

Salon d'Art 2020

en ligne

artmonte-carlo

selected statements

artmontecarlo.ch



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Dear art lovers,

In this very particular moment and following the postponement of artmonte-carlo 2020 to next spring, we are pleased to share with you through this digital catalogue a focused selection of artworks from participating galleries.

In the spirit of our human-sized Salon d'art, our wish is to maintain the personal dimension of our activity through the statements from art world personalities on selected works of art: curators, conservators, dealers, collectors, critics and artists participate in the reflections.

We aspire to offer you an accurate publication rich in content and details, and also will be disclosing some of the institutional exhibitions scheduled for 2021, another trademark of our Salons d'art.

This publication is in that vein punctuated by cultural, musical, literary, video and even gastronomic interventions!

Gallerists remain at your disposal to continue the conversation on their artistic submissions. Please exchange with them by clicking on the contact details.

We look forward to seeing you in the spring of 2021 at the Grimaldi Forum Monaco for the fifth edition of artmonte-carlo.

Stay safe.

Thomas Hug
Director of artmonte-carlo

artmonte-carlo has imagined this digital catalogue as a manifesto to break down the boundaries of confinement that prevent the organization of the fair this year and we thank them warmly for this initiative.

Allow me to express my enthusiasm for this project, which, thanks to digital technologies, allows us all to participate together in this beautiful adventure by discovering individual artistic selections.

It is indeed essential, in the current context, to continue to exchange on common subjects that lift us up and bring us closer to one another.

This is the very essence of Culture, which allows us to remain united in adversity.

In a hurry to get back to better days and be able to meet you at the 2021 edition, I would like to take this opportunity to salute the work of the artmonte-carlo teams.

Their expertise has anchored this event in the Monegasque cultural landscape by federating private and public cultural players and ensured the international reach of Monaco's art market.

Françoise Gamerdinger, Director
Department of Cultural Affairs – Monaco

galleries

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303 Gallery

New York / Cristian Alexa

Karen Kilimnik, *the royal suite - drawing room, hotel de Paris, Monaco*

2015, water soluble oil color on canvas, 20.4 x 30.5 cm



Drawing correspondences between romantic tradition and contemporary culture, Karen Kilimnik's works realize a quest for a fairytale sublime. The diverse realms of history, architecture, art, fashion, film and television, music and ballet, animals and landscape, science and literature inform an imagery that has been culled from stories both historic and fictional, bringing these observations into an unsettling present. In a world where the forces of nature, youth, and terror have taken awesome hold, Kilimnik's work brings a haunting and contrary sense of beauty to contemporary art.

303 Gallery

New York / Cristian Alexa

Karen Kilimnik

Spanish dancer at the Paris Opera, 1872

2019, water soluble oil color on canvas, 45.7 x 35.6 cm



inquiry

303 Gallery

New York / Cristian Alexa

Karen Kilimnik, *the cat sitting in its favorite basket out in the blizzard, the Himalaya*

2020, water soluble oil color on canvas, 20.3 x 25.4 cm



Air de Paris

Paris / Florence Bonnefous, Edouard Merino

Dorothy Iannone

All Our Strength And All Our Sweetness

2019, acrylic (Liquitex), pencil and Chinese ink on wood, 180 x 143 cm

© photo Derek Moore, courtesy Air de Paris



"All Our Strength and All of Our Sweetness" – Difficult indeed to conceive of a more luminous, more quintessential statement of Dorothy Iannone's career and oeuvre. Taking its inspiration from Andrew Marvell's To His Coy Mistress – one of English poetry's most delicious forays into the erotic – this recent work has all the limpidity of a manifesto. Standing stark naked, these entwined allegories of a carnal earthiness overtly highlight their amatory bond against a starry sky and the warm, darting rays of an intriguingly embellished – tarot wheel of fortune? – sun.

The bodies are unambiguously sexualised, with no trace of the genital crisscrossing or hermaphroditism that often mark Iannone's work.

This radiant declaration embodies the unique blend of candour, potency, sensuality and freedom underpinning the singularity of an artist who, since the 1960s, has kept a visual diary of her love life and the infinite variations of human relationships. Who still proclaims for all to hear the intimate alchemy of the physical body and the body politic; of a freedom of and for the self that holds up a mirror reflecting emancipation for all. Life-affirming, zestful and exuberant, the Iannone oeuvre bespeaks the urgency of desire and the harmoniousness of communion on an equal footing.

The inscription at her characters' feet echoes Marvell's lines:

*Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Through the iron gates of life:
Thus, though we cannot make our sun
Stand still, yet we will make him run.*

Hélène Guénin, Director of MAMAC

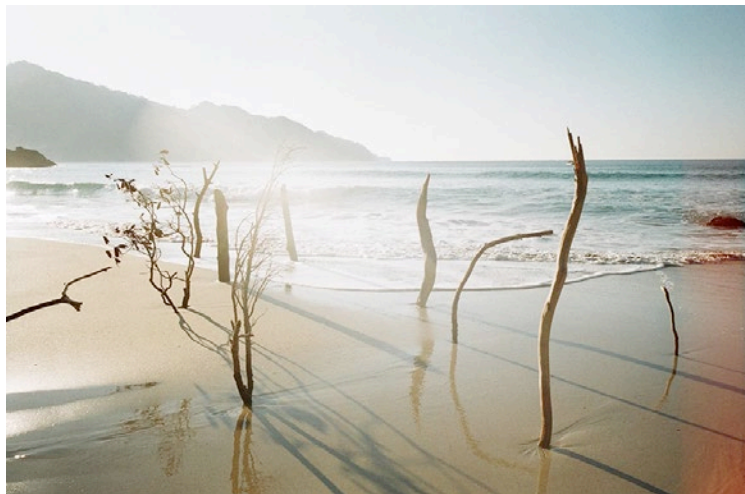
Air de Paris

Paris / Florence Bonnefous, Edouard Merino

Shimabuku, *Erect*

2017-2018, video projection, color, sound 5'53", in loop

© the artist, courtesy Air de Paris



Looking down onto the kind of untouched beach you might come upon out walking on the Mediterranean coast, with not a building in sight. The sun rising over a rocky outcrop in the distance, brushing the tops of the sparse branches. A maritime pine overhanging the sandy cove still slumbering in the shade. The only sound the waves rolling in so regularly, so serenely. As if this image has existed forever.

Fade to white. The beach in the foreground now, bathed in light. Insects woken by the heat of the sun, their trilling overlaid on the hushing of the breakers. Tiny birds scurrying across the sand, so light they leave no trace. In this idyllic setting a grouping of branches, twigs and bits of planks has been planted in the sand. Methodically erected right up to the foaming waterline, these sculptures are the sole indicator of a human presence in this deserted landscape. Under the raking light their shadows lengthen across the smooth, pale surface of the wet sand. The tide is coming in almost imperceptibly.

This image will soon disappear. It is as fragile and ephemeral as Shimabuku's action on the beach at Norihama, on the Oshika peninsula in Japan, one of the strips of coastline hardest hit by the tsunami of 2011:

Straighten things up. Make flattened things upright. Make the trees and stones on the beach vertical. With lots of people lending a hand, we will make lots of things vertical. We will try to pool our energy and place very tall trees in an upright position. Then maybe something in our hearts will straighten up.

Shimabuku, Artist

inquiry

Air de Paris

Paris / Florence Bonnefous, Edouard Merino

Ingrid Luche, *Chinoiserie (Feu de cheminée)*

2014, acrylic paint, inks and varnishes on laminated wood, 80 x 120 x 2.5 cm

© photo Marc Damage



Alone or in company, there are fires – dancing flames or glowing embers – that give you the urge just to stay home and bask in the warmth.

And there's that traditional image of rural life, the vegetable soup simmering by the hearth amid an odour of ash and smoked meat.

Not to mention, for art lovers, Bicycle Wheel. "I loved watching it the way I love watching a fire flickering in the grate" said ageing Marcel Duchamp.

