and exile: isolated and uprooted migrant communities, for one, a generation that is both lost and forged by its double Afro-European culture, for the latter.

The second central figure is in fact double. It comprises on the one hand Jacques Grinberg (who was born Djeki Grinberg in Bulgaria), a representative of what was called in the 60s and 70s *Nouvelle figuration* - in opposition to the *Second School of Paris*, the *Nouveau réalisme* and the *Figuration narrative* - and on the other, the latter’s recently deceased founder, Hervé Télémaque. Both these artists’ works are, each in their own way, biting, dark, scathing and always tinged with irony. This same irony of despair – or should that be derision – can also be seen in the work of Sudanese artist Hassan Musa and French artist Damien Deroubaix, who both tirelessly revisit the painting of “History” (with a capital “H”) in order to paint “our” history, or rather those events from which we rapidly distance ourselves

by leaving them within the framework of continuous news channels - the same channels that Alain Josseau tirelessly examines. And let’s not forget Iranian artist Sèpand Danesh, whose paintings comprise a corner with neither floor nor ceiling, a space symbolising both a dead end and a possible means of escape from the threat of obscurantism.

The third of our figures is Paul Rebeyrolle. Rebeyrolle’s barbarous paintings presage a world in which man’s cynicism leads him to destroy the human condition and his relationship with the living world. We find the self-same hand-to-hand combat with the creative process in the work of Zimbabwe-born Duncan Wylie, who actively confronts painting’s different forms, light and colour with multiple coloured layers that become entangled, diffracted and fractured. The same is true for Vietnamese artist Thu Van Tran, who delves into the cracks in the image and in history in order to reconsider both the importance of materials and the materiality of words and their meanings. This combat is also present in the work

of Agathe Pitié, who immerses us in her own improbable and joyous drawn hybrid worlds, which are the same size as a sheet of paper and yet contain a multicultural and universal caravanserai of creatures and spirits of all origins and in Agathe May’s dogged exploration of engraving, in which she turns a sometimes whimsical and sometimes alarmed eye on the world, always remaining lucid when confronted with overconsumption and the pillaging of our environment with which we seem to have lost our roots.

As Germaine Tillion reminds us: “Resisting is existing”. If art cannot change the world, some artists resist whatever the cost, standing up to the blows that rain down. And the very existence of their art forces us to turn an even keener eye on history and current events, on art and reality. And so, in this spring of 2023, I wanted to look to the commitment, contestation, determination and clairvoyance of these artists and their works and extract the embers that continue to burn in the face of the ever deeper obscurity darkening our skies.

Alain Josseau
Time surface #16 : Oval office (view of the exhibition Geography at the gallery Claire Gastaud | Paris from October 13 to November 20, 2022), 2022
 Galerie Claire Gastaud





Hervé Télémaque, *La Tâche Bleue*, 1989, Galerie Rabouan Moussion



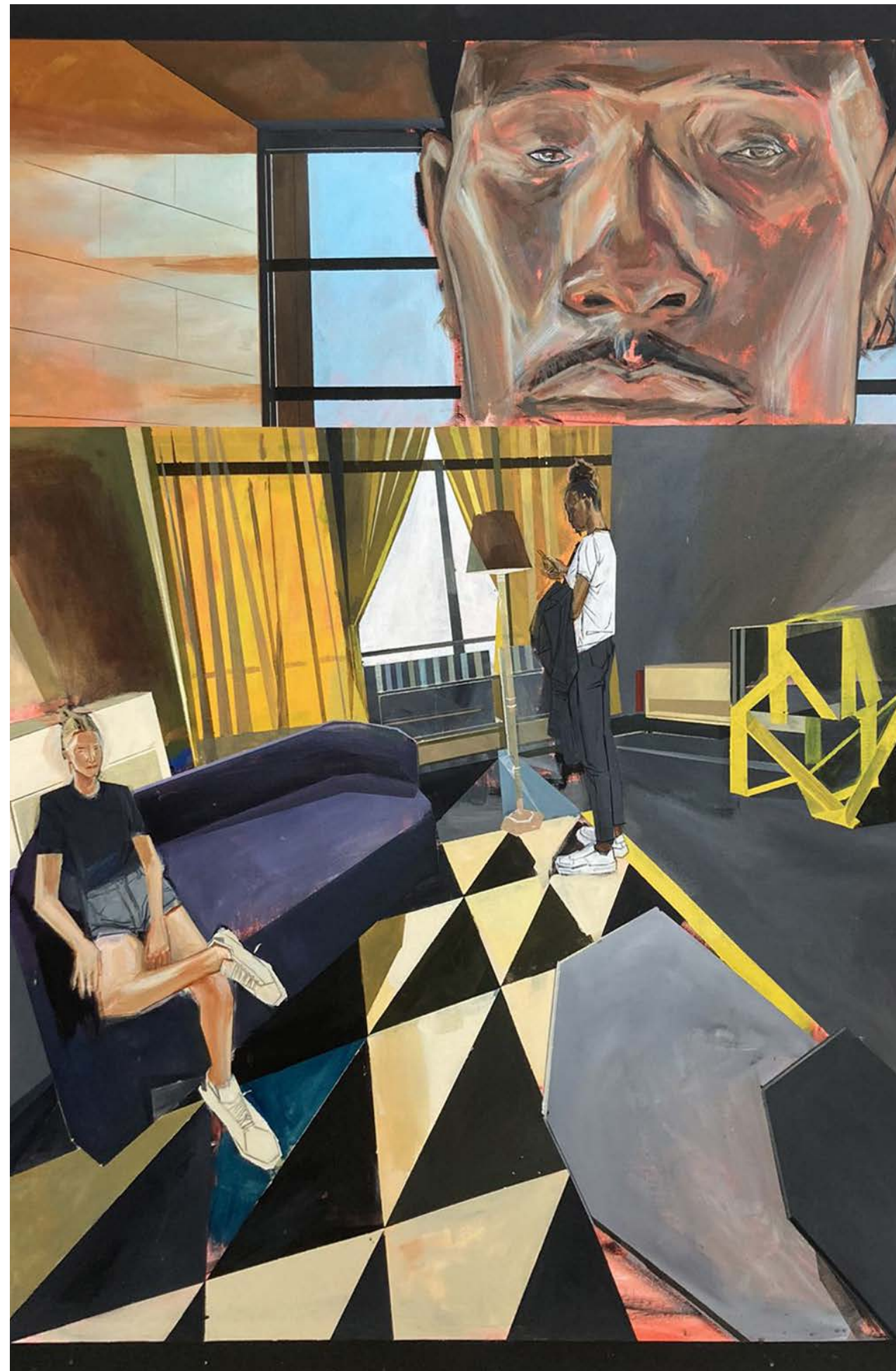
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MARC DONNADIEU GUEST CURATOR

Marc Donnadieu (born 1960, Jerada, Morocco) has been curator in chief at Photo Élysée (Musée Cantonal pour la Photographie, Lausanne), after previously working as curator of contemporary art at LaM Lille Métropole Musée d'Art Moderne, d'Art Contemporain et d'Art Brut (2010-2017) and director of the Fonds Régional d'Art Contemporain de Haute-Normandie (1999-2010). He has curated or cocurated a number of major exhibitions, both solo shows and themed exhibits in the field of contemporary photography, drawing practices, present-day representations of the body in art, identity processes at work in society today, the relationship between art and architecture and between photography and art brut. He has been a member of the Association Internationale des Critiques d'Art (AICA) since 1997 and has contributed to numerous French and international periodicals, including *Artpress* with which he has been working since 1994. He has also taken part in the elaboration of several dozen catalogues, monographs, and themed publications in the fields of the visual arts, architecture, design, and fashion.



Angèle Etoundi Essamba
Jeu de formes, 2020
 Galerie Carole Kvasnevski



Rakajoo
Contemplation, 2022
 Danysz



Paz Corona
Untitled, 2022
 Painting
 220 x 180 cm
 Courtesy Galerie Les Filles du Calvaire

◀ PAZ CORONA ▶

Born in 1968 in Santiago, Chili
 Galerie Les Filles du Calvaire

In her work, Paz Corona lays bare bodies and identities. If her films are more directly concerned with the reality of life and its upheavals, her paintings are more open and elliptical, based as they are on associations of ideas, references and situations that she tries to resolve through painting. In this work, three narratives commingle around the same principle – shifting from one reality, one plane, one state of consciousness to another. First comes a series of films that Corona has just made in Chili and which are set against the backdrop of insurrection. They are followed by a scene from the Buster Keaton film *The General* in which the main character's sweetheart is pulled out of a mailbag. Finally, there is the figure of "Alice", who is constantly disappearing into one part of reality or a narrative and reappearing from another. In other words, this figure kneeling on a block on the verge of falling is the allegory of a quasi-introspective form of questioning: How can I escape from my disequilibrium, this state of disorder, this disaster? Or: What is the meaning of this present of which I am part, of my life, my destiny and how can I deal with it, control it and set myself free?

◀ SÉPÂND DANESH ▶

Born in 1984 in Teheran, Iran
 Praz-Delavallade

The art of French Iranian artist Sépând Danesh constitutes a place from which he can address and denounce absurd situations, such as the ongoing troubles in Iran and the Middle East, not forgetting the West, where he has been living since the mid 90s. His canvases are always composed of a corner, two walls with neither floor nor ceiling, a space that symbolises a dead end, but also offers a possible escape. It could even be a tiny stage within the picture space, somewhere for his characters to take the floor. It is within this pre-established framework that Danesh creates his tragicomic scenes, the pixelated figures a parody of our contemporary world. *The Bird of Misfortune* is informed by the artist's own life – part of his family were executed after a failed *coup d'état* against the regime of the mullahs in 1980. It represents the Ayatollah Khamenei, the Supreme Leader of Iran, perched like a bird of prey on top of a gibbet. Above and beyond the denunciation of a tyrannical and repressive regime, this painting takes a stand against the death penalty in Iran, a country that is second only to China in terms of the number of executions. It is also part of the artist's lasting commitment to defend the rights and liberties of the Iranian people.

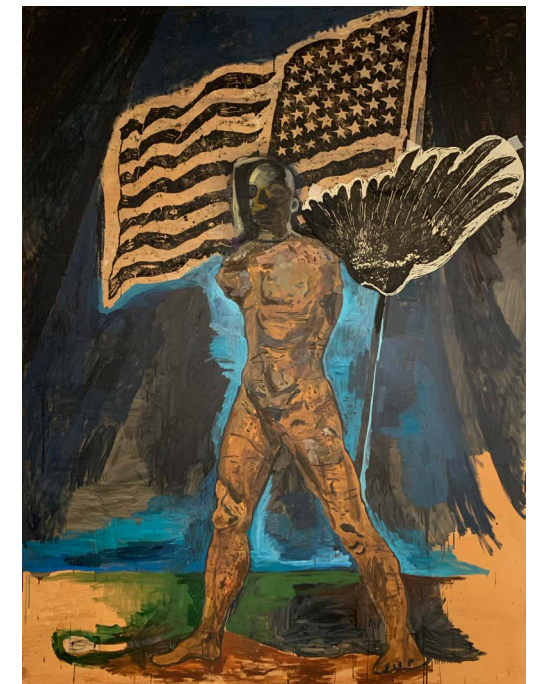


Sépând Danesh
The Bird of Misfortune, 2022
 Acrylic on canvas
 160 x 135 cm
 Courtesy Praz-Delavallade

◀ DAMIEN DEROUBAIX ▶

Born in 1972 in Lille, France
 Nosbaum Reding Gallery

The work of Damien Deroubaix pursues a constant dialogue with the Renaissance masters (notably German), as well as modern artists from Picasso to Baselitz. In this way classic themes, such as death, the warrior and female nudes, are to be found throughout his work. He revisits these subjects from the standpoint of the most sombre contemporary events, such as the wars in Iraq, Syria and Ukraine. Past and present clash in a dark and acerbic, visual word play that borrows from popular culture and heavy metal music. *Untitled* (2020) is emblematic of Deroubaix's artistic commitment: an armless, part female, part male figure – strangely reminiscent of a Rodin sculpture – walks with purpose against a backdrop of the American flag and a bird's wing stuck, feather duster-like, on top of a pole. There is nothing heroic in this clash of symbols. Devoid of humanity, the scene encapsulates lost dreams and unfulfilled hopes and yet our gaze is captured by its expressionist execution, which characterises an intense work of art in tune with the ongoing tragedy of events around the world.



Damien Deroubaix
Sans titre, 2020
 Painting
 250 x 180 cm
 Courtesy Nosbaum Reding Gallery

◀ ANGÈLE ETOUNDI ESSAMBA ▶

Born in 1962 in Douala, Cameroon
 Galerie Carole Kvasnevski



Angèle Etoundi Essamba
Couronne en dentelle 2, 2020
 Photography
 150 x 100 cm
 Courtesy Galerie Carole Kvasnevski

The central theme of the photographic portraits of Angèle Etoundi Essamba is the complex status of African women. For more than thirty-five years, her photos taken in different countries and various everyday places have borne witness to "their pride, strength and self-awareness". By opting to work in black and white, Etoundi Essamba reinforces the contrasts that imprison these women in an ambiguous stereotype. For example, in *Couronne en dentelle 2* and *Jeu de formes* (2020), she opposes the immaculately white items of historical European clothing (such as lace collars) worn by the models – that stand out against the black background – while darkening the rest of their bodies rendering them almost invisible. Mastering the photographic medium to perfection, Etoundi Essamba muddies the waters and moves the goalposts of representation to better define our relationship with identity and difference. "My work addresses the female body in its symbolic and aesthetic dimensions. This body is polyphonic. It is the expression of struggles and fulfilment, fragility and strength, resilience and commitment. [...] I insist on its uniqueness and singularity, its plurality and universality, values in which each person can recognise themselves."