And last but not least, the cosy fire as the pop culture icon that's a fixture in Asian restaurants, along with fishtanks and animal photos. Nothing cornier. Images with no depth, but firmly rooted in our collective unconscious.

They're there, all around us.

Éric Mangion, Director of Villa Arson Art Centre

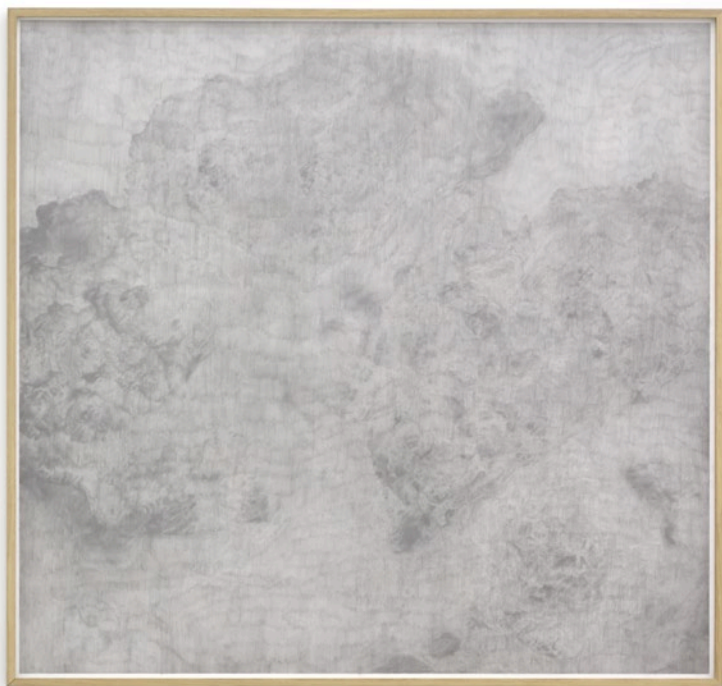
inquiry

Almine Rech

Paris, Brussels, London, New York, Shanghai / Antoine Ferrand

Thu Van Tran, *Trail Dust*

2015, graphite on Canson paper, 152 x 162 x 4 cm (framed)



Works by Thu Van Tran currently feature in several local and international public collections, such as the prestigious Collection of the MNAM, Musée National d'Art Moderne – Centre Georges Pompidou (France), the Collection of Frac-Île de France (France), the Museum of the Louvre Abu-Dhabi (United Arab Emirates) and the Collection of the Fondation Kadist (France / United-States).

Almine Rech

Paris, Brussels, London, New York, Shanghai / Antoine Ferrand

Alexandre Lenoir, *Casablanca*

2018, acrylic and oil on canvas, 228 x 128 cm



After graduating from Ecole des Beaux-Arts de Paris with honors in 2016, Alexandre Lenoir moved to Casablanca in 2017 for a residency, where he practiced painting. Having encountered this medium before his studies at the Beaux-Arts, he worked on large-scale figurative works, which are systematically created in different territories, over a period that varies from a few days to seven months. Assuming the form of incarnation, everything becomes brushwork, and the presentation also has its significance. In 2016, he is awarded the Fondation Jean-François et Marie-Laure de Clermont-Tonnerre prize.

inquiry

Art : Concept

Paris / Olivier Antoine, Didier Barroso

Corentin Grossmann, *La Meneuse*

2020, graphite, dry pastels and coloured pencils, 100 x 165 cm



In the era of globalization, which is accompanied by a trend towards standardization, and in which folklore created from scratch for the tourism industry is perpetuated, the exhibition explores the paradoxical “new geographies of folklore” which, like the people, continues to move with them, and continues to be revisited, even reinvented by artists.

Jean-Marie Gallais, Curator
excerpt from the exhibition Folklore at Centre Pompidou Metz

Art : Concept

Paris / Olivier Antoine, Didier Barroso

Caroline Achaintre, *Ashlar*

2019, ceramic, 57 x 32 cm



Art : Concept

Paris / Olivier Antoine, Didier Barroso

Julien Audebert, *Brize élevée*

2019-2020, oil on copper, 18 x 15 cm



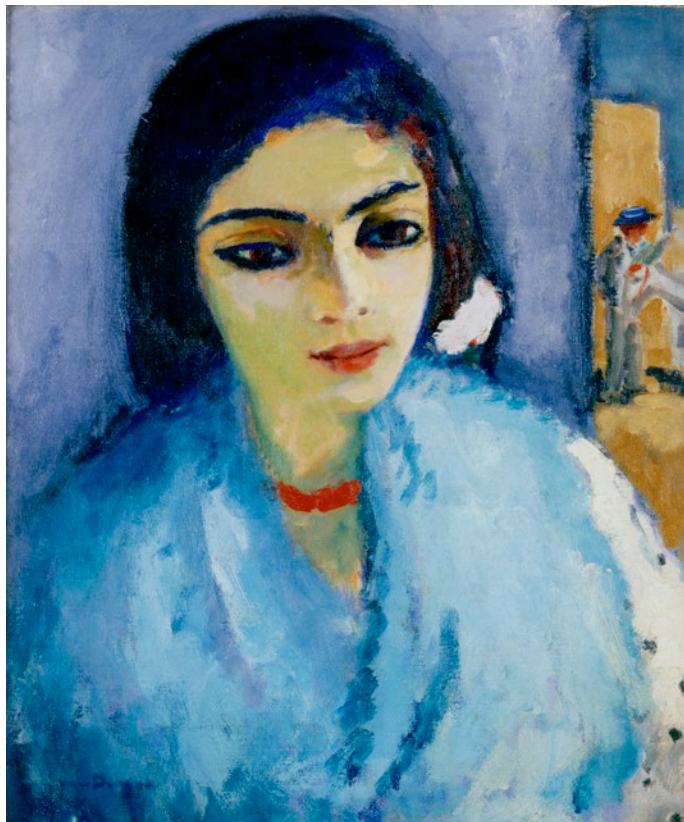
Artvera's Gallery

Geneva / Sofia Komarova

Kees Van Dongen

Femme en bleu au collier rouge

1907 – 1911, oil on canvas, 55 x 46 cm, signed “van Dongen” (lower left)



His exhibition at the Galerie Bernheim Jeune in June 1911 under the title “Hollande, Paris, Espagne, Maroc” established the reputation of the works influenced by his travels in southern lands. “European or exotic as he chooses, Van Dongen has a personal and violent sense of Orientalism.” Apollinaire wrote in 1913.