Jacques Grinberg
Le casque prison, 1964
 Oil on canvas
 81 x 65 cm
 Courtesy Galerie Kaléidoscope

◀ JACQUES GRINBERG ▶

Born in 1941 in Sofia, Bulgaria
 Died in 2011 in Malakoff, France
 Galerie Kaléidoscope

Jacques Grinberg was born Djeki Grinberg in Bulgaria. He was one of the leading representatives of what was known in the 60s and 70s as *Nouvelle figuration*, as opposed to *the Second School of Paris*, *Nouveau réalisme* and *Figuration narrative*. Fiercely anti-establishment and outside of any framework, this wild movement in a permanent state of revolt nevertheless continued along the path opened up by German expressionism in general (and Otto Dix in particular) and the Cobra movement, both in the radical politics of its subject matter and expressive freedom of its approach to painting. Jacques Grinberg defended a figurative approach that was aggressive, biting and cruel (sometimes unbearably so). He made a name for himself from early on, both for his mastery of pictorial expression and his radical antibourgeois and anti-militarist stance. *Le Casque prison* (1964) and *Fasciste - Tête de Rat* (1984) are two perfect examples, painted twenty years apart, that employ a similar execution and vibrant colour to carry out a biting denunciation of the armed forces seen as a cohort of torturers and fascists in a particularly barbaric 20th century.

▶ LAURA HENNO ▶

Born in 1976 in Croix, France
 Galerie Nathalie Obadia

Whether in photography or film, the resolutely political themes of Laura Henno shed light on parallel realities on the fringes of society. Within the picture frame, the artist brings to life existences and bodies and gives voice to a diverse population who cannot or can no longer express themselves. Preferring long-term projects that allow her to immerse herself in isolated populations - migrants and uprooted people living on the margins of society - she explores the creative dimension that arises out of their resistance and survival. Her experiences are transposed into photos (some of which are staged) or films that use a documentary approach that subverts the rules of the genre by using narrative or pictorial principles, from bodily postures to the expressive faces of each individual, the play of light and the ubiquitous presence of what lies out of shot. *The Story Teller* (2012) focusses on teenagers who arrived in France alone or illegally. It shows how they pass a narrative between them, a story that allows them - even if the story in question is not their own - to convince NGOs and judges to grant them a status or some form of recognition.



Laura Henno
The Story Teller, 2012
 Silver gelatin print on satin finish Kodak paper
 Pasted onto an aluminum panel and framed in wood behind glass
 74 x 94 cm
 Courtesy Galerie Nathalie Obadia, Paris/Brussels

▶ ALAIN JOSSEAU ▶

Born in 1968 in Nantes, France
 Galerie Claire Gastaud

The paintings, drawings, videos, and installations of Alain Josseau question media images from every angle: their reality and exponential development, their use out of context, lies, manipulations and mises en abyme. If since 1996 his work has been based on a continued reflection on how these images are made and distributed, he is now turning towards the very elements that make them what they are: their nature, definition and presence. *G255 #2* focuses on our relationship with the world's conflicts. A slowly rotating grey cardboard model made from photos and representing the ruins of an urban neighbourhood is filmed live by a webcam. And yet, what we see on the screen of the computer placed just to one side is not what we see with our eyes, but rather a grainy black and white version full of the stereotypes and signifiers that characterise coverage of the wars in Iraq, Syria or Ukraine broadcast on news channels. Paradoxically, the film on the screen is more fascinating and almost more realistic than the source of these images that is before our very eyes. Alain Josseau uses this simulacrum to weigh up our relationship to both the veracity of images and to images of the truth.



Alain Josseau
G255 #2, 2022
 Sculpture, film and video
 112 x 150 cm
 Courtesy Galerie Claire Gastaud



Kubra Khademi
The Great Battle, 2023
 Painting
 213 x 244 cm
 Courtesy Galerie Eric Mouchet

◀ KUBRA KHADEMI ▶

Born in 1989 in the Ghor Province, Afghanistan
 Galerie Eric Mouchet

The multidisciplinary artist Kubra Khademi has taken her joint status, respectively as a woman and a refugee, as the starting point for her artistic approach and the source of inspiration for her entire body of work. It was indeed the public performance of *Armor* in Kabul - a response to the tyrannical and extremely patriarchal nature of Afghan society - that forced her to flee to France. Her work is informed by the resources, contradictions and rules affecting women in Islamic society, from the ancient Persian civilisations to her time at Beaconhouse National University in Lahore (Pakistan). Childhood memories also play a role, in particular her difficult relationship with her mother and sisters and the fact that it was impossible for her to consider herself an artist, despite her skill at drawing that she kept secret. "More than just a mythical representation of women that is imposed by force - such as I experienced - the subject of my drawings is also a nihilistic portrayal of women, upon which is bestowed an aesthetic of female strength and sexual power. The women are oversized because female sexuality is condemned, whereas it should be represented as a divine power and its eternal force."



Randa Maroufi

Bab Sebta (Ceuta's Gate), 2019
Film & Video Barney Production
(Sophie Penson, Said Hamich)
Shortcuts Distribution (Judith Abitbol)
Courtesy Paris-B

◀ RANDA MAROUFI ▶

Born in 1987 in Casablanca, Morocco
Paris-B

"I prefer to think of myself as multidisciplinary, or rather undisciplined" is how Randa Maroufi likes to present herself. Her practice revolves around the presentation of her body in the public space using the mediums of photography, video, performance and sound. For *The Park* (2015), the film that established her reputation, Maroufi found inspiration in photos on social media, using them to recreate a situation that symbolised the relationship between men and their surroundings, the group, their image and their virility. "I use imagery to question the living world and propose an analysis of the real world and the contemporary social realities in which I am interested. [...] I examine a given area. I question its limits and the way in which people occupy it. I aim to reveal what is produced by these real or symbolic spaces". *Bab Sebta* (2019) is a series of reconstructions based on situations observed at Ceuta, the Spanish enclave on Moroccan soil that is the theatre of countless different kinds of trafficking. The women involved in a system that obliges them to cross the border laden down with dozens of kilos look out from the image, facing the gaze of others and becoming symbols of individual resistance.

AGATHE MAY ▶

Born in 1956 in Neuilly-sur-Seine, France
Galerie Catherine Putman

Agathe May is one of the most important figures in contemporary engraving. She tackles this medium from a highly demanding creative standpoint, seeing it as so much more than a means of sharing images. May's approach is nothing short of unique: favouring large formats, she works with wood or lino, prints everything at home by hand and assembles and combines the prints, enhancing them one by one with the addition of vivid and sometimes almost fluorescent colours. Her triptych *Le Modèle* immerses us in a cluttered place that seems both realistic and dreamlike. In it, May revisits a classic theme - the model in the studio - but here in feminine plural. Past and present, traditional know-how and innovation, order and disorder, the real and the imaginary, still lives and life, globality and detail, portraits and self-portraits, oneself and the other all come merrily crashing together. A free spirit, May always looks at our world with wonder. She turns on it a sometimes whimsical and sometimes alarmed eye, which becomes particularly disconsolate when confronted with overconsumption and the pillaging of our environment. In short, we have lost our roots and feeling of being part of the environment, something she explores in a body of work that she pursues through thick and thin.



Agathe May

Le modèle, 2018-2020
Woodcut, monotype
137,8 x 252,8 cm
Courtesy
Galerie Catherine Putman

HASSAN MUSA ▶

Born in 1951 in El Nuhud, Sudan
Galerie Maïa Muller

Hassan Musa often refers to Josephine Baker: "She was the black woman who just happened to be in the right place at the right time, at the crossroads of all the major socio-cultural contradictions present in French society in the interwar period: colonialism, ethnology, fascism, surrealism, primitivism, Negro art, the Charleston and short dresses. If at the time people 'couldn't see the wood for the trees,' Baker was the American tree that hid the African forest". Musa's entire body of work lies at the nub of similar contradictions, a mix of cultural narratives, political and economic interests, social change, the memory of peoples and the continued existence of violent, oppressive systems. By means of a clever play of convergences, juxtapositions and superpositions, these contradictions explode onto the canvas like disturbing reminiscences bringing back to life things left unsaid in the meanders of art and the world at large. *Dante de Lampedusa II* (2019) revisits Delacroix's *La Barque de Dante*, portraying a voyage to hell across our own contemporary River Styx: the Mediterranean. From one ironic and incensed painting to the next, Hassan Musa tirelessly wonders from what stuff are made those who have - or have not - been raised to the status of icons of the media or the arts, as well as by whom and why this has come to pass.

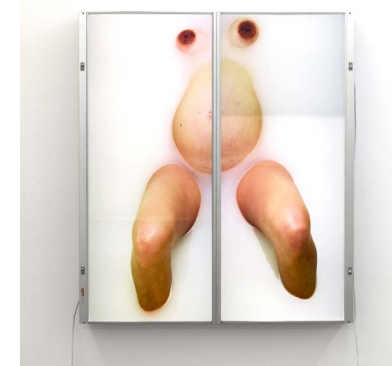


Hassan Musa

Dante de Lampedusa II, 2019
Painting
100 x 100 cm
Courtesy Galerie Maïa Muller

◀ PRUNE NOURRY ▶

Born in 1985 in Paris, France
Templon



Prune Nourry

Allaitée, 2009
"Holy Daughters" project
Print mounted on vintage radiology negative viewer, diptych
Each element :
50,5 x 113 x 14,5 cm.
The ensemble:
113 x 101 x 14,5 cm
Unique piece
Courtesy Templon, Paris-Brussels-New York

Prune Nourry explores the fields of science and anthropology. Her practice, which combines sculpture, installation, photography, video and performance, notably addresses the bioethical aspects of gender imbalance and how people misuse new technologies with the aim of choosing the sex of their child, in particular in China ("Terracotta Daughters", 2012-2030) and India ("Holy Daughters", 2010-2013). A breast cancer survivor, during her treatment Nourry felt that she had become the subject of her own work: a body-sculpture placed in the expert hands of doctors. *Allaitée* (2009) from the series "Holy Daughters", is a strange colour photo pasted on a vintage, wall-mounted X-ray viewer. The photo itself (taken in the studio) shows a pregnant woman lying in a bath of milk. The parts of her body visible here and there above the surface evoke an archipelago emerging from the waters and hold the promise of a new sensory landscape capable of making a new connection with our life cycle. *Mater Earth*, the monumental immersive rammed earth sculpture that Nourry has just finished building in the gardens of Château La Coste, is a large-scale reproduction of the same motif.



Agathe Pitié
La Forêt aux Esprits, 2022
 Work on paper
 88 x 136 cm
 Courtesy Galerie Michel Soskine Inc.

◀ AGATHE PITIÉ

Born in 1986 in Castres, France
 Galería Michel Soskine Inc.

In her work, Agathe Pitié, does away with notions of time, space, history, culture, religion and mythology, preferring instead to create her own improbable and joyous hybrid worlds. Shapes, signs and symbols are dotted throughout the resulting scenes that give tangible form to a caravanserai of creatures and spirits of all origins and all sorts that interact with our contemporary, globalised, media-friendly and virtual world - not forgetting the metaverse. These imagined scenes give rise to meticulous and precise pen drawings, whose use of black contours evokes the techniques used in stained glass and enamelled paint: *La Forêt aux Esprits* produced on her return from Cambodia is a perfect example. "I design each drawing as if I was doing a casting guided by a screenplay that I had carefully written in my notebooks, together with the actors and roles. Once I have decided on the subject, I fill the pages with my ideas. And just like a director, I call in the characters that I have met during my research for this imaginary casting, those who will take part in my upcoming production. Each is arranged and laid down on the paper in a disarray that is only apparent. In fact, each scene is carefully orchestrated and each character plays the role they have been given."

RAKAJOO (A.K.A BAYE-DAM CISSÉ) ▶

Born in 1986 in Saint-Denis, France
 Galerie Danysz

Baye-Dam Cissé, a former sportsman who grew up in the Goutte-d'Or neighbourhood of Paris, prefers the name RaKaJoo - "a stubborn person" in Wolof - when working as an artist. He was first noticed in 2008 thanks to the 300 m² fresco he created for his boxing club in Aubervilliers. Almost ten years later, he enrolled in the "Art & Image" course at École Kourtrajmé, a school founded in 2018 by film director Ladj Ly and artist JR, from where he graduated in 2020. An exhibition at the Palais de Tokyo, *Jusqu'ici tout va bien* provided an opportunity to compare his work to that of other artists questioning the current appropriation of street culture. RaKaJoo is drawn to the complex identity of this generation that is "both lost in and forged by its double Afro-European culture". In his paintings, he therefore speaks out so that these "individualities" from all horizons (and each with their own story) with whom he rubs shoulders on a daily basis are also given the right to express themselves. The perspectives and almost prismatic composition lines that characterise his work aim to "capture the viewer's eye" and immerse them in the lives of these people. "That's why I use wide angles to create a perspective that grabs the viewer and pulls them into the heart of the painting."