Kees Van Dongen
exhibition catalogue, Institut de Cultura Barcelona

inquiry

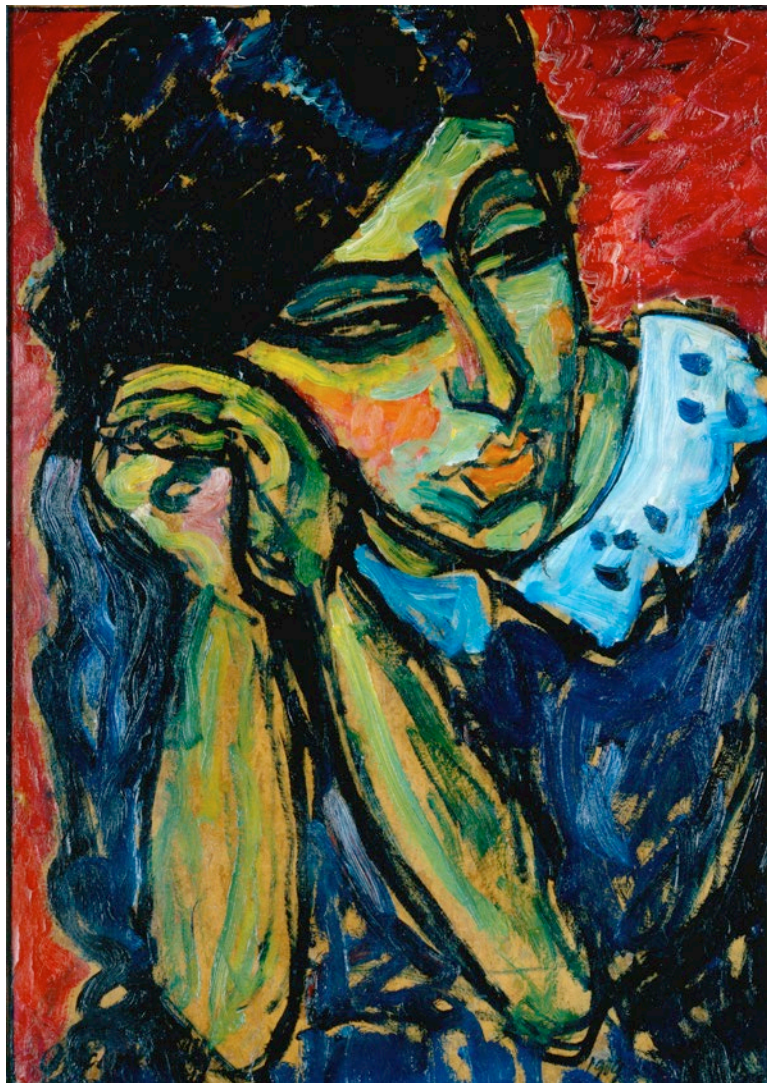
Artvera's Gallery

Geneva / Sofia Komarova

Alexej von Jawlensky, *Mädchen mit Zopf*

ca. 1909, oil on paper laid down on board, 69.4 x 49.5 cm

signed "A. Jawlensky" (lower right)



inquiry

galleries

Artvera's Gallery

Geneva / Sofia Komarova

CHOI Sangchul, *Mumool 18-3*

2018, acrylic on canvas, 193.9 x 130.3 cm



inquiry

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Balice Hertling

Paris

Buck Ellison, *Christmas Card #33*

2017, archival pigment print, 162.6 x 121.9 x 3.8 cm, edition 1/3 + 2 AP



Spontaneity seems to reign, the actions have an invigorating simplicity, yet something troubles this illusion. You sense the mechanical, the artificial, the choreographed.

Ingrid Luquet-Gad, Art critic, Journalist

inquiry

Balice Hertling

Paris

Isabelle Cornaro, *Reproductions (Les deux soeurs / The Two Sisters, 1891)*

2019, acrylic on canvas, 75 x 125 x 2.5 cm



In contrast with the digital colour generated by the films, these works are material projections of colour, creating a sensitive rendering which endows them with an immediate seductive appeal, a perceptual effect of disturbing beauty.

Sandra Patron
Director of CAPC Musée d'Art Contemporain Bordeaux, Curator

Balice Hertling

Paris

Mostafa Sarabi, *Untitled*

2020, acrylic on canvas, 220 x 130 cm



Sarabi neither seeks to recreate an image, nor the scene in front of him. In his paintings, he creates his own realm.

Shabahang Tayyari, Artist

inquiry

Blondeau & Cie

Geneva / Marc Blondeau, Philippe Davet

Jack Goldstein, *Untitled*

1983, acrylic on canvas, 182.9 x 243.8 cm



Jack Goldstein (Montreal 1945-Los Angeles 2003) may be seen as a “missing link” between 60s and 80s art, his work spans performance, film, painting and poetry. Student of John Baldessari at CalArts, Los Angeles, Goldstein was a key figure of the Pictures Generation in the 80’s in New York, among Sherrie Levine, Louise Lawler, Cindy Sherman and Robert Longo.

Goldstein’s spectacular paintings are without exception large-scale reproductions of media images illustrating war scenes, astronomic, microbiological and other natural phenomena. They celebrate the fascinating force of destructive phenomena while at the same time persisting in the cool distance of the media image.

“Art should be a trailer for the future,” he famously wrote. Seen in that light, his work is a series of intense dramas that hint at apocalyptic narratives.

inquiry

Blondeau & Cie

Geneva / Marc Blondeau, Philippe Davet

Peter Saul, *Custer's Last Stand III*

1989, oil and acrylic on canvas, 182.9 x 275 cm



Beginning in the late 1950s, Peter Saul (b. 1934, San Francisco) developed his highly individual painting blending Pop Art, Surrealism, Abstract Expressionism and cartoon culture, one in which he managed to address complex political and social issues. In an interview, the artist explained about the present work: "Custer's Last Stand was the first history painting to actually occur to me (...). I went to the Buffalo Bill Museum. (...) One of the paintings was by an artist named Paxson, who did twenty years of research to find out exactly what Custer's last stand looked like (...). I looked at the painting and realised it was incredibly boring. He's got that whole truth, and it wasn't worth looking at. So I made a mental note to as soon as I got back (this is in '69 approximately), make my version, which would not in any way involve any research, it would be completely opposed to facts and do just what I want."

inquiry

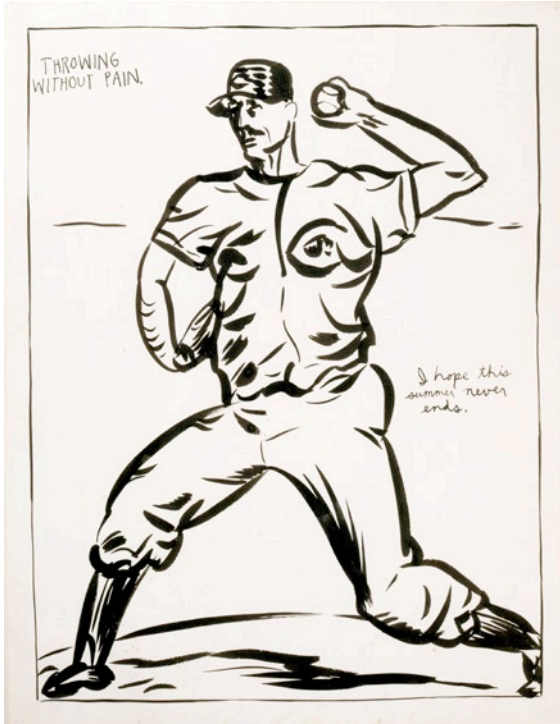
Blondeau & Cie

Geneva / Marc Blondeau, Philippe Davet

Raymond Pettibon

No Title (Throwing without pain)

1987, ink on paper, 57.1 x 44.4 cm



Raymond Pettibon (b. 1957, Tucson, AZ) chronicles culture, mythology and history of America with drawings where text and image interplay with wit, pun or critique. Pettibon stands alongside a generation of Los Angeles artists who have tackled the dissolution of American idealism using fragments of its own visual culture. Many of Pettibon's drawings show scenes of baseball, which the artist considers to be a kind of microcosm of American society. About baseball, Pettibon says in an interview : "the reason why I keep coming back to certain images is probably most often that there is a visual quality that works for me... I think whether you are throwing the pitch or batting the ball, you do have that sense of movement and for an artist like myself whose work is about that moment, that can be the reason I do that".

inquiry

Christine König Galerie

Vienna / Christine König

Jannis Kounellis, *Untitled (Sails)*

1993, old Venetian sails, partly painted, variable dimensions

installation view La Biennale di Venezia, 1993, photo Claudio Abate



Working in Rome since 1956, Greek artist Jannis Kounellis (1936-2017) was a seminal contributor to the Arte Povera group. Often monumental in scale, the artist's work unites ancient Greek themes with "poor" materials such as iron, coal, jute sacks, sails.