RaKaJoo (a.k.a Baye-Dam Cissé)
Toi et moi, 2022
 Acrylic and oil on canvas
 162 x 114 cm
 dated and signed
 Courtesy Danysz

PAUL REBEYROLLE ▶

Born in 1926 in Eymoutiers, France
 Died in 2005 in Boudreville, France
 Galerie Jeanne Bucher Jaeger

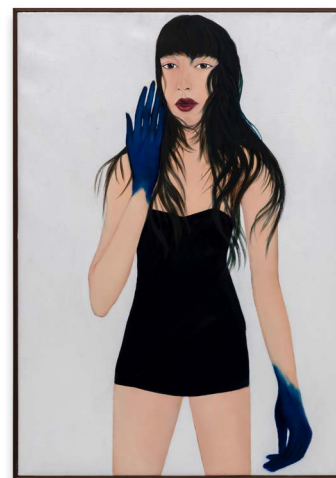
The instinctive and generous painting of Paul Rebeyrolle established itself on the French art scene thanks to its singularity, radicality and raw power. Perfectly in phase with the times, it defended a freedom of tone and rebellion against the authorities, enslavement and alienation and the fight for independence and emancipation for one and all. Incorporating found objects that could be considered barbarous (wire, animal hide), *La Vache rouge* (1998) from the series "Monétarisme" announces a world in decline in which man's cynicism leads him to destroy the human condition and his relationship with the living world. On the other hand, the almost magical density of *Le Chien blanc* (2000) from the series "Madagascar" announces its intention to be an ode to difference, to a new-found relationship with nature and the pleasure of living. "What is happening in the world seems to be stronger and more dramatic than painting, which could perhaps seem rather vain [...], but that corresponds to my way of being a painter and it is the only way. [...] I paint every day and yet I wonder if I don't think just as much about life and people's living conditions as painting. I believe that these two obsessions, painting and contemporary history are inextricably entwined in me."



Paul Rebeyrolle
Le chien blanc
 ("Madagascar" series), 2000
 Painting
 278 x 240 cm
 Courtesy Galerie Jeanne Bucher Jaeger

▶ APOLONIA SOKOL

Born in 1988 in Paris, France
 The Pill



Apolonia Sokol
Lulu Nuti, 2022
 Oil on linen
 92 x 65 cm
 Courtesy The Pill

Apolonia Sokol is emblematic of new generation of intrepid and audacious women painters born in the 80s, artists endowed with a strong personality and aware of all that the history of art can offer them in terms of forms and signs. They are also aware of what they have to gain by shifting to a figurative representation of a world that is all of their own. Of Polish descent, Sokol grew up between Denmark and France. She has lived in New York and Los Angeles, but feels just as at home in the Byzantine and Muslim city of Istanbul at the crossroads of Europe and Asia. Informed by this wealth of different cultures and perspectives, her paintings are minimalist closed spaces like small, almost metaphysical theatres of the mind. They are full of hieratic female figures - including the artist herself - who are grappling with everyday life, feelings and emotions, as well as their struggles, hopes and dreams. And as Richard Leydier points out: "She does not choose her models by chance. She needs to paint people who make a strong impression on her, such as artists or feminist and LGBT activists. She captures their energy and intensity. [...] At the same time, she captures their fragility, or perhaps projects her own fragility onto them."



Nancy Spero
You bear the stigma... ("Artaud Painting series"), 1969
 Gouache, ink and collage on paper
 62,7 x 50,2 cm
 © DACS / Courtesy Galerie Lelong & Co.

◀ NANCY SPERO

Born in 1926 in Cleveland, USA
 Died in 2009 in New York, USA
 Galerie Lelong & Co.

The entire work of Nancy Spero is dedicated to the victims of totalitarianism, capitalism and male domination. After studying at the School of The Art Institute of Chicago, she began to identify as an *underground* artist, someone independent and militant who was active in the most important, political, social and cultural struggles of her times. Reduced to silence in the United States, she moved to France where she lived in Paris from 1959 to 1964 with her husband, painter Leon Golub and their two children. It was at this time that she began to draw attention. On her return to the United States, Nancy Spero denounced the participation of the American government in the Vietnam War. At the end of the 60s and beginning of the 70s, her interest in the work of Antonin Artaud led to two series of drawings and collages celebrating the French poet: the "Artaud Paintings" and the "Codex Artaud". This production marked the dawning awareness of her role as an artist and more particularly the patriarchal symbolic order of language and the specificity of women's voices. From then on, she devoted herself exclusively to expressing and defending the cause of women, tirelessly revisiting the stereotypical images of the "second sex" over the centuries and across different civilisations.

HERVÉ TÉLÉMAQUE ▶

Born in 1937 in Port-au-Prince, Haiti
 Died in 2022, Paris, France
 Galerie Rabouan Moussion

Hervé Télémaque cofounded the *Figuration narrative* movement and created a vast body of work characterised by visual short circuits and interactions between forms and signs informed by everyday life, popular culture and the consumer society. *One more (do it again)* is exemplary of his approach. The latter is a remake of a 1959 painting that he destroyed and which was dedicated to Julian Lévi (his teacher in America) and to the mother of his daughter. In a practice that covered painting, drawing and collages, as well as powerful assemblages of objects, he turned a critical eye on the complex relationship between image and language, juxtaposing his personal, social and cultural experiences with the major political events of the 20th century. Above all, however, he endeavoured to shed light on history and the continuing impact of imperialism, colonialism and racism in works that bore witness to the insidious ways in which these structural systems continue to control and permeate our lives today. In his final paintings, Télémaque revisited with a touch of melancholy, but with an equally sharp eye, his African origins, Haitian heritage and the story of the Caribbean diaspora.



Hervé Télémaque
One more (do it again), 2021
 Acrylic on canvas
 150 x 150 cm
 Courtesy Galerie Rabouan Moussion

THU VAN TRAN ▶

Born in 1979 in Ho Chi Minh City, Vietnam
 Almine Rech

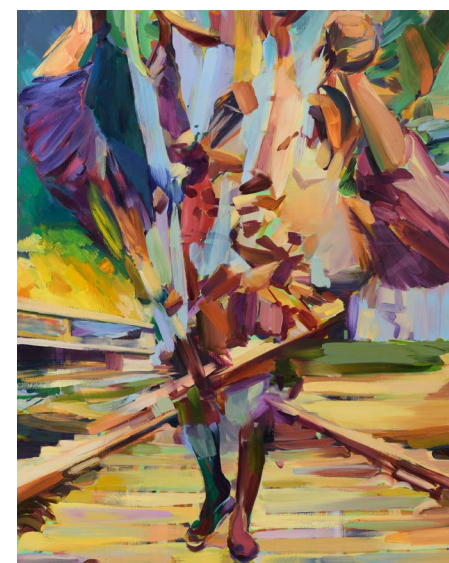
Thu Van Tran came to France as a refugee. For many years, she has been building up a complex body of work that questions the history of her birth country as seen through the prism of art. One of her exhibitions is entitled *Trail Dust*, an ambiguous title that evokes, on the one hand, the evanescent nature of her quasi-abstract acrylic on canvas or pigment paintings and watercolours on paper and, on the other hand, the American army's code name for the spraying of toxic herbicides during the Vietnam War. By delving into the cracks in the image and in history, Thu Van Tran reconsiders both the importance of materials and the materiality of words and their meanings and the ability of art to shed light on the atrocities of the past. She plays with the infinity of time, the fragility of life and the finality of death. Her series "Colors of Grey" features clouds whose grey colour is obtained by superposing the colours that correspond to the name of the herbicides used during the war. The clouds' fascinating sensuality is disrupted by the possibility that they are in fact toxic (for natural or artificial reasons). In her work, Thu Van Tran therefore transcends the way in which we experience the beauty of art, which is never as innocent here as it seems in real life.



Thu Van Tran
Colors of grey, 2022
 Acrylic on canvas
 130 x 195 cm
 Courtesy Almine Rech

◀ DUNCAN WYLIE

Born in 1975 in Harare, Zimbabwe
 Backslash



Duncan Wylie
Self Construct (NGZ) #3, 2022
 Oil on canvas
 162 x 130 cm
 Courtesy Backslash

For Duncan Wylie human beings need impetus and energy to move forward and build or rebuild themselves. Wylie spent his childhood in the corridors of the National Gallery in Harare, where his mother was a curator. At the age of 20, he decided to go and study at the Beaux-Arts de Paris and later to become French. Today, he divides his time between France and Great Britain. *Self Construct (NGZ) #3* (2022) is emblematic of his painting, whose references are always informed by personal, social and historical elements. A burdened down figure walks along a railroad track, its arms raised in a sign of determination, as if duty bound to soldier on, carrying everything required to rebuild. Wylie himself actively confronts painting's different forms, light and colour by means of dense, powerful mark-making combined with multiple layers of colour that become entangled, diffracted and fractured. Between hope, chaos and a possible renaissance, this double allegory of the human condition and the condition of the artist refers in parallel to the political upheaval in Zimbabwe in recent decades resulting from the actions of President Robert Mugabe.

EXILE.

DISPOSSESSION AND RESISTANCE



Majd Abdel Hamid, *Muscle Memory III*, 2022, gb agency

**GUEST CURATOR:
AMANDA ABI KHALIL**

With the support of

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Myriam Mihindou
POST SCRIPTUM, 2005
 Galerie Maïa Muller

Exile

By Amanda Abi Khalil, Guest Curator

LEAVING A PLACE DOES NOT NECESSARILY MEAN NO LONGER BEING THERE. WHETHER EXILE IS CHOSEN OR FORCED UPON US, IT IS ALWAYS SOMETHING TO BE ENDURED. WHAT EXACTLY ARE WE TALKING ABOUT? IS EXILE A CONDITION, A CONTEXT OR AN EXPERIENCE? THIS FEELING OF BEING DISPOSSESSED, WHETHER OF SOMETHING, SOMEONE, OR ONESELF, DESCRIBES A STATE THAT ONE GOES THROUGH, OR RATHER WHICH GOES THROUGH US DURING, AFTER OR WHILE WAITING FOR AN ODYSSEY.

It is often associated with refugees, migrants, stateless people, displaced populations and *personae non gratae*, but it can also apply to cosmopolitans, expats and all those who choose a nomadic lifestyle. “Exile is crushing” (Clarice Lispector). It leads to apathy, but it is also a catalyst for new possibilities, new imaginings and new solutions that are the result of a different relationship to time, different expectations, a different language and different commitments - commitment being the subject of the fair’s second theme, which is placed in the capable hands of my colleague Marc Donnadieu.

But what about other forms of exile? You can be exiled in your own country, which Etel Adnan expressed so well. *Exilience* (a term coined to define the condition of being in exile) entails a process of “estrangement”. Exile is also confronted with language difficulties, the need to translate, to cobble together several languages and, as a form of resistance, to invent new ones. **For Levinas, the one living in exile is also someone who does not conform to the social norm, who has a different perspective, lifestyle and relationship to the world. But isn’t that the very definition of an artist?**

To take such metaphors one step further, don’t we all share the same experience of exile when we are separated from the uterus at birth? Paul B. Preciado speaks of migration and exile when describing his gender transition. The psychoanalyst and

semiotologist Julia Kristeva says that: “*The experience of exile can be an opportunity, on the condition that one lives in an in-between state: I am me and I am the other. The idea that the self cannot exist without the other is one of the foundations of psychoanalysis*”. **There are as many different forms of exile as there are forms of transformation, transition, inner journeys and journeys in the real world.**

Tackling the theme of exile as part of this year’s edition of Art Paris is not riskless; the fair boasts an excellent selection of galleries and a remarkable number of international artists. How is it possible to do this complex notion justice, while avoiding the trap of treating it in the manner of a trending topic and exploiting a socio-political context for the sole benefit of the art market?

Wars in Ukraine and Palestine, the Mediterranean that is turning into a cemetery from one crossing to the next, climate change, the deadly consequences of corruption in Lebanon and the rise of the far right in Europe - amongst other issues - are leading to a world in which borders are increasingly disputed and violence is exacerbated. In this context, the curator has a heavy responsibility. How can this selection be nuanced to ensure that it constitutes a form of resistance in its own right and, to borrow the formula of Cuban artist Tania Bruguera, stands against the *political timing specific* exploitation of art? Although their mobility is often lauded, arts workers, artists and curators endeavour

to resist this identity-based, geographical labelling that refers to their place of birth, where they work and all the other information mentioned in the explanatory notes accompanying various sorts of exhibitionary formats. As for contemporary artists, they belong to a more or less global social sphere. They are citizens of the world and at home everywhere, however their biographical trajectory often reflects the underlying socio-political contexts that determine their mobility or in some cases exile, whether voluntary or forced upon them.

I am no stranger to exile; in fact this is my third period of exile since the Lebanese civil war. I am torn between different places and have been forced to invent a new life for myself far from Beirut, a city that is in its death throes. Professionally speaking, I have been focusing on the themes of hospitality and migration since 2019 with the independent curatorial platform TAP (Temporary Art Platform) which I run, implementing radical actions, organising residencies and commissioning public artworks. To give just one example, the exhibition *A Casa é Sua: migração e hos(t)ipitalidade fora do lugar*, which opened in April 2022 at the Paço Imperial in Rio

de Janeiro, is the fruit of a research into the tensions between guest and host. It brings together around 20 international contemporary artists who together tackle the question of migration, exile and *hos(t)ipitalité* (a term coined by Jacques Derrida from the French words for hospitality and hostility) from a South-South perspective. **During these years of investigation from a non-western viewpoint, I have looked at exile from a perspective that goes beyond a strictly geographical and identity-based understanding of the term.** The history of slavery on which modern-day Brazil is founded, the persecution of indigenous peoples, necropolitics and anti-black racism are just some of the situations that point to forms of exile that are not necessarily associated with being separated from one's home. Violence and oppression are just as likely to give rise to exilic experiences and motivate resistance, as illustrated by the *Quilombos*, which are settlements founded by runaway slaves.

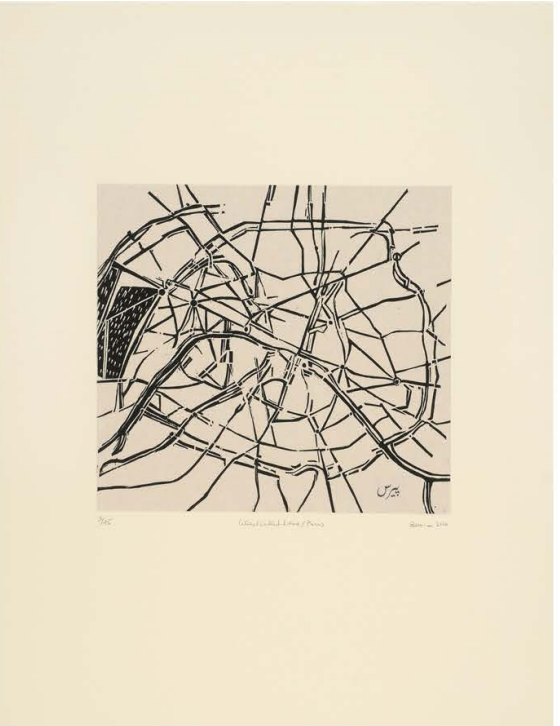
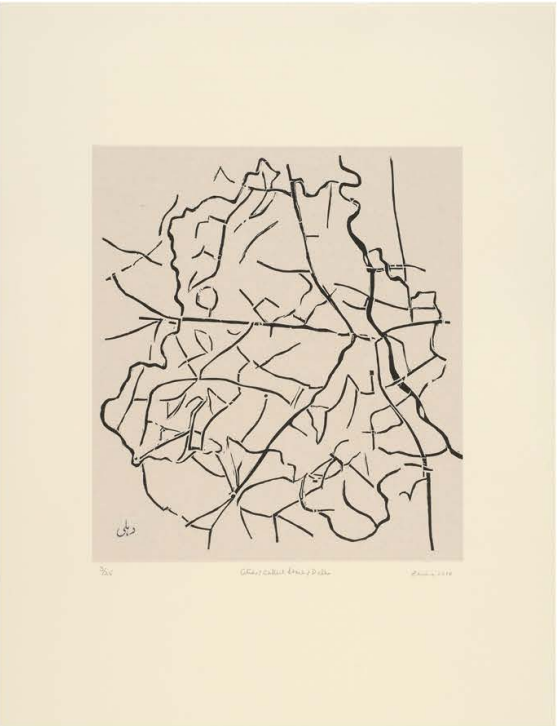
Far from succumbing to the *pathos* of exile, **our selection for Art Paris presents a panorama of the different positions, images, subjects of research and means of expression of artists in exile, or artists whose work addresses the question of**

exile as a complex, porous and personal process. In other words, an approach to the subject of exile that goes beyond a strictly identity-based geographical connotation. To this end, we have chosen to associate a question with each work in the selection, hoping in this way to provide a key to understanding the artist's intent. This curatorial manoeuvre could be considered slightly interventionist, but we stand by our choice as it allows gallery owners, collectors, visitors and readers to go elsewhere in their interpretation of what they are given to see.

What translations for exile? Can we go on when time no longer flows? Exile to describe a polymorphous body of work? Do we survive everyday life or survive thanks to everyday life? Can we imagine a home multiplied by mobility ? *Soirée sur la Seine avec Pain de Sucre* (2017), a photomontage by Brazilian artist Roberto Cabot, humoristically summarises the trajectory of life in exile, when one is simultaneously here and there. Anas Albraehe, Christine Safa, Nabil el Makhoulfi and Leylâ Gediz paint the landscapes of everyday life, a life that is as much a burden as it saves us. Aung Ko, Nge Lay, Ivan Argôte, Boris Mikhaïlov and Estefanía

Peñafiel Loaiza tackle historical events through individual and collective stories. Myriam Mihindou, Majd Abdel Hamid and Leyla Cárdenas address fragility with the same use of textile and thread, a medium that is highly symbolic as far as our theme is concerned. Tirdad Hashemi and Zarina draw inspiration from their own lives to bear witness to situations of survival. Laure Prouvost, José Ángel Vincench and Taysir Batniji intersperse the selection with conceptual elements through which the literal becomes radical.

Welcome! We hope that this journey on the question of exile will have at least underlined the porous nature of its concept and been a welcoming space with a plurality of accents. *A place that welcomes you. It is the Mediterranean. It is the place where you arrive. It is Greece. It is the place that welcomes you. It is the ground that could be under your feet. It is the sea in which you drown. It is Europe. [...] It is Calais. It is the world. It is Paris. It is the house in which you were happy but to which you will never return. [...] It is the place where you arrive.* (Paul B. Preciado, 2019).



Zarina
Cities I called home, 2010
Galerie Jeanne Bucher Jaeger



Nge Lay, *Les fenêtres*, 2022, A2Z Art Gallery



©Marssares

AMANDA ABI KHALIL, GEST CURATOR

Amanda Abi Khalil is an independent curator who divides her time between Paris, Beirut and Rio de Janeiro. She founded the TAP (Temporary Art Platform) in 2014. This curatorial platform is active in the contextual, public and social practices of contemporary art. It runs artist-in-residence programmes and manages public art commissions and research projects on art in the public space, while focusing on mediation between the art world, geographic regions and society in general.

Togetherwetap.art. For this project, Amanda Abi Khalil was assisted by the curator Alexia Pierre, member of TAP.



Nabil El Makhoulfi
Le rituel, 2019
L'Atelier 21



Majd Abdel Hamid
Burj (Tower), 2021
 Cotton thread on fabric
 28 x 26 cm
 unique piece
 Courtesy gb agency,
 Photo credit : Aurélien Mole

◀ **MAJD ABDEL HAMID**
 gb agency

**“Are you capable of normality when reality is anormal?”
 Mahmoud Darwish**

The compulsive repetition of a gesture repeated to alleviate anxiety is transformed into an automatic reflex that solves nothing, but nevertheless tries to soothe. Embroidery becomes a way of passing the time, a comforting habit that leads to calloused fingers, while giving everyday life the appearance of normality. This emblematic and traditional Palestinian craft was chosen as a medium by Majd Abdel Hamid for its force as a radical, militant and free means of expression. Colourful abstractions, redrawn maps and embroidered Polaroids fill his paperback sized notebooks. *Muscle Memory* (2022) is a love letter to Beirut, the city in which Abdel Hamid has been living for several years. This series takes the form of a subjective peregrination through an urban landscape that, despite its numerous scars, has become a refuge for the Palestinian artist. Exiled since birth, Majd Abdel Hamid (b. 1988, in Damascus, Syria) now splits his time between Beirut and Ramallah. His multimedia practice has enabled him to invent his very own land of memory and search for his own form of mourning. Drawing inspiration from ancestral practices in Palestine that include dying, washing and repeated actions, Abdel Hamid brings his materials to life, proceeding with what could be described as physical and emotional mending. More than an aesthetic approach, the methodical gestures behind his coloured stitches imposes itself as a technique for survival.

ANAS ALBRAEHE ▶
 Saleh Barakat Gallery

“Can a dream still dream?” Mahmoud Darwish

Rich passages of colour convey the downy softness of a dream-filled sleep, this escape from reality. In this painting, a figure disappears into the warm hues of a cloud capped mountain; it seems to have momentarily succumbed to temptation and drifted off into a salutary and yet ephemeral state of unconsciousness. We are confronted here with the universal, humble and realistic nature of human vulnerability. If, to paraphrase Guy Debord, dreams remain a social necessity, they are also the means by which exiles survive. Albraeche's series *Rêveurs* (Dreamers) portrays characters against abstract backgrounds, thereby extracting them from all context and allowing them to exist outside of any perspectives – be it social or pictorial.

Anas Albraeche (b. 1991, Syria) left Damascus shortly after the start of the war and now lives in Lebanon. He pursues a multidisciplinary practice driven by his conviction that refugees need to be provided with psychosocial support, something he became aware of after spending a year in their company. His paintings and theatrical performances bring us closer to the psychological distress of exile and of the trauma that abandoning one's previous existence implies.



Anas Albraeche
Untitled, 2022
 Oil on canvas
 68 x 98cm
 Courtesy Saleh Barakat Gallery

IVÁN ARGOTE ▶
 Perrotin

Saying goodbye ; the beginning of a whole new story?

This painting on a slab of concrete captures the very moment when a statue is about to be unrooted and displaced, an artistic intervention in the public space that was documented by Iván Argote in his film *Au revoir Joseph Gallieni* (2021). This radical, imaginary action consisted in placing straps around the statue of a colonial figure (located on Place Vauban in Paris) as if the monument was actually going to be removed. Uncertain future of history. In his sculptures, installations, films and performances, the Paris-based artist and film director Iván Argote (b. 1983 in Bogotá, Colombia) questions dominant historical narratives and, intertwining the personal with the political, suggests new collective uses for the public space. Imagination is key for Argote as it contributes to changing or circumventing institutional systems. The *Bondage* series is emblematic of Argote's work with monuments around the world. It notably highlights that these monuments render other narratives invisible and therefore eclipse the stories of the victims of colonial violence. By reinventing their futures and saying goodbye, Argote tackles the urgent nature of the issue and begins a whole new story.



Iván ARGOTE
Bondage, Joseph Gallieni & I, 2021
 Oil on concrete, aluminium
 39.5 x 30.8 x 2.5 cm
 Courtesy Perrotin

◀ **TAYSIR BATNIJI**
 Galerie Eric Dupont



Taysir Batniji
Suspended Time, 2007
 Glass and sand
 27 cm x 10 cm
 Courtesy Galerie Eric Dupont

Can we go on when time no longer flows?

The hourglass is turned on its side so that the sand no longer flows; time is frozen within a glass container whose shape henceforth evokes infinity. Do we really want time to stop? This conceptual sculpture by Taysir Batniji evokes the state of limbo that we encounter in situations we have not chosen, situations to which we are subjected, blocked as we are in a *statu quo* that leaves no way out and absolutely no possibility to act. This work belongs to a series of projects produced after Batniji left Gaza (Palestine) in 2006. The normal course of life had been put on hold; awaiting a visa, living out of a suitcase, a pocketful of keys for doors that are now far away. Time was spent counting down the days until the hoped-for return. Exile reminds us that actions cannot affect space and time, but *Suspended Time* (2007) almost seems to challenge what is considered a universal truth: if we cannot influence time, why not simply stop it.

After studying art in Naplouse and Paris, Taysir Batniji (b. 1966 in Gaza, Palestine) now divides his time between France and Palestine. His metaphorical and conceptual multidisciplinary practice is informed by this state of living between two different realities. The understated drawings, photos, installations, and performances informed by his life story poetically reveal the fragility of an identity, of an existence in permanent *movement*.



Roberto Cabot
Soirée sur la Seine avec Pain de Sucre, 2017
 Photograph, collage
 40 x 30 cm
 Courtesy Galerie Anne de Villepoix

◀ **ROBERTO CABOT**
 Galerie Anne de Villepoix

What is your marvellous city?

What seem at first sight to be postcards are in fact photos modified by Roberto Cabot to reflect how living between two different places requires a certain level of mental gymnastics. Realities merge, ideas are juxtaposed, and new landscapes appear. Rio de Janeiro's iconic Sugarloaf Mountain dominates the skyline behind Notre-Dame de Paris, as if simultaneously serving as a backdrop in two different places. At first disconcerting, these overlapping images are also whimsical and tinged with absurdity. The *E-Scapes* (2010) series makes use of all that symbolises these places for tourists - notions that are often the subject of prejudices embedded in an imposed collective imagination - with the aim of counteracting a vision of the world fashioned by the thought processes of Western capitalism.

Since the 1990s, Cabot has been a pioneer in his hybrid use of Internet and art with a practice that includes painting, photography and installation. After living in Argentina and New York and travelling around Europe, the globetrotting artist, a major figure in the Brazilian contemporary art scene (b. 1963 in Rio de Janeiro, Brazil) now lives in Paris. As a result of his travels, his multimedia practice is informed by an awareness of his multiple cultural ties and provides a commentary on living in an alter modern world.

LEYLA CÁRDENAS ▶
 Galerie Dix9 - Hélène Lacharmoise

Can we see beyond what is irreversible?

These two (un)woven works give tangible form to the rapid passing of time, the porosity of memory and the ruins that remain. Like mirages, architectural constructions are revealed layer by layer suggesting places where history itself has been worn away and begun to fade. The dye-sublimated fabric printing process employed by Leyla Cárdenas reveals a play of transparency that creates almost spectral images that allow the artist to excavate their successive transformations and the immanence of the past. If the solidity of its concrete base in *Irreversible* (2018) seems to illustrate the impossibility of going back, *Unweaved Portal* (2022) inspires a more forward-looking perspective (that is if the door actually opens). Each of these different concepts of time evokes the burden of exile. In her photographic practice, Bogotá-based Leyla Cárdenas (b. 1975 in Colombia) explores - in the manner of an archaeologist - those abandoned places that bear witness to a state of loss and oblivion. In a sculptural approach that aims to explore social transformations and bring back lost memories, Cárdenas puts her finger on what is a perpetual source of anxiety for exiles - the ruins of memories.