Bruno Corà, Art Critic and Curator

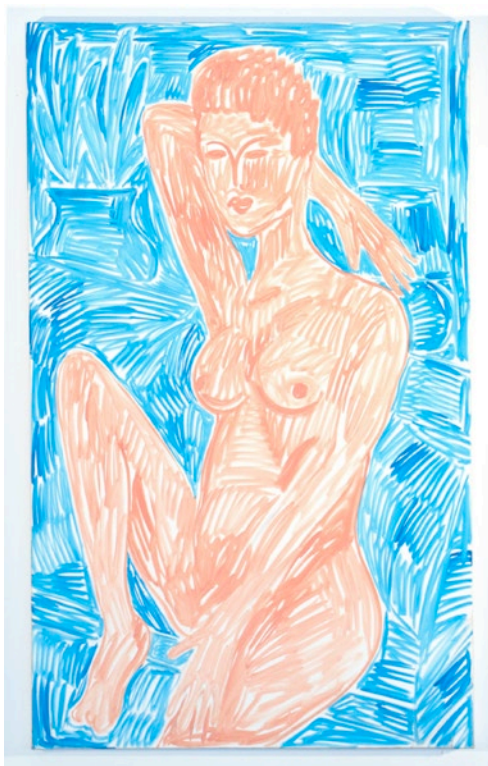
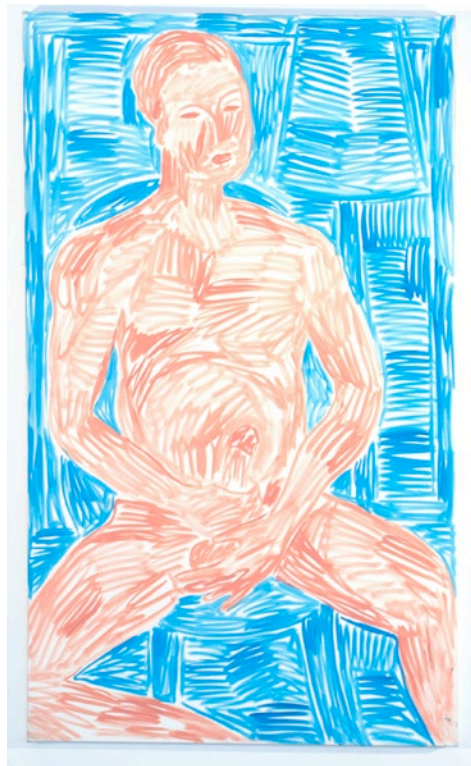
Christine König Galerie

Vienna / Christine König

Rade Petrašević, *Please explain (Dyptich, 1 & 2)*

2017, oil on canvas, each 150 x 90 cm, signed and dated verso

courtesy Christine König Galerie, Vienna



Rade Petrašević (born in 1982, lives and works in Vienna) works within a figurative pseudo-narrative. But it is not the intimate idylls of Édouard Vuillard, it is not the intensely rich colors of Henri Matisse and it also isn't the repetitive, content-laden sujets of Pablo Picasso, but the appropriation of their techniques, intentions and topics, revived in a contemporary and by all means jocular version. Bodies and nudity are important to Rade Petrašević. His probing into issues such as sex, homosexuality, kitsch, love, friendship transport his works into the 21st century.

Andrea Kopranović, Art Historian

Christine König Galerie

Vienna / Christine König

Thomas Hartmann, *Untitled*

2018, oil on canvas, framed, 130 x 200 cm

courtesy Christine König Galerie, Vienna



Thomas Hartmann (born in 1950, lives and works in Berlin) is an “homme de lettre”, yet one who has not lost himself in the semantic pluriversum, but rather an artist who hypostatizes the linguistic sign and its carrier medium in the real appearance of forms. A panegyrist of printed works, in which the existential is at the same time abstracted and concentrated.

Thomas Miessgang, Art Critic and Curator

Cortesi Gallery

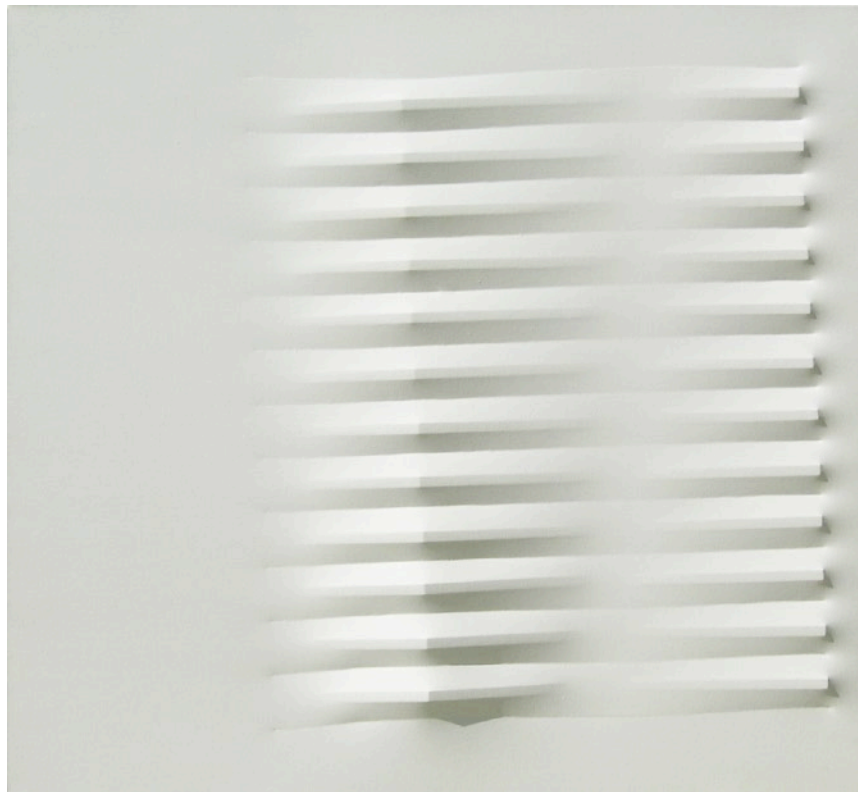
Lugano, Milan, London / Stefano, Andrea, Lorenzo Cortesi

Agostino Bonalumi, *Bianco*

1984, shaped canvas and vinyl tempera, 120 x 130 cm

authenticity: Archivio Bonalumi, n. 84-014.

To learn more about Agostino Bonalumi and the available works please click on the following [link](#).



The estroflessioni are essentially, canvases painted in a single colour that the artist stretched, probed and deformed from behind in all manner of ingenious ways. In doing so Bonalumi extended the picture plane into what traditionally had been the space of the viewer, creating paintings that were simultaneously sculptures.

Marco Meneguzzo

Agostino Bonalumi: I wish to Meet Architects, exhibition catalogue, Cortesi Gallery

inquiry

Cortesi Gallery

Lugano, Milan, London / Stefano, Andrea, Lorenzo Cortesi

Lucio Fontana, *Concetto Spaziale*

1950, terracotta (black and white holes), 38 x 28 cm

on the reverse: signed (visible with LED blue light torch)

authenticity: registered at Archivio Lucio Fontana, n.1057/2.



To learn more about
Lucio Fontana and the
available works please
click on the following [link](#).

His ceramics represent his search for the fine line between painting and sculpture. His works are characterised by their autonomy, by seeking, defining and moving the line between the static point and the spatial dimension. The surface treatment evinces a further manifestation of avant-garde ideas, through additional treatment of the material and the transformation of the original significance of the material.

Lucio Fontana
Ceramics Works, Dierking

inquiry

Cortesi Gallery

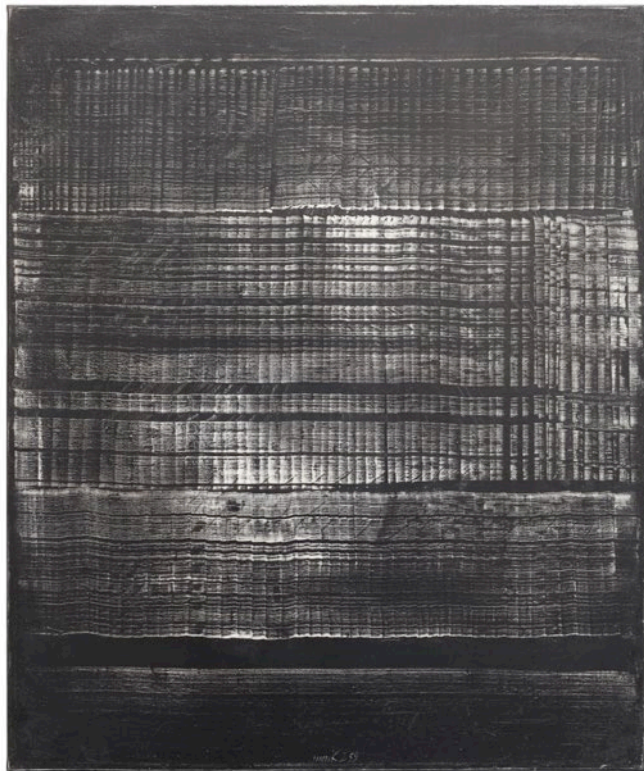
Lugano, Milan, London / Stefano, Andrea, Lorenzo Cortesi

Heinz Mack, *Dynamische Form, Schwarz*

1959, oil and resin on canvas, 90 x 75 cm

signed and dated "mack I 59"

authenticity: Atelier Mack, February 2016.