Leyla Cardenas
Irreversible, 2018
 Mixed media
 100 x 70 x 24 cm
 Courtesy Galerie Dix9 - Hélène Lacharmoise

NABIL EL MAKHLOUFI ▶
 L'Atelier 21 Art Gallery

What happens when you recognise yourself in an isolated gaze spotted in a crowd?

An assembly of coagulated silhouettes, an amalgam that seems to comprise a single huddled body and yet, it is in fact often isolated individuals who come together in these gatherings. The paintings of Nabil El Makhloufi capture the very essence of waiting in an impersonal and oppressive crowd, one whose context (whatever it may be) is often absent in these works. The contours of each figure - usually seen from behind - blur into each other. El Makhloufi knows how to catch our eye with a unique detail, just as the reality of these situations also does. Sometimes a face stands out from the crowd and makes eye contact, however its eyes are not calling out to us; the person's expression is empty as if they were looking elsewhere. Nabil El Makhloufi (b. 1973 in Fès, Morocco) divides his time between his native Morocco and Leipzig (Germany), his city of adoption. This toing and froing between different cultures allows the artist to address questions of culture shock and the anonymity of the social being, which he observes more through the eyes of the group than the individual. His paintings, social portraits inspired by Morocco that border on figuration and flirt with symbolism, undergo the same contextual displacement as the artist himself.



Nabil El Makhloufi
La foule X, 2016
 Acrylic and oil on canvas
 130 x 170 cm
 Courtesy L'Atelier 21 Art Gallery

◀ **LEYLÂ GEDİZ**
 The Pill



Leylâ Gediz
Untitled (broken egg), 2020
 Oil on linen
 50 x 40 cm
 Courtesy The Pill,
 photo credit: João Neves

What clues to find our place?

A precarious equilibrium is on the verge of collapse, an egg has broken, shattered. Two different temporalities come across Leylâ Gediz's paintings employing a deliberately limited range of tones: the anticipation of an event and the shock of an irreparable catastrophe. Two feelings that go hand in hand with displacement, whether it is premeditated or in reaction to an unexpected emergency. The everyday objects that Gediz presents in compositions characterised by a subtle realism and a carefully thought-through narrative can be understood as metaphors for life's little puzzles, clues to be found in our everyday routine, enigmas to be solved. Leylâ Gediz (b. 1974 in Istanbul, Turkey) settled in Lisbon (Portugal) a few years ago. Her conceptual approach to painting sometimes escapes from canvas and unfolds in space, taking the form of sculptures and installations conceived in relation to one another - like a series of questions pointing towards the same deeply buried interrogation. As evidenced by her attention to placement and positioning, Gediz is concerned with notions of place and displacement, as well as issues pertaining to the sense of belonging, integration, and citizenship. She has already borrowed the English word "denizen" to describe beings who belong to a place solely by living or spending time there. The discreet and intimate scale of her works encourages us to reflect upon, from within ourselves, the questions raised by her canvasses, calling for introspection.



Tirdad Hashemi
As we start moving our fear will vanish, 2023
 Painting
 58 x 58 x 2 cm
 Courtesy gb agency

◀ TIRDAD HASHEMI

gb agency

Does daily life calm anger?

Whether the fear of being imprisoned or memories of violence, trauma always resurfaces abruptly, suddenly and violently. The immediacy of these realities playing on the artist's mind is captured in oil pastels or coloured pencils in an almost childlike scribbling and yet, these scenes of daily life are far from naïve. In her hastily drawn works and garish paintings, Hashemi portrays a succession of states, the emotions she feels and the fears that persist. In a new series of works on paper, she shares authentic visions of her life – her fantasies, nightmares, and feelings of being torn, or just banalities - in the most raw and direct manner possible.

Tirdad Hashemi (b. 1991 in Teheran, Iran) fled the insecurity of a native country, where her identity and homosexuality prevented her from living freely. She is often the main character in her drawings, easily transportable formats that compose a diary-like body of work, in which titles play a twofold role: telling a story and denouncing a situation. Her most recent creations were directly inspired from a letter addressed to her mother, whereas most of her works circulate amongst in intimate circles, and emerge from her support bubbles, caring communities and friendships forged in exile.

AUNG KO & NGE LAY ▶

A2Z Art Gallery

Do we survive everyday life or survive thanks to everyday life?

Scenes from private life or more trifling moments from a daily routine in the process of reconstruction are overlaid over a distant and yet omnipresent political reality. Two distinct visual languages can be observed in an installation in which the works of Aung Ko and Nge Lay interconnect to bear witness to their new reality. The paintings and pencil drawings of Aung Ko (b. 1980) outline the personal and political chronology of a family in exile, his small format works either representing moments from the couple's life before or providing glimpses of their everyday life since arriving in France. As for Nge Lay (b. 1979), her multimedia practice – combining sculpture, photography, video, and linocuts since recently – allows her to document, one day at a time, a state of survival that has become their new reality. The couple fled Myanmar and its bloody civil war just a few months ago and now live with their daughter in Paris. Forced to abandon their community-based projects, the two artists had to start from scratch, and even started up again studies in fine art at the Beaux-Arts. By superimposing different realities and investigating memory, their artistic practices reveal a political and personal combat, but above all the reality of exile, on the day to day.



Aung Ko
Diary #20, 2022,
 Acrylic on paper
 24 x 29 cm
 Courtesy A2Z Art Gallery



Boris Mikhailov
Untitled from the 'Sots Art' series,
 1975-1986
 Black & white photo coloured
 with aniline
 60 x 50 cm
 Each edition is unique ed. 3/3
 Courtesy Galerie Suzanne Tarasiève

▶ BORIS MIKHAILOV

Galerie Suzanne Tarasieve

The manipulation of reality to go into exile without leaving?

The almost surreal visual aspect of these two photographs by Boris Mikhailov sets them apart. Symbolic of his political commitment, these works from the artist's private collection, are being exhibited for the very first time.

These black and white photos from the *Sots Art* series were coloured manually using aniline in a bold, radical gesture that is in fact childlike in its simplicity. Mikhailov is simply bringing a touch of colour to the grey reality of such shared moments that characterised life in the Soviet Union in the 1970s and 1980s. *Sots Art* was a dissident art movement born in Russia at the time and could be compared to a Soviet form of pop art. Characterised by its use of images and objects out of context, it was rejected by official exhibitions for many years.

This artifice allowed Mikhailov to pursue his interest in social documentary photography, a genre that was severely reprimanded at the time. He turns an ironic eye on the scenes he documents, making them kitsch and sometimes grotesque, or simply beautiful and contemplative. Boris Mikhailov (b. 1938 in Kharkiv, Ukraine) is a leading contemporary artist who divides his time between Berlin and Kharkiv. For more than 50 years, he has been pursuing an experimental, conceptual, social, political and committed photographic practice that explores the troubled history of his country and throughout which his use of humour, ridicule and derision illustrate his continual subversive activity.



Myriam Mihindou
Imago Mundi, 2015
 Sculpture, work on paper, fabric,
 mixed media
 70 x 100 cm
 Courtesy Galerie Maïa Muller

◀ **MYRIAM MIHINDOU**
 Galerie Maïa Muller

How fragile can we get without breaking?

Cotton to stop bleeding, surgical thread to stitch up wounds, soap to disinfect scars; those are just some of the materials found in the works of Myriam Mihindou. These “fragile and yet unbreakable elements” acquire their resilience from all that the displaced, mutilated and transformed bodies are forced to endure. The body, its vulnerability and the repressive trauma it undergoes are central to Mihindou’s sculptures, embroideries and installations, and particularly so in the “transperformances” that the French-Gabonese artist conceives as rituals of restoration and healing trances. Across Gabon, the Reunion Island, Egypt and Morocco, Uganda and France where she is based today, Myriam Mihindou (b. 1964 in Libreville, Gabon) has been leading a nomadic lifestyle for over twenty years. This incessant travelling has informed the Prix Aware 2022 laureate’s multidisciplinary practice: Mihindou, harnesses the organic and memorial energy of the places, materials and bodies she comes across during her travels. It is a world language that her practice sets forth, a way of analysing the power struggles in different lands and addressing the colonial oppressions that still abide therein.

ESTEFANÍA PEÑAFIEL LOAIZA ▶
 Galerie Alain Gutharc

Do invisible traces disappear?

This photo is the result of a mechanical accident that affected the camera. A few clear images are juxtaposed with blurred ones, in the same way as memories are sometimes sharp and precise, sometimes evanescent. The boat that can be made out in the image evokes departure. The damaged film is taken from a project in which Estefanía Peñafiel Loaiza sets out on the footsteps of Carmen, who disappeared after joining a revolutionary movement in Ecuador in the 1980s. Straddling reality, imagination and the subjective nature of memories, she embarks on a journey - both geographical and across different time periods - that is an ode to the invisible traces we leave on the landscape and the multiple journeys a landscape has known before erasing them. Estefanía Peñafiel Loaiza belongs to two countries. She was born in 1978 in Quito (Ecuador) but has been living in France for many years. Like an archaeologist, she delves into the photographic medium, exploring stories, sifting through archives and digging through memories to reveal what lies hidden underneath an image.

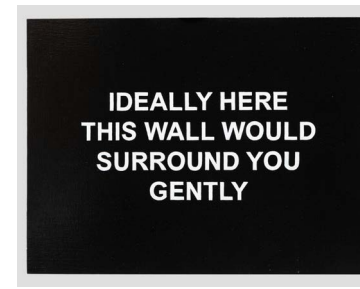


Estefanía Peñafiel Loaiza
Sans titre, 2021
 Photography
 180 x 150 cm
 Courtesy Galerie Alain Gutharc

LAURE PROUVOST ▶
 Galerie Nathalie Obadia

Exile to describe a polymorphous body of work?

Words are imbued with authority on these panels that give the viewer an order or an invitation to reflect on their message. These phrases infiltrate our imaginaries without giving us the choice, causing us to take refuge in our intimate, personal and unique inner world. Prouvost began her radical and poetic *Signs* series in 2009 and such messages are a constant in her multidisciplinary practice. Taking the form of paintings, performances, images or objects, they copy the tone and aesthetic of messages posted on social media. This series is a daily labour that addresses the dispossession and disorientation that go hand in hand with living in a hypercapitalist world. Above all, it is a commentary on a polymorphous body of work, radical in its contemporaneity, the series itself is in exile. Laure Prouvost (b. 1978 in Croix, France) lives and works between Belgium and Great Britain. A radically contemporary artist working across various disciplines, she is known for her multimedia work. Including a French artist in this selection was a way of asserting that other perspectives on exile are also possible. Exile exists inside every one of us and it causes a scission of minds. Exile is also a way of thinking individually. *Signs* by Laure Prouvost requires us to do this exercise.



Laure Prouvost
*IDEALLY THIS SIGN WILL
 MAKE YOU FREE FROM
 SYSTEM*, 2020
 Oil, collage and varnish on
 board
 30 x 40 x 2 cm
 Courtesy Galerie Nathalie
 Obadia, Paris/Brussels

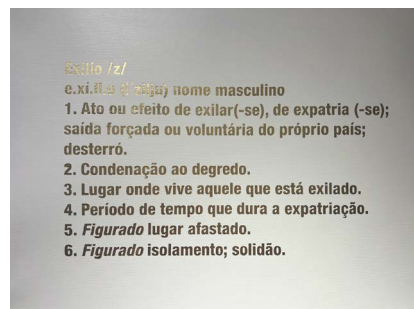
◀ **CHRISTINE SAFA**
 Galerie Lelong & Co



Christine Safa
La mer, par-delà ton épaule II,
 2021
 Oil on canvas
 18,5 x 20 cm
 Courtesy Lelong & Co.

At what moment do we only see the face of a loved one in a languished landscape?

A horizon line is superimposed on the outline of a shoulder bone; the curves of a body and the lines of a mountain merge. Exile is the permanent distancing from a place, from places, whose images live on in our memories. These memories often appear in fragmentary form or by association and their fragments and superimpositions are conveyed in the paintings of Christine Safa. Vistas blurring the border between abstraction and figuration appear on canvases that are so dense with pigment that we can literally immerse ourselves in the light of the Mediterranean, as seen through the prism of the artist’s memories of her childhood in Lebanon. Of Lebanese origin, Christine Safa (b. 1994 in Le Chesnay, France) addresses the distance imposed by her country. The intergenerational question and the role of the diaspora in understanding the feeling of exile is key. Her practice informed by a mastery of abstraction - in a nod to the work of Etel Adnan - rides the wave of the clichéd postcard, of a fantasised place.



José Ángel Vincench
Exilio, 2019
 Screen print on canvas
 60 x 80 cm
 Courtesy 193 Gallery

◀ JOSÉ ÁNGEL VINCENCH 193 Gallery

What translations for exile?

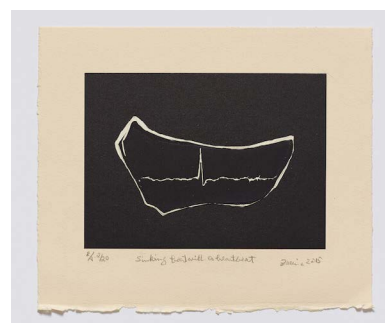
Authoritarian in content and sacred in appearance, these golden letters printed on canvas compose a series of definitions of the word *exile* in different languages. Seemingly respecting a certain unity – as illustrated by the uniform format and harmonious graphic design of these panels – the definitions are in fact radically different from one another, both in terms of content and exhaustiveness. This work underlines the many and varied ways of understanding what exile is; it thereby renders almost absurd the sanctification of a sign that pretends to encapsulate, in just a few lines, an objective explanation of something that is a source of geopolitical upheaval in the world today. The artist adds irony to irony by using gold, which is a symbol of capitalist idealism and the conquests of the tropics throughout history. *Exilio* (2019) asks us to ponder on the subjectivity of translation. José Ángel Vincench (b. 1973 in Holguín, Cuba) is a Cuban conceptual artist. His works are often abstract and focus around a formally implicit and poetical criticism of the authority of political and economic systems. He works in a country oppressed by a totalitarian regime having regular recourse to censorship and where the threat of exile is omnipresent.

ZARINA ▶

Galerie Jeanne Bucher Jaeger

Can we imagine a home multiplied by mobility?

Finding somewhere to take refuge is far from easy. The logistics of exile and its inherent itinerancy mean resettling at each new stage of your life, constantly making a new home for yourself until you finally elect a definitive home. But what happens when this mobility, this homelessness is never-ending? What refuge exists for the dispossessed when a home is lacking? Perhaps a sheet of paper is enough? *Sinking Boat with a heartbeat* (2016) brings together fragility, finesse, humility and the force of collage, in other words it resembles the life of Zarina herself, over which her entire body of work looks back. Zarina (1937-2020) was born in Aligarh in the North of India and was living in London when she embarked on her final journey. In 1947, the partition of India and the imposition of an artificial border set the artist, who was just ten years old at the time, on a path that would be marked by displacement. Her life of exile continued for more than twenty years as she followed her husband, a diplomat, on his many postings, which she retraces in *Cities I Called Home* (2010). The drawings and woodblock prints that made her famous followed her throughout the course of her life, expressing the alienation of exile and geographical dislocation, of being forced to abandon one's home. As Zarina once admitted: "I don't feel at home anywhere, but the idea of home follows me wherever I go".



Zarina
Sinking Boat with a heartbeat
Refugee Camps series, 2016
 Work on paper
 24 x 28 cm
 Courtesy Galerie Jeanne Bucher
 Jaeger



Boris Mikhailov
Untitled from the 'FotoZeit Salza' series, 1997
 Galerie Suzanne Tarasiève

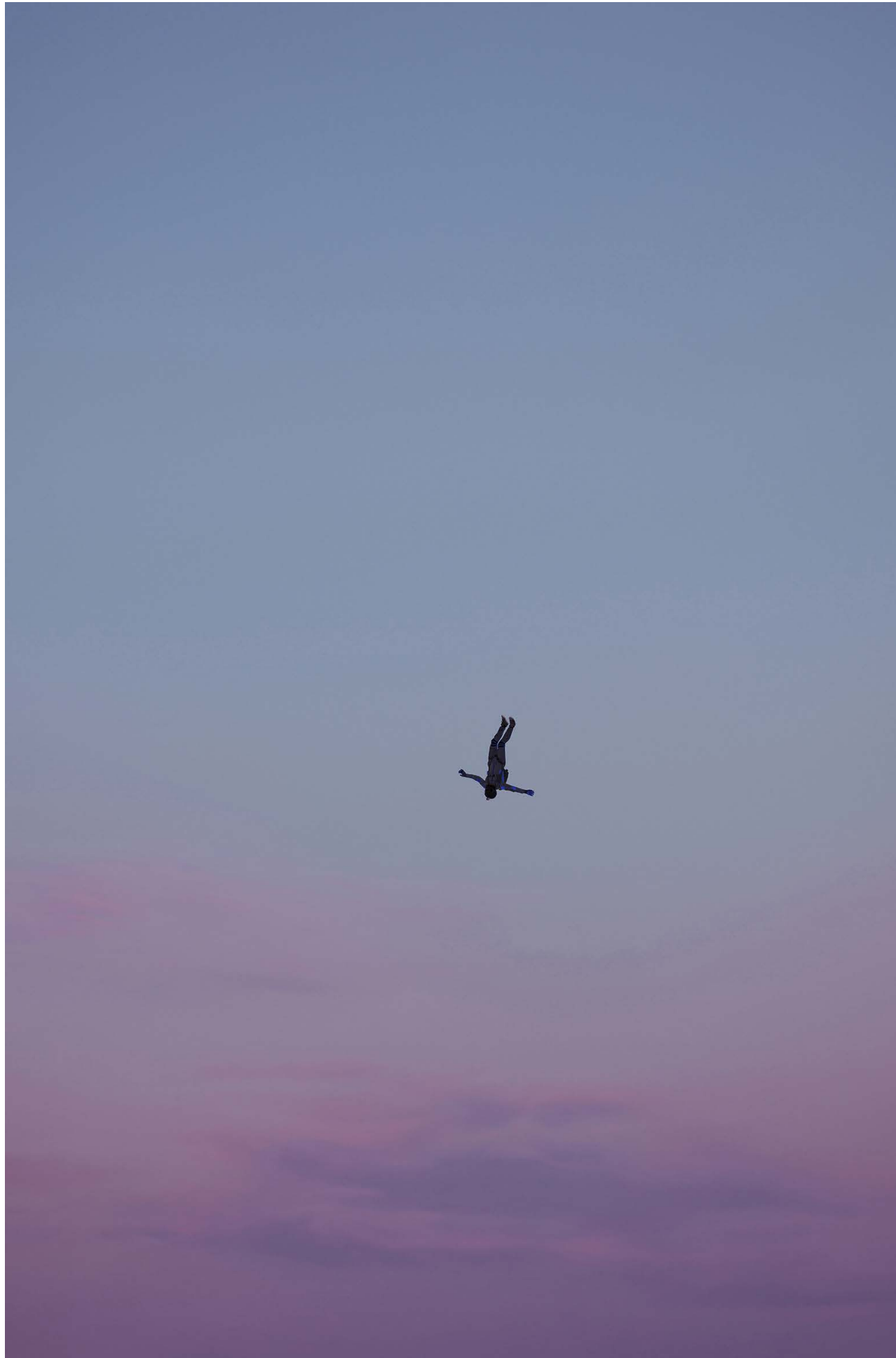
SOLO SHOW.

SIXTEEN MONOGRAPHIC EXHIBITIONS



Alexandre Benjamin Navet, *Jardins*, 2022, Galerie Derouillon

With the support of
THE WALL STREET JOURNAL.



Andrea Galvani
Time is the Enemy, 2021
 Fabienne Levy

SOLO SHOW

- Arcangelo, Galerie Tanit
- Louise Barbu, Galerie Françoise Livinec
- Vincent Bioulès, Galerie La Forest Divonne
- Jérôme Boutterin, Marc Minjauw Gallery
- Robert Couturier, Galerie Dina Vierny
- Jean Dewasne, Galerie Patrice Trigano
- Andrea Galvani, Fabienne Levy
- Alain Josseau, Galerie Claire Gastaud
- Yann Kebbi, Galerie Martel
- Yann Lacroix, Galerie Anne-Sarah Benichou
- Nabil El Makhloufi, l'Atelier 21
- Luc Ming Yan, A palazzo Gallery
- Alexandre Benjamin Navet, Derouillon
- Nils-Udo, Galerie Pierre-Alain Challier
- Jean-Pierre Pincemin, Dutko
- Gérard Schneider, Alexis Lartigue Fine Art

SIXTEEN SOLO SHOWS SPREAD THROUGHOUT THE FAIR ALLOW VISITORS TO DISCOVER OR REDISCOVER IN DEPTH THE WORK OF MODERN, CONTEMPORARY OR EMERGING ARTISTS.

As far as historical figures are concerned, Galerie Dina Vierny showcases the work of **Robert Couturier** (1905-2008), who was one of the leading representatives of figurative sculpture in the post-war years together with Germaine Richier and Alberto Giacometti. The exhibit comprises around twenty pieces from different periods.

Alexis Lartigue Fine art revisits lyrical abstraction in the person of **Gérard Schneider** (1896-1986) with a retrospective of works produced between 1950 and 1980 that reflect the correlation between music and colour, whereas Galerie Françoise Livinec rediscovers biomorphic abstraction as practiced by pioneering feminist artist **Louise Barbu** (1931-2021), whose work was first exhibited in 1974 by the legendary Iris Clert. Galerie Trigano pays tribute to one of the masters of geometric abstraction, **Jean Dewasne** (1921-1999), with a series

of vivid and intensely coloured works from the 1960s-1970s painted using industrial lacquer. Galerie Dutko has given over its space to a major French post-war artist, **Jean-Pierre Pincemin** (1944-2005) for a solo show that brings together works from his Support/Surface period, large-format abstract compositions from the end of the 1970s and 1980s, some exhilarating figurative paintings and engravings.

Solo Shows devoted to contemporary artists include land art pioneer **Nils Udo** (1937) at Galerie Pierre-Alain Challier with a selection of historical photographs dating from 1978 to 2022, as well as some previously unexhibited recent paintings. Galerie La Forest Divonne presents a retrospective of work by **Vincent Bioulès** (1938) curated by Catherine Millet. The exhibit brings together a selection of major works that retrace the significant periods in the career of this painter who has been



Louise Barbu
Contrée sensuelle, 1983
 Galerie Françoise Livinec

emblematic of the French scene since the 1970s. Galerie Tanit celebrates **Arcangelo** (1956), a key figure of the Italian school in the 80s with a mini retrospective. And Claire Gastaud showcases the paintings, drawings, videos and installations of **Alain Josseau** (1968), who questions media images from every angle: their reality and exponential development, lies and manipulations.

The current buzz around figurative painting is illustrated on the stands of Anne-Sarah Bénichou with seven new canvasses by **Yann Lacroix** (1986) focussing on his recurrent themes (landscapes, architecture, the sky and tropical vegetation) and Atelier 21, whose booth features portraits of crowds by **Nabil El Makhloufi** (1973) that address questions of displacement and the anonymity of the social being. Gestural abstraction provides common ground for two French artists from different generations: **Jérôme**

Boutterin (1960) - who is known for his play of lines, multiples perspectives and exuberant use of colour - at Galerie Marc Minjauw and talented young artist and ECAL graduate **Luc Min Yang** (1994) at Galerie A Palazzo.

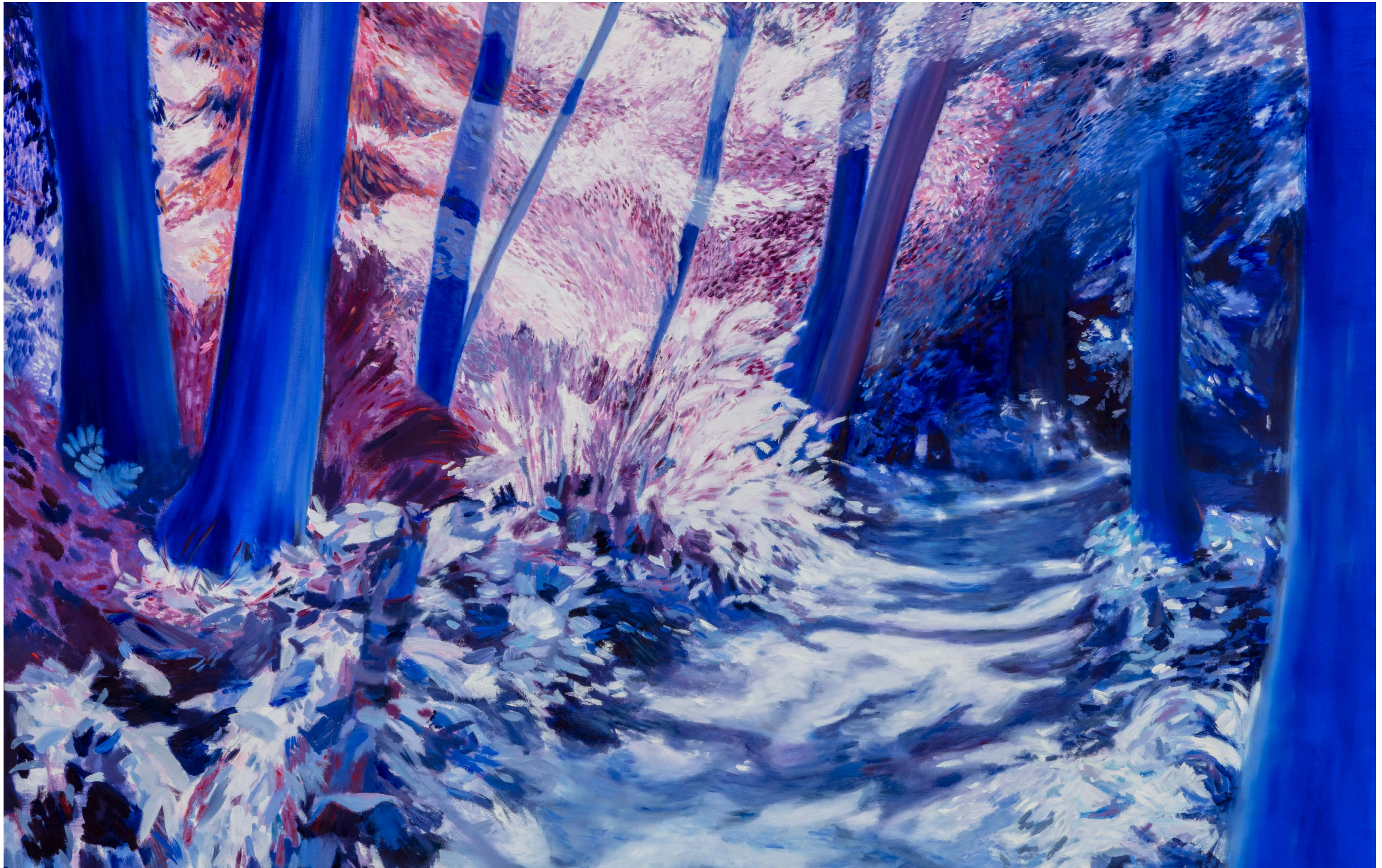
Visitors to the booth of Galerie Fabienne Levy will discover an immersive installation by **Andrea Galvani** (1973) that combines photography, video, drawing and a neon sculpture to question the notion of time, whereas **Alexandre Benjamin Navet** (1986) invites visitors to discover a vivid, colourful and timeless atmosphere with his immersive *in situ* presentation on the theme of the "Parisian studio" for Galerie Derouillon. Finally, **Yann Kebbi** (1987) brings his imaginary museum "Fondation Kebbi" to the stand of Galerie Martel, a series of large-format drawings that foster reflection upon our relationship with images.