To learn more about Heinz Mack and the available works please click on the following [link](#).

*From the very beginning, in his *Dynamische Strukturen* of the late '50s, Mack made vibration the mobile, vital, founding element of his works, laying a linear black-and-white grid over the picture plane. The visual space seemed fragmented and almost in evolution, substituting a vision of the whole with a dynamic vision that prompts the gaze to follow its contemplative, decelerating movement, bound to the matter that forms it and its relationship to the light that falls on it.*

Mario Codognato

Heinz Mack. The Visible Reminder of Invisible Light,
exhibition catalogue, Cortesi Gallery

inquiry

Autumn Ramsey, *The Myth*

2019, oil on canvas, 61 x 51 cm



Autumn Ramsey's painting makes me think, above all, about courage. The courage we need to build up in response to a society that is always faster, more and more precise, industrial, scientific, and efficient.

Built on the vestiges of a symbolism, which could have been derived from Puvis De Chavannes, her painting tells us that mystery and letting go are at least as important as complete rationality. These representations of lions, nymphs, magnificent flowers, luxuriant and humid vegetation, are all artefacts that raise issues such as social dominance, power, identity... but above all desires. We assign our own fantasies and desires to these symbolist representations.

Thus, the great intelligence of Autumn's painting is to give us back our freedom to decide where desire should be... and what pictorial value we give to it. This freedom makes me feel good, it soothes me. This painting takes its time... with a Darwinian slowness in the realization of its mysterious and sick bestiary. It appears unhealthy and much less smooth than the grace which these paintings seem to conjure up at first glance.

Sébastien Peyret, Collector

inquiry

Crèvecoeur

Paris, Marseille / Axel Dibie, Alix Dionot-Morani

Florian & Michael Quistrebert, *Rake Painting 4*

2016, modeling paste on burlap canvas mounted on wood, LEDs, switch, 122 x 90 cm



Art and light and the art of painting and light have always been intricately linked. Look no further than the current work of contemporary French artists and brothers Florian and Michael Quistrebert to see expressions of light and reflection, figuratively and literally. Working with a dense, opaque building material, white modeling paste, the artists create repetitive, still and silent lines with a rake on burlap canvas. The artistic duo have shown extensively in both group and solo shows for more than a decade and have moved their artistic practice from early figurative work to abstraction in an ever evolving conversation with materiality and light.

*Their 2016 solo show at the Palais de Tokyo in Paris was aptly titled, *The Light of the Light*.*

With bold simplicity, these works are strong and zen like, addressing their viewers in a whisper and not a shout.

Gay Gassmann, Art Consultant, Writer, Editor

inquiry

Niki de Saint Phalle, *Last night I had a dream*

A collection of 15 colorful, stylized cutouts of various figures and objects, including a woman with red hair, a green alien, a brown bear, a white alien, a pink alien, a colorful lizard, a striped box, a pink alien, a woman in an orange dress, a colorful lizard, a red heart, a blue alien, a yellow heart, and a green alien.

Catherine Francblin
Niki de Saint Phalle, La révolte à l'oeuvre

33

De Jonckheere

Geneva / François De Jonckheere, Georges De Jonckheere

Niki de Saint Phalle, *Last night I had a dream*

1968, 18 pieces in varying sizes, painted polyester



De Jonckheere

Geneva / François De Jonckheere, Georges De Jonckheere

Niki de Saint Phalle, *Last night I had a dream*

1968, 18 pieces in varying sizes, painted polyester



Gagosian

New York, Los Angeles, Geneva, Basel, Hong Kong, Paris, London, Rome, San Francisco, Athens

Sterling Ruby, *WIDW. YELLOW ARCHANGEL.*

2019, acrylic, oil and cardboard on canvas, 40.6 x 30.5 x 1.9 cm



*Sterling Ruby's WIDW paintings — titled after the artist's abbreviation for "window" — are executed in acrylic and oil paint on canvas, and incorporate collaged fragments of cardboard and textiles. Gestural and thickly applied paint in expressionistic and jarring color palettes veers into the obsessive, the unbalanced. In WIDW. YELLOW ARCHANGEL., Ruby refers to *Lamium galeobdolon*, commonly known as yellow archangel, an invasive wildflower. Strips of painted cardboard bisect the canvas, echoing the "zips" of Barnett Newman. They evoke recurrent motifs in Ruby's work: horizons, grids, flags, prison bars, windows. The vantage point is deliberately ambiguous. Like Rorschach tests, we are left to determine for ourselves whether these are apocalyptic visions of a burning world, or the internal projections of the human mind.*

inquiry

Gagosian

New York, Los Angeles, Geneva, Basel, Hong Kong, Paris, London, Rome, San Francisco, Athens

Sterling Ruby, *MORTAR* (7217)

2020, ceramic, 13 x 45.1 x 41.9 cm



I am smashing all of my previous attempts and futile contemporary gestures, placing them into a mortar, and grinding them down with a pestle. If I put all of these remnants into a basin, and it gets taken away from me, then I am no longer responsible for all my misdirected efforts.

Sterling Ruby, Artist

Ceramics have always been central to Sterling Ruby's practice. In works that range in form and size, from large basins to figurative totems, Ruby explores the medium's capacity to express and freeze gestures. In a process often involving multiple firings, the artist collects broken remnants from earlier pieces and incorporates them into new vessels, creating what he describes as "an autobiographical excavation, my own archaeology." Varied surface treatments and metallic glazes lend a simultaneously ancient and futuristic quality to the works. In this new series of ceramics, Ruby performs the same refiring method, integrating forms reminiscent of mortars.

inquiry

Gagosian

New York, Los Angeles, Geneva, Basel, Hong Kong, Paris, London, Rome, San Francisco, Athens

Sterling Ruby, *DRFTRS* (7201)

2020, collage, paint and glue on paper, 27.9 x 21.6 cm



I use many different media as a kind of schizophrenic labor strategy. It seems very easy now to say it, but it has taken me years to convey that this scattered routine belongs within a coherent trajectory. . . . There is a lineage that links everything that I do together.

Sterling Ruby, Artist

Executed on paper, the DRFTRS are hybrid collages that resemble blasted landscapes: photographic cutouts of bones, engine parts, stalagmites, and trash heaps are framed against a sky of explosive paint-splatter clouds. Dwarfed by their surroundings, the collaged fragments drift across apocalyptic topographies, leaving only the most ephemeral of trails behind them.

inquiry

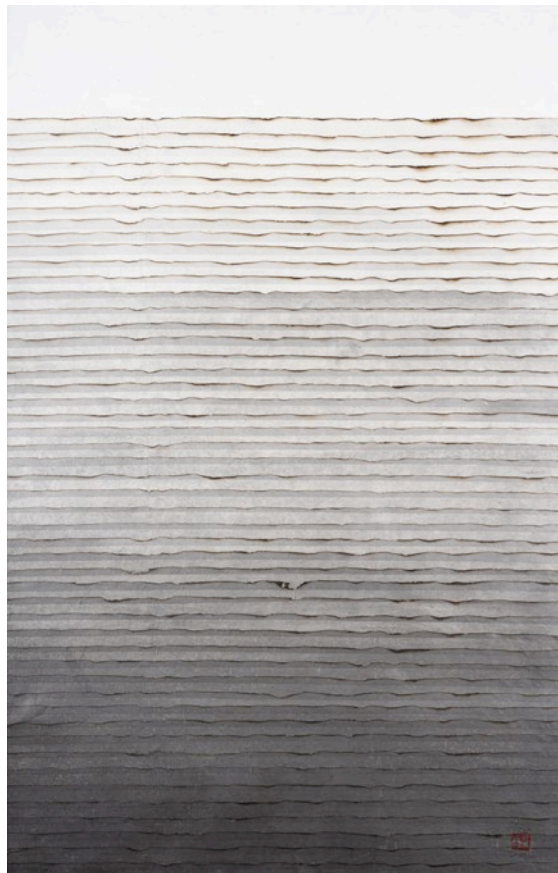
Galerie Catherine ISSERT

Saint-Paul-de-Vence

Minjung Kim, *Timeless*

2020, mixed media on Hanji paper, 68 x 43 cm

courtesy of the artist and galerie Catherine ISSERT



From the choice of paper to the patient collages, meticulous cuts, controlled burns and systematic yet open compositions, everything in Kim's work bears witness to concentration and contemplation, understood as the active forces of the mind and body at the service of aesthetic and spiritual research.

Enrico Lunghi
Professor at the University of Luxembourg

inquiry

Galerie Catherine ISSERT

Saint-Paul-de-Vence

Jean-Charles Blais, *Sans Titre*

2019, gouache and paper pasting, 109 x 68 cm

courtesy of the artist and galerie Catherine ISSERT



You might say that from the beginning my concern has been with the description of the body, the how of a depiction.

Jean-Charles Blais, Artist

inquiry

Galerie Catherine Issert

Saint-Paul-de-Vence

François Morellet, *Confrontation n°1*

2019, pencil and acrylic on canvas on wood, 150 x 150 cm



I am asked to condense into a single phrase years of work, the reflection of my unique self, complex and elusive. So here it is, this phrase, grotesque, mutilating, tiny, yet already too long to be used in a dictionary or radio game : since 1952, Morellet, the monstrous son of Mondrian and Picabia, has developed a comprehensive programme of systems both rigorous and absurd, using the simplest elements of geometry with the most diverse materials on all kinds of supports.

François Morellet, Artist

inquiry

Galerie In Situ - Fabienne Leclerc

Romainville / Fabienne Leclerc, Antoine Laurent

Mark Dion, *The Medicine Cabinet of Mystery*

2013-2019, wooden shelf with door, various objects, key, ribbon and reproduction on cardboard, 70 x 47 x 20 cm, unique piece



The Medicine Cabinet of Mystery makes explicit reference to the Wunderkammer tradition of early pre-Enlightenment collections, in the sense that its approach is an allegorical one in which each object has a symbolic value and represents the interplay between the microcosm and microcosm. This work is a reflection on the phenomenon of collecting itself. The work manifests a collection in its most intimate and personal nature, in the domestic scale. Dion seems to want to remind viewers that collecting does not belong merely to realm of the institution or the super wealthy, but it is a basic human impulse and exists in every imaginable scale. The work explores some of the central themes of collecting – the importance of collecting and categorizing in childhood, the interplay of the natural and artificial, the role of nostalgia, the presence of the sensual and sexual in the collecting impulse. In this sense Dion also interrogates the issue of the importance of collecting in the tradition of surrealist sculpture. This work represents Dion's insistence of hybridizing themes of science, philosophy, history and nature. In this sense he resists the impulse to divide the human experience into distinct categories or disciplines of knowledge.

Roel Arkesteijn
Curator at Museum Het Domain in Sittard

inquiry

Galerie In Situ - Fabienne Leclerc

Romainville / Fabienne Leclerc, Antoine Laurent

Daniele Genadry, *Still*

2018, acrylic and oil on canvas, 142 x 215 cm



One of the aims of my work is to destroy the generic aspect of an image and find a way to see directly – to have a first-hand experience. Often using photographs as starting point, I look for cracks, areas where representation can break down, disappear, dissolve, lose a certain coherency in order to open and transform the image. I work on making paintings that have a specific agency: that are able, through their heterogeneous, painted surface, to create visual experiences that trigger the retina into a physical act of adjusting, focusing and shifting around the work, so that a viewer becomes aware of their own effort in seeing.

In Still, the evenness of the nearly monochromatic palette and mark spreads over objects and seemingly empty spaces, creating areas of luminous ambiguity. These ambiguous areas force the eye to discern the surface – to strain to see – and slowly, certain lines, reflections, landscape forms emerge. This effort of visual discernment, applied across the painting, creates a tenuous image, where elements disintegrate, reemerge and vibrate, and the act of looking at a painted surface becomes a cognitive and perceptive experience of light itself.

Daniele Genadry, Artist

Galerie In Situ - Fabienne Leclerc

Romainville / Fabienne Leclerc, Antoine Laurent

Lars Fredrikson, *Untitled*

1965, collage and ink transferred with trichloréthylène on paper mounted on hardboard, 60 x 90 cm (65 x 95 cm framed), unique piece



Between 1963 and 1965, Lars Fredrikson made a series of collages in Vevouil, of which only a dozen still exist. Collecting newsmagazines and pictures, he deployed dynamic accumulations of visual elements that echoed each other by association or semantic contrast. When Fredrikson executed this limited series, there were numerous artists manipulating consumer items and images from mass culture; from Wolf Vostell to Robert Rauschenberg, a trend for hailing or criticizing the fetishisms and myths of modern society was in full sway. Pop artists in Britain and America and the Nouveaux Réalistes in France explored this practice, which testified to the advent of a society driven by images and the spectacle. Based on ideas in which a criticism of consumer society and armed conflicts was emerging, they demonstrate the importance of deconstructing the image in his artistic path.

Rebecca François, Curator MAMAC Nice &
Floriane Spinetta, Assistant Curator NMNM Monaco, Cristiano Raimondi, Curator
extract from the text *Collages*,
catalogue of the retrospective exhibition Lars Fredrikson (MAMAC)

Galerie Jean-François Cazeau

Paris, San Remo / Jean-François Cazeau, Raphael Tecucianu

Pablo Picasso, *Tête de femme de profil*

1959, linocut, 75.2 x 62.2 cm

hand-signed by the artist on the lower right



Picasso first experimented with lino cutting in 1939, but it is only after his meeting with Hidalgo Arnera in Vallauris, in 1952, that the medium will become an essential part of Picasso's production. The knowledge and availability of Arnera inspired the artist to spend long hours experimenting with yet another technique. Picasso had been a print maker throughout his career, starting in 1907 with his own press. However, something was always missing from the process: color. This is why linocuts became such an important part of Picasso's final period, it gave him the missing piece to his multiples. Between 1959 and 1962, Picasso will create eighty-eight linocuts, using a technique that he himself invented, allowing him to keep using the same matrix, while applying different colors progressively. This work encapsuls one of the only portrait in greco-roman style that Picasso will ever make, showing his respect and admiration for his second and last wife Jacqueline.