Yann Lacroix
Citadelle, 2022
 Galerie Anne-Sarah Bénichou

PROMISES .

A SECTOR FOR YOUNG GALLERIES



Melinda Braathen, *Untitled*, 2021, Baert Gallery



Lucile Boiron
La Source II, Mater, 2022
 Galerie Hors-Cadre

PROMISES

A sector for young galleries and emerging talents

Baert Gallery (Los Angeles)
 Anne-Laure Buffard Inc. (Paris)
 Enari (Amsterdam)
 Gaep (Bucharest)
 Galerie Felix Frachon (Brussels)
 Hors-Cadre (Paris)
 La Galería Rebelde (Guatemala City)
 The Spaceless Gallery (Paris, Miami)
 This Is Not A White Cube (Lisbon, Luanda)

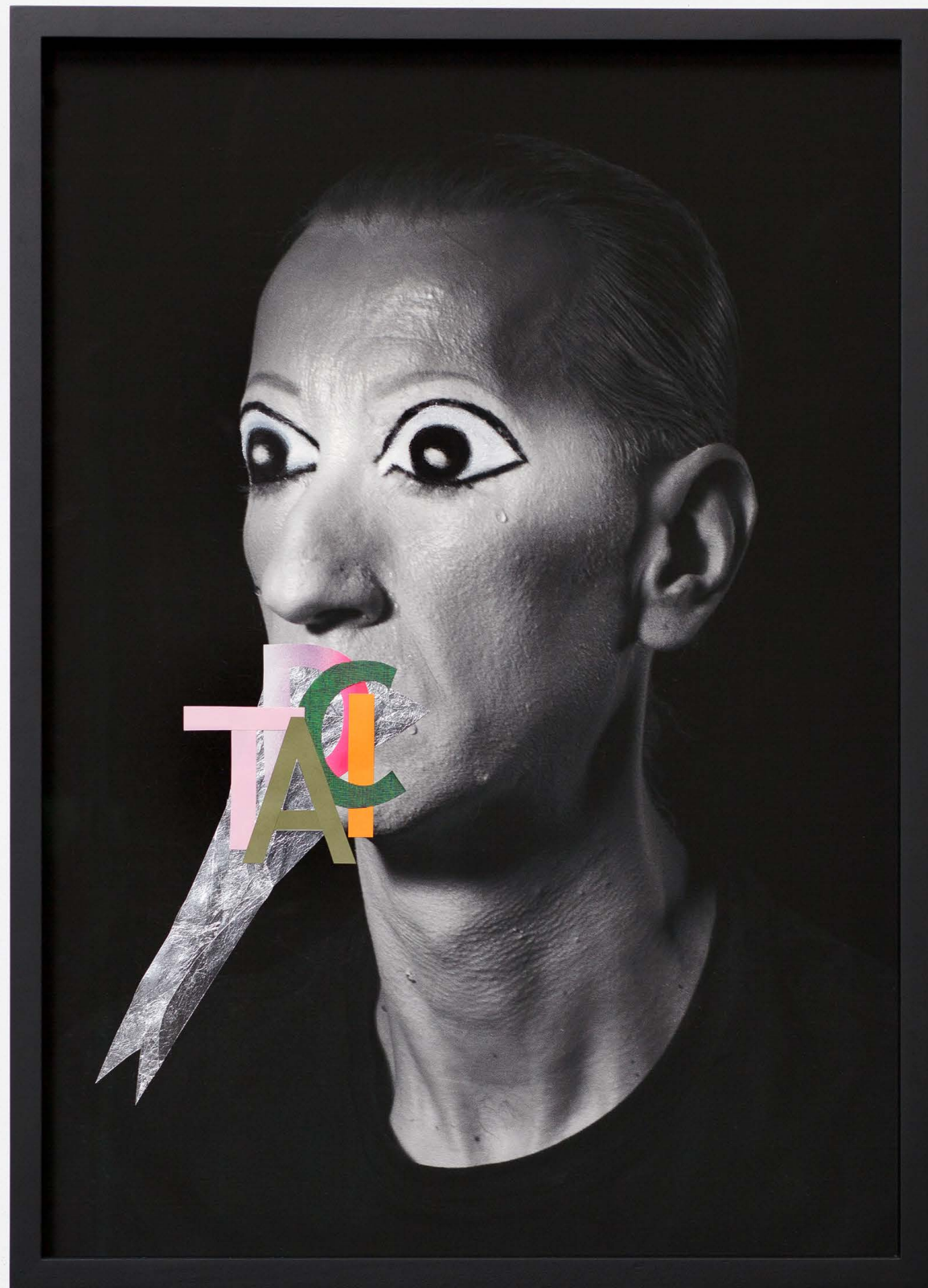
“PROMISES”, A SECTOR FOCUSING ON YOUNG GALLERIES CREATED LESS THAN SIX YEARS AGO, PROVIDES A FORWARD-LOOKING ANALYSIS OF CUTTING-EDGE CONTEMPORARY ART. PARTICIPATING GALLERIES CAN PRESENT UP TO THREE EMERGING ARTISTS AND ART PARIS FINANCES 45% OF THE EXHIBITOR FEES. INTERNATIONAL GALLERIES ARE LARGELY REPRESENTED IN THIS SECTOR THAT IS CONSTANTLY RENEWING ITS EXHIBITORS FROM ONE YEAR TO THE NEXT (67% IN 2023). THIS YEAR, “PROMISES” PLAYS HOST TO NINE GALLERIES.

Baert Gallery (Los Angeles) presents works on canvas and drawings by Norwegian artist Melinda Braathen (1983) and German artist Sophie Wahlquist (1994), both of whom are part of the current revival of figurative painting. The first is known for her dreamlike, vivid almost phosphorescent landscapes, whereas the second evokes memories of her childhood in colourful gestural paintings at the border of figuration and abstraction, images in which faces and bodies gradually become apparent.

Along the same lines, **Enari Gallery** (Amsterdam) showcases semi-abstract landscapes in a symbolist vein by German artist Raffael Bader (1987) alongside works by Danish artist Thomas Mau (1978), whose practice draws inspiration from literature. The latter’s stylised portraits feature figures that stand out against a brightly coloured background.

The idea of establishing a dialogue between different traditions, generations and cultures brings together two French artists, Marianne Aublet (1948) and Jimmy Ruf (1980) and Indian artist Shine Shivan (1981) at the booth of **Felix Frachon** (Brussels). Shivan’s large charcoal, red oxide and ink drawings on traditional Indian paper feature monstrous creatures from other dimensions, cosmonauts with clawed hands and animals and humans with crude, tortured features.

Anne-Laure Buffard Inc (Paris) showcases three artists, Korean twin sisters Park Chae Dalle and Park Chae Birole (1997) and French visual artist Elie Bouisson (1996). All three question the way we choose to live by highlighting the value of everyday gestures (knitting for Park Chae Dalle and Park Chae Birole and sewing for Elie Bouisson) as well as their relationship with natural elements (leaves transformed into colourful canvases



Damir Ocko
Untitled, 2017
 Gaep Gallery

for the former and an assemblage of organic materials, textiles and familiar objects for the latter).

Spaceless Gallery (Paris, Miami) pays tribute to artificial intelligence, organic forms and raw materials with a collaboration between three artists from the French scene, ceramicist Olga Sabko (1990); the aurèce vettier collective (1990), who combine poetry and artificial intelligence; and Quentin Derouet (1988), who is presenting new works on canvas painted solely using colours from a red rose hybrid that he created especially for the quality of its pigment.

This Is Not A White Cube (Lisbon, Luanda) showcases the work of two Portuguese artists Manuela Pimentel (1978) and Vanessa Barragão (1992), who both revisit traditional heritage and artisanal crafts. Pimentel collects posters in the street, which she then assembles before using stencils to apply acrylic paint in a manner that evokes traditional Portuguese azulejo façades, whereas Barragão creates textile sculptures from recycled fabrics thereby conveying an environmental message.



Elie Bouisson
La ronde, 2020
 Anne-Laure Buffard Inc.

Galerie Hors-Cadre (Paris) establishes a dialogue between three artists, Lucile Boiron (1990), Clara Imbert (1994) and Mathieu Merlet Briand (1990), whose work explores the visible and invisible worlds and their borders by means of new forms of closeness and materiality. In her photographic installations, Lucile Boiron releases the skin from its traditional functions (containing, protecting, delimiting) and transforms it into a multiform material in movement. *Reliques* by Clara Imbert brings together objects used in sacred rituals that become vessels transporting us towards an invisible world. Mathieu Merlet Briand uses big data as his medium; recycling the cloud and its thousands of images, videos and digital data, he shapes these flows, creating a synthesis that allows them to take on a tangible form.

Galería Rebelde (Guatemala City) has invited three Guatemalan artists from different generations: Angélica Serech (1982), an indigenous artist from Comalapa who has reinvented age-old Mayan weaving techniques to create unique textile works; Clara de Tezanos (1986), whose sensory wood and glass objects capture light and transform our perception of space; and Diana de Solares (1952) who produces three-dimensional structures with colourful abstract motifs made from found and recycled materials.

Gaep (Bucharest) juxtaposes the visions of two artists from different generations, both of whom use collage as an “act of resistance”: Romanian artist Mircea Stănescu (1954), a key figure of the Romanian scene in the 1980s and Croatian artist Damir Očko (1977). For Mircea Stănescu, collage was the most appropriate medium to express “an instinctive discontent, the reflex of a bankrupt existentialism” when living under a totalitarian regime, whereas for Damir Očko, it is a means by which to question the language and representations of political power.