inquiry

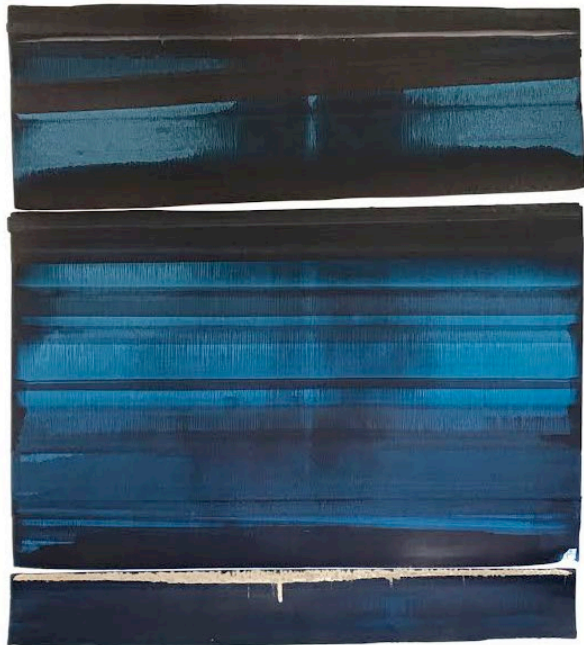
Galerie Jean-François Cazeau

Paris, San Remo / Jean-François Cazeau, Raphael Tecucianu

Nicolas Lefeuvre, *Untitled, Land(e)scapes Series*

2019, China ink and gold powder on paper, 130 x 110 cm

signed by the artist on the lower right



Nicolas Lefeuvre was born in France in 1975. After studying at Beaux-Arts in Rennes (France) and architecture/product design at Camondo in Paris, Lefeuvre left to travel for almost a year all around Asia. In 2001, he opened a creative studio/ gallery in Singapore, doing design, art direction for brands and hosting art exhibitions. In 2008, he became the Creative Director for Chanel which sent him to Tokyo, Japan. After five years in Japan he moved to Hong Kong with his job, at the same time he started an independent music label in China. He is now fully dedicated to art, and has exhibited his work from Singapore, Tokyo, Hong Kong, Shanghai, Taipei and Paris. Lefeuvre works mostly with ink, on paper, using objects, and his work is an invitation through ink sceneries of mental travels. The Land(e)scapes series presents a true inner quest, a search for the aesthetic. After Singapore and Tokyo, Lefeuvre settled down in Hong Kong and China in 2013, a new playground that served as a metamorphosis. He created his Land(e)scapes series few years later, following his previous series "The State I am in". Making up his own language, he reinvents himself constantly and discovers new sensations and soars in the float of body and mind.

inquiry

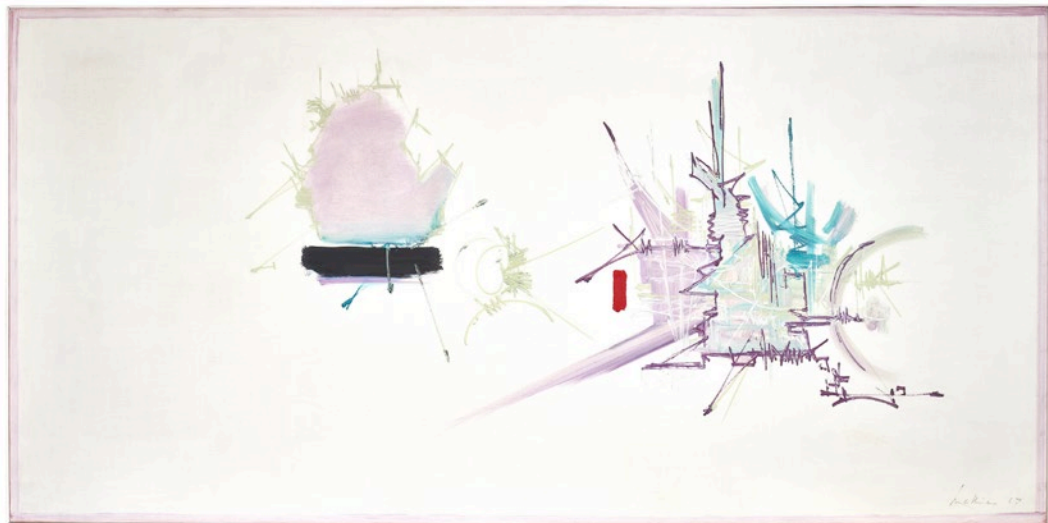
Galerie Jean-François Cazeau

Paris, San Remo / Jean-François Cazeau, Raphael Tecucianu

Georges Mathieu, *Theophanie*

1967, oil on canvas, 97 x 195 cm

signed by the artist on the lower right



A key figure of the postwar art scene in Paris as well as a champion — and competitor — of the burgeoning movement of Abstract Expressionist painters in New York, Georges Mathieu practiced a mode of gestural abstraction that was decidedly calligraphic. His paintings were executed with controlled force, resulting in a matrix of lines bursting from a single point and thrusting outward in every direction, as seen in *Theophanie*, 1967. The artist often squeezed paint directly from tubes onto the canvas and emphasized the necessity of rapid application in order to harness an intuitive expression. Mathieu also occasionally introduced a performative dimension to his painting in the 1950s, executing large canvases before audiences. This merger of painting and performance anticipated the work of Yves Klein and others in the late 1950s and 1960s. In this work Mathieu applies a unique palette, focusing very much on the preparation of the background which foreshadows his further experimentation of the 1970s and 80s. His brushwork is intuitive and representative of his style, placing this work in a perfect limbo between his early works of the 1950s and the experimentation of his later years.

Galerie Laurent Godin

Paris / Laurent Godin, Lara Blanchy

Sylvie Auvray, *Masquerade*

2020, ceramics, stoneware and enamel, variable dimensions



It would be a masquerade, in spite of the current situation, which would ruin any attempt at contextual analysis!

A parade of masks like the Moroccan fantasia, a furious cavalcade to the sound of antediluvian poets. Equestrian.

The mask, here, is not used to protect oneself from questions, it is worn in good company. It holds, barely anthropomorphic, to the two holes of an empty gaze, slashed horizontally with a wide mouth, striped vertically with the proper blood-red.

Parade ceramics.

Frank Gautherot, Director Le Consortium Dijon

inquiry

Galerie Laurent Godin

Paris / Laurent Godin, Lara Blanchy

Alain Séchas, *Intérieur Violet*

2019, oil on canvas, 12 x 130 cm



Alain Séchas captures the transitory nature of life which passes, fleeting visions, indefinite but palpable impressions, moments of emptiness... The artist exposes the absurd and the comic in the most extreme banality...

Anne Bonnin, Curator and Art Critic
text sample of the MABA 2020 exhibition

Galerie Mitterrand

Paris / Jean-Gabriel Mitterrand, Sébastien Carvalho

Anne et Patrick Poirier, *Le journal du poète*

2019, mixed media, set of 192 drawings, 238 x 480 cm, unique



Anne and Patrick Poirier have created a number of diaries including *Le journal de l'archéologue* in 1991, *Le journal de l'architecte* in 1993 or *Le journal de l'architecte*, realised in Los Angeles in 1995. Halfway between a herbarium and a travel diary, this “breath” between two strong creation periods are an integral part of their work process.

“Every year, we create a journal after a period of intense work. Here, it is a breath that follows the daily fluctuations of the mood of a poet. We made more or less nine sheets per day, each of each is annotated with the date and time. This journal was created when we returned from the Villa Médicis, after our exhibition *Romamor* in 2019.”

Anne and Patrick Poirier, Artists

“showing the vulnerability of memory and nature through the “hidden geography of plants, scarified or wilted flowers” [...] The corpus of this duet (and couple) of artists can be understood as a vast *vanitas*, where absence and presence, life and death are intimately linked. [...] Since the beginning of their career in 1967 at the Villa Médicis, their representation of nature has shown a sharp awareness of fragility of all things. [...] Ten years later, they started creating herbariums, prime examples of *vanitas*, and photographing spine tattooed rose petals in their series *Villa Adriana*.”

Myriam Bouboule, *Le Quotidien de l'art*

inquiry

Galerie Mitterrand

Paris / Jean-Gabriel Mitterrand, Sébastien Carvalho

Dennis Oppenheim, *Study for Hair Pieces from Hell. Detail : Household rag mops, assorted colors*

1993, pencil, colored pencil, oil and oil pastel on paper, 96.5 x 127 cm



Dennis Oppenheim is an American artist whose work is characterized by a variety of practices, from Land Art to Body Art through video, sculpture, installation or photography. Pioneer of Earth Art alongside Robert Smithson, Walter De Maria, Michael Heizer, Christo and Jeanne-Claude, Dennis Oppenheim aims to place his artworks in the concrete space of the landscape. Earth Art was initiated in the US in the 1960s; its illustrations would later be named more generically Land Art. Earth Art artists decidedly place their works outside of institutional exhibition spaces in favor of site-specific work. Dennis Oppenheim is distinguished by an approach that is more conceptual, integration an explicit social and political dimension.