Art Paris 2022 - view of the Galerie Suzanne Tarasiève



Art Paris 2022 - view of the Galleria Continua

ART PARIS 2023 LIST OF EXHIBITORS

31 Project (Paris) • 193 Gallery (Paris) • 313 Art Project (Seoul, Paris) • Galerie 8+4 (Paris) • A&R Fleury (Paris) • A2Z Art Gallery (Paris, Hong Kong) • **Afriart Gallery (Kampala)*** • **Almine Rech (Paris, Brussels, London, New York, Shanghai)*** • Alzueta Gallery (Barcelona, Madrid, Casavells) • **AMS Galería (Santiago)*** • Galerie Andres Thalmann (Zurich) • **A Palazzo Gallery (Brescia)*** • Galerie Ariane C-Y (Paris) • Galerie Arts d'Australie - Stéphane Jacob (Paris) • backlash (Paris) • Galerie Bacqueville (Lille, Oost-Souburg) • **Baert Gallery (Los Angeles)*** • Helene Bailly (Paris) • Galerie Jacques Bailly (Paris) • **La Balsa Arte (Bogotá, Medellín)*** • **Saleh Barakat Gallery (Beirut)*** • **Baronian (Brussels, Knokke)*** • **lilia ben salah (Paris)*** • **Galerie Anne-Sarah Bénichou (Paris)*** • Galerie Berès (Paris) • Galerie Claude Bernard & Michel Soskine Inc. (Paris, Madrid, New York) • **Bigaignon (Paris)*** • Galerie Binome (Paris) • Galerie Brame & Lorenceau (Paris) • **Anne-Laure Buffard Inc. (Paris)*** • By Lara Sedbon (Paris) • **Galerie Camera Obscura (Paris)*** • **Galerie Pierre-Alain Challier (Paris)*** • **Clavé Fine Art (Paris)*** • **Comptoir des Mines Galerie (Marrakech)*** • Galleria Continua (San Gimignano, Beijing, Boissy-le-Châtel, La Habana, Rome, São Paulo, Paris, Dubai) • Danyasz (Paris, Shanghai, London) • **Galerie Derouillon (Paris)*** • Dilecta (Paris) • **Ditesheim & Maffei Fine Art (Neuchâtel)*** • **Galerie Dix9 - Hélène Lacharmoise (Paris)*** • Galeria Marc Domènech (Barcelona) • Double V Gallery (Marseilles, Paris) • Gilles Drouault galerie/multiples (Paris) • Dumonteil Contemporary (Paris, Shanghai) • Galerie Eric Dupont (Paris) • Galerie Dutko (Paris) • **Galerie East (Strasbourg)*** • **Enari Gallery (Amsterdam)*** • Galerie Les Filles du Calvaire (Paris) • **Fisheye Gallery (Paris, Arles)*** • Galerie Jean Fournier (Paris) • felix frachon gallery (Brussels) • **Gaep Gallery (Bucharest)*** • Galerie Claire Gastaud (Clermont-Ferrand, Paris) • gb agency (Paris) • **Galerie Bertrand Grimont (Paris)*** • Galerie Alain Gutharc (Paris) • H Gallery (Paris) • H.A.N. Gallery (Seoul) • **HdM Gallery (Beijing)*** • Galerie Ernst Hilger (Vienna) • Galerie Hors-Cadre (Paris) • Galerie Houg (Paris) • Ibasho (Antwerp) • Galerie Catherine Issert (Saint-Paul-de-Vence) • Galerie Jeanne Bucher Jaeger (Paris, Lisbon) • rodolphe janssen (Brussels) • Galerie Kaléidoscope (Paris) • Ketabi Bourdet (Paris) • Galerie Carole Kvasnevski (Paris) • **L'Atelier 21 (Casablanca)*** • Galerie La Forest Divonne (Paris, Brussels) • Galerie La Ligne (Zurich) • Galerie Lahumière (Paris) • **Yvon Lambert (Paris)*** • Alexis Lartigue Fine Art (Paris) • Galerie Lelong & Co. (Paris) • Fabienne Levy (Lausanne) • Galerie Françoise Livinec (Paris, Huelgoat) • Loevenbruck (Paris) • **Galerie Maria Lund (Paris)*** • Galerie Marguo (Paris) • **Martch Art Project (Istanbul)*** • Galerie Martel (Paris) • Maruani Mercier (Brussels, Knokke, Zaventem) • Mayoral (Barcelona, Paris) • Galerie Mennour (Paris) • **Francesca Minini (Milan)*** • **Marc Minjauw Gallery (Brussels)*** • Galerie Mitterrand (Paris) • Galerie Eric Mouchet (Paris, Brussels) • **Galerie Maïa Muller (Paris)*** • Galerie Najuma - Fabrice Miliani (Marseilles) • **Nosbaum Reding (Luxembourg, Brussels)*** • Galerie Nathalie Obadia (Paris, Brussels) • Oniris. art (Rennes) • Opera Gallery (Paris) • Paris-B (Paris) • Galerie Pauline Pavéc (Paris) • Perrotin (Paris, New York, Hong Kong, Seoul, Tokyo, Shanghai, Dubai) • **Galleria Poggiali (Florence, Milan, Pietrasanta)*** • Praz-Delavallade (Paris, Los Angeles) • **Galerie Catherine Putman (Paris)*** • **QG Gallery (Knokke)*** • Galerie Rabouan Moussion (Paris) • La Galería Rebelde (Guatemala City, Los Angeles) • **Repetto Gallery (London, Lugano)*** • **Galerie Retelet (Monte Carlo)*** • **Galerie Richard (Paris, New York)*** • J. P. Ritsch-Fisch Galerie (Strasbourg) • **RX & Slag (Paris, New York)*** • **Le Salon H (Paris)*** • **Edouard Simoens Gallery (Knokke)*** • **Gallery Simon (Seoul)*** • Galerie Véronique Smagghe (Paris) • Galerie Pietro Spartà (Chagny) • **Strouk Gallery (Paris)*** • Richard Taittinger Gallery (New York) • Galerie Tanit (Beirut, Munich) • Galerie Suzanne Tarasiève (Paris) • Templon (Paris, Brussels, New York) • **The Pill (Istanbul)*** • **the Spaceless Gallery (Paris)*** • **This Is Not A White Cube art gallery (Lisbon, Luanda)*** • Galerie Traits Noirs (Paris) • Galerie Patrice Trigano (Paris) • **Galerie Dina Vierny (Paris)*** • Galerie Anne de Villepoix (Paris) • Galerie Esther Woerdehoff (Paris, Geneva) • **Gallery Woong (Seoul)*** • Xippas (Paris, Geneva, Punta del Este) • **Galerie Zlotowski (Paris)***

*Galleries who are either first-time exhibitors or past participants returning to Art Paris 2023



Olga Sabko
Black Procrastinator, 2022
 the Spaceless Gallery

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AVANT L'ORAGE

8 Feb. – 11 Sept. 2023

2 rue de Viarmes

75001 Paris

www.pinaultcollection.com

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

Wed. to Mon., 11 am – 7 pm

Late opening on Fri., until 9 pm

Centre Pompidou

S. H. RAZA (1922-2016)

15 Feb. – 15 May 2023

Place Georges-Pompidou – entrée principale,
 accès par la file prioritaire.

75004 Paris

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

www.centrepompidou.fr

Wed. to Mon., 11 am – 9 pm

Late opening on Thu., until 11 pm

Fondation Cartier pour l'art contemporain

FABRICE HYBER, LA VALLÉE

8 Dec. 2022 – 30 April 2023

261 boulevard Raspail

75014 Paris

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

www.fondationcartier.com

Tue. to Sun., 11 am – 8 pm

Late opening on Tue., until 10 pm

Espace Fondation EDF

FAUT-IL VOYAGER POUR ÊTRE HEUREUX ?

20 May 2022 – 2 April 2023

6 rue Juliette Récamier

75007 Paris

T. +33 (0)1 40 42 35 35

www.fondation.edf.com

Tue. to Sun., 12 am – 7 pm

Frac Île-de-France, Le Plateau

L'IRRÉSOLUE

26 January – 23 April 2023

22 rue des Alouettes

75019 Paris

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

www.fraciledefrance.com

Wed. to Sun., 2 pm – 7 pm

Frac Île-de-France, Les Réserves

SORS DE TA RÉSERVE #4

22 Feb. – 1st April 2023

43 rue de la Commune de Paris

93230 Romainville

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

www.fraciledefrance.com

Wed. to Sat., 2 pm – 7 pm

Hangar Y

DANS L'AIR, LES MACHINES VOLENT

21 March – 10 Sept. 2023

9 avenue de Trivaux

92360 Meudon

www.hangar-y.com

Mon. to Sun., 10 am – 9 pm

Hatch

EXPOSITION COLLECTIVE

28 March – 11 April 2023

3 rue Vertbois

75003 Paris

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

www.hatchparis.com

Mon. to Sat., 10 am – 7 pm

Institut Giacometti

ALBERTO GIACOMETTI - SALVADOR DALÍ. JARDINS DE RÊVES

13 Dec. 2022 – 9 April 2023
5 rue Victor Schoelcher
75014 Paris
T. +33 (0)1 42 18 56 50
www.fondation-giacometti.com
Tue. to Sun., 10 am - 6 pm

Institut du monde arabe

SUR LES ROUTES DE SAMARCANDE. MERVEILLES DE SOIE ET D'OR

23 Nov 2022 – 4 June 2023
1 rue des Fossés Saint-Bernard, Place Mohammed V
75005 Paris
T. +33 (0)1 40 51 38 38
www.imarabe.org
Week-end de 10h à 19h
Tue. to Fri., 10 am - 6 pm
Week-end, 10 am - 7 pm

Jeu de Paume

THOMAS DEMAND. LE BÉGALEMENT DE L'HSITOIRE

14 Feb. – 28 May 2023
1 Place de la Concorde – Jardin des Tuileries
75001 Paris
T. +33 (0)1 47 03 12 50
www.jeudepaume.org
Wed. to Sun., 11 am – 7 pm
Late opening on Tue., until 9 pm

La Fab.

BACHELARD CONTEMPORAIN

17 Feb. – 30 April 2023
6 place Jean-Michel Basquiat
75013 Paris
T. +33 (0)1 87 44 35 73
www.la-fab.com
Tue. to Sat., 11 am – 7 pm
Sun., 2 pm – 7 pm

Magasins Généraux

HUGO SERVANIN : MORPHOSE

17 March – 7 May 2023
1 rue de l'Ancien Canal
93500 Pantin
T. +33 (0)1 56 41 39 38
www.magasingeneraux.com
Wed. to Sun., 12. pm - 8 pm

Maison de l'Amérique latine

EUGENIO TELLEZ, L'OMBRE DE SATURNE

15 Feb. – 22 April 2023
217 boulevard Saint-Germain
75007 Paris
T. +33 (0)1 49 54 75 00
www.mal217.org
Mon. to Fri., 10 am – 8 pm
On Sat. 2pm – 6 pm

MEP - Maison Européenne de la Photographie

ZANELE MUHOLI

1st Feb. – 21 May 2023
5/7 rue de Fourcy
75004 Paris
T. +33 (0)1 44 78 75 00
www.mal217.org
Wed. to Fri., 10 am – 8 pm
Late opening on Thu., until 10 pm
Week-end, 10 am – 8 pm

Musée de l'Armée

Hôtel national des Invalides
129 rue de Grenelle
75007 Paris
www.musee-armee.fr
Mon. to Sun., 10 am – 6 pm
Late opening on Tue., until 9 pm

Musée des Arts décoratifs

LÉGÈRETÉS MANIFESTES. FRANÇOIS AZAMBOURG, DESIGNER

9 March – 22 July 2023
107 rue de Rivoli
75001 Paris
T. +33 (0)1 44 55 57 50
www.madparis.fr
Tue. to Sun., 11 am – 6 pm
Late opening on Thu., until 9 pm

Musée d'art et d'histoire du judaïsme

TU TE SOUVIENDRAS DE MOI. PAROLES ET DESSINS DES ENFANTS DE LA MAISON D'IZIEU, 1943-1944

26 January – 23 July 2023
Hôtel de Saint-Aignan
71 rue du Temple
75003 Paris
T. +33 (0)1 44 55 57 50
www.mahj.org
Tue. to Fri., 11 am – 6 pm
Sat. and Sun., 10 am – 6 pm

Musée d'Art Moderne de Paris

ANNA-EVA BERGMAN, VOYAGE VERS L'INTÉRIEUR

31 March - 16 July 2023
11 avenue du Président Wilson
75016 Paris
T. +33 (0)1 53 67 40 00
www.mam.paris.fr
Tue. to Sun., 10 am – 6 pm
Late opening on Thu., until 9:30 pm

Musée Carnavalet – Histoire de Paris

PHILIPPE STARCK, PARIS EST PATAPHYSIQUE.

29 March – 27 August 2023
23 rue de Sévigné
75003 Paris
T. +33 (0)1 44 59 58 58
www.carnavalet.paris.fr
Tue. to Sun., 10 am – 6 pm

Musée de Cluny

28 rue Du Sommerard
75005 Paris
T. +33 (0)1 53 73 78 00
www.musee-moyenage.fr
Tue. to Sun., 9.30 am – 6.15 pm
Late opening on the 1st et 3rd Thu. of the month, until 9 pm

Musée du quai Branly - Jacques Chirac

KIMONO

22 Nov. 2022 – 28 May 2023
37 quai Branly
75007 Paris
T. +33 (0)1 56 61 70 00
www.quaibranly.fr
Tue. to Sun., 10.30 am - 7 pm
Late opening on Thu., until 10 pm

Musée du Luxembourg

LÉON MONET, FRÈRE DE L'ARTISTE ET COLLECTIONNEUR

15 March – 16 July 2023
19 rue de Vaugirard
75006 Paris
T. +33 (0)1 40 13 62 00
www.museeduluxembourg.fr
Mon. to Sun., 10.30 am - 7 pm
Late opening on Mon., until 10 pm

Musée Marmottan Monet

LES NÉO-ROMANTIQUES. UN MOMENT OUBLIÉ DE L'ART MODERNE

8 March - 18 June 2023
2 rue Louis Boilly
75016 Paris
T. +33 (0)1 44 96 50 41
www.marmottan.fr
Tue. to Sun., 10 am – 6 pm
Late opening on Thu., until 9 pm

Musée de l'Orangerie

MATISSE. CAHIERS D'ART - LE TOURNANT DES ANNÉES 30

1st March – 29 May 2023
Jardin des Tuileries, Place de la Concorde
75001 Paris
T. +33 (0)1 44 50 43 00
www.musee-orangerie.fr
Wed. to Mon., 9 am to 6 pm

Musée d'Orsay

PASTELS

14 March – 2 July 2023
MANET / DEGAS
28 March – 23 July 2023
9 quai Anatole France - Entrée côté Seine
75007 Paris
T. +33 (0)1 40 49 48 14
www.musee-orsay.fr
Tue. to Sun., 9.30 am - 6 pm
Late opening on Thu., until 9.45 pm

Musée Yves Saint Laurent Paris

GOLD, LES ORS D'YVES SAINT LAURENT

14 Oct. 2022 – 14 May 2023
5 avenue Marceau
75116 Paris
T. +33 (0)1 44 31 64 00
www.museeyslparis.com
Tue. to Sun., 11 am - 6 pm
Late opening on Thu., until 9 pm

Palais de Tokyo

EXPOSÉ-ES

17 Feb. – 14 May 2023
13 avenue du Président Wilson
75116 Paris
T. +33 (0)1 81 69 77 51
www.palaisdetokyo.com
Wed. to Mon., noon – midnight

PARTNERS

OFFICIAL PARTNERS



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OFFICIAL MEDIA PARTNERS



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2.04
2023

ART.
PARIS
25 YEARS

ART
FAIR

Grand Palais
Éphémère
Champ-de-Mars
artparis.com

PRACTICAL INFORMATION

Grand Palais Éphémère
Place Joffre
75007 Paris

Opening preview (upon
invitation only):
Wednesday 29 March
from 11 am to 9 pm

Public Opening hours:

Thursday 30 March: 12 pm - 8 pm
Friday 31 March: 12 pm - 7 pm
Saturday 01 April: 12 pm - 8 pm
Sunday 02 April: 12 pm - 8 pm

Admission:

Thursday & Friday:
€ 25 / € 14 for students
Saturday & Sunday:
€ 30 / € 18 for students
2-day pass:
€ 35 / € 20 for students
Free entry for children under
10 years old

ART PARIS MANAGING TEAM

CEO
Julien Lecêtre
and Valentine Lecêtre
-
Fair director
Guillaume Piens
-
Director of Communication
Audrey Keita

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