The works *Study for Hair Pieces* belong to a series of drawings and plans of architectures which Dennis Oppenheim created in 1993. These drawings resemble sketches of architecture models. However, a majority of them do not end up being actually realised; they rather are an opportunity for the artist to experiment and conceptually confront matters and conceive an organization of space with expressivity and humor. Process and form are vital for Dennis Oppenheim: his works are declined in as many variants as possible.

inquiry

Galerie Mitterrand

Paris / Jean-Gabriel Mitterrand, Sébastien Carvalho

Edi Hila, *Untitled*

2006, oil on canvas, 97 x 137 cm

signed and dated



Each of Edi Hila's works offers an in-depth look upon a landscape in transition, a change not only political but also deeply social. As in all Balkan countries, transition is an integral part of each detail of the landscape, rural or urban. With an impressive pictorial mastery, the artist manages to show the paradox of these abandoned and yet modernist architectures, covering them with a veil of mystery. He also focuses on the entrepreneurial pragmatism of his fellow countrymen, crafting tools and small-scale trading on the side of the road. He declines an indefinite contemporary somewhere, both European and Balkan yet strangely global, in TV stills, street and house scenes; an imploded world, rebuilding itself and telling history all at once, turning the continuity of landscapes, the brutality of images and the singularity of every detail upside down.

Ami Barak, Curator

inquiry

Galerie Sébastien Bertrand

Geneva / Sébastien Bertrand, Johanna Viprey

Joe Andoe, *Double Stag* 3/10/20

2020, oil on canvas, 162.5 x 182.8 cm



Recently I saw an image of a stag that I painted 25 years ago, and I thought that I wished I had kept it. So, I painted myself one and it wasn't the same, but I still didn't get to keep it.

Then I painted a double stag seeing this was the 2nd time after the 2nd time, and with a nod to Andy's double Elvis.

Joe Andoe, Artist

inquiry

galleries

Galerie Sébastien Bertrand

Geneva / Sébastien Bertrand, Johanna Viprey

Todd Bienvenu, *Seagull Man*

2019, oil on canvas, 89 x 101.6 cm



inquiry

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Galerie Sébastien Bertrand

Geneva / Sébastien Bertrand, Johanna Viprey

Walter Robinson, *Peril*

2018, acrylic on canvas, 45.7 x 60.9 cm



Galleria Continua

San Gimignano, Beijing, Boissy-le-Châtel, La Habana, Roma /

Mario Cristiani, Lorenzo Fiaschi, Maurizio Rigillo

Michelangelo Pistoletto, *Color and Light*

2016, juta, mirror, gilded wood, diptych: 180 x 120 cm each

photo Ela Bialkowska, OKNO Studio



In Michelangelo Pistoletto's work, mirrors constitute an image of the world, both of humans and society, and of cosmic space. "It seems clear to me that the space in which this reflection takes place is neither limited nor exclusively individual, but is the cosmic space of totality and therefore of everyone." (Michelangelo Pistoletto) Breaking the mirrors is equivalent for the artist to halting the prolongation of space and time, that is, of reality. In this series the artist introduces a new element, which is the jute. The jute reconnects Pistoletto's use of mirrors with the beginning of his career when he started as a painter using a simple jute canvas. These last works of art are the perfect balance between past and present, between the early production and the experience that the artist gained through the decades of his artistic career.

inquiry

Galleria Continua

San Gimignano, Beijing, Boissy-le-Châtel, La Habana, Roma /
Mario Cristiani, Lorenzo Fiaschi, Maurizio Rigillo

Ai Weiwei, *Very Yao*

2008, bicycles, 680 x 200 x 200 cm
photo Ela Bialkowska



"Very Yao" incorporates a new variation on a symbolically rich subject already explored in the past (2003): Forever Bicycle (Yong Jiu), the brand of the most widely used bicycle in China. While, visually speaking, the work conjures up memories of the period associated with Duchamp and Warhol, and the relationship between the artwork and its commercialization, introspectively, it integrates the importance of the process of conceptualization and realization of the work, as a metaphor of the fabrication of power, aping the strategies of the state through the process of optimization, rationalization and abstraction. Forever Bicycles represents, then, on the one hand an iconic object that is extremely representative of the lives of millions of Chinese citizens, and, consisting as it does of a chain and sprocket mechanism, it depicts the very matrix of the Chinese labour force: the people. On the other hand, it is an abstract, meaningless construction, a pulpit, a structure that is representative of nothing; an inquiry: forever nothing? Or nothing is forever?

inquiry

Galleria Continua

San Gimignano, Beijing, Boissy-le-Châtel, La Habana, Roma /

Mario Cristiani, Lorenzo Fiaschi, Maurizio Rigillo

Ilya & Emilia Kabakov

CHARLES ROSENTHAL 1913 *Pianista e Musa*

2001, glazed ceramic on wood base, sculpture 21 x 61 x 36.5 cm, base 113 x 77 x 50 cm



Ilya's world and work are built on fantasy and on the history of art. I, on the other hand, very early in life, learned to combine reality and fantasy and to live in both. Our life is very much based on this combination (...) Our life consists of our work, dreams and discussions. We are very lucky: we have managed to transform reality into fantasy and to reside there permanently.

Emilia Kabakov, Artist

Galleria D'Arte Maggiore G.A.M.

Bologna, Milan, Paris / Franco Calarota, Alessia Calarota

Giorgio de Chirico, *Ettore e Andromeca*

1942, oil on canvas, 80 x 60 cm



Now I do not see anything dark in the word "Metaphysical Art"; it is the same tranquillity and senseless beauty of matter that appears to me to be "Metaphysical Art" and all the more metaphysical to me those objects which for clarity of color and exactness of measures are at the antipodes of any confusion and haze.

Giorgio De Chirico, Artist
I De Chirico di De Chirico

Galleria D'Arte Maggiore G.A.M.

Bologna, Milan, Paris / Franco Calarota, Alessia Calarota

Giorgio Morandi, *Natura morta / Still Life*

1953, oil on canvas, 31 x 41 cm



I believe that the educational duty of the figurative arts is to communicate the images and feelings that the visible world awakens in us. I think that what we see is the creation and the invention of the artist, and whether he is able to capture those diaphragms. The diaphragms are the conventional images that stand between him and those things. Galileo remembered that the truth, the book of philosophy, the book of nature, is written in characters which are foreign to our alphabet. These characters are triangles, squares, circles, spheres, pyramids, cones and other geometrical figures [...] Feelings and images are awakened by the visible world, which is the formal world, and are very difficult to express, even impossible to express using words. These are in fact feelings that have no relationship, or at least have a very indirect one, with affections and daily interests, because they are determined precisely by the shapes, the colours, the space, and the light. However, I am far from trying to establish standards for the work of artists or to try to define a poetics.

Giorgio Morandi, Artist
The Voice of America

Galleria D'Arte Maggiore G.A.M.

Bologna, Milan, Paris / Franco Calarota, Alessia Calarota

Georges Mathieu, *Mécanique*

1952, oil on canvas, 89 x 130 cm



Galleria Franco Noero

Torino / Franco Noero, Pierpaolo Falone

Sam Falls, *Untitled (Corner I)*

2019, steel and glazed ceramic with grout, 322.6 x 322.6 x 322.6 cm



...After spending countless hours actively viewing nature, handling plants, dismantling the dimensions of the environment and reconstructing it into one, I've come to feel the life of a plant, to understand something more about stillness and life, creation and death. Sometimes after camping and working outside several nights in the woods where it's been cold and I've eaten all my food and I only have water left but hours to go on the painting, sometimes I feel my bones rigid and slow but my mind as xylem and phloem conducting pure and organic thoughts unfiltered by the rest of the world, and sometimes it's hard to imagine what else could be necessary except the bookends of our bodies and plants and the space of nature between.

Sam Falls, Artist

inquiry

Galleria Franco Noero

Torino / Franco Noero, Pierpaolo Falone

Robert Mapplethorpe, *Tennant Twins*

1976, silver gelatin print

50.8 x 40.6 cm (paper), 35.2 x 35.5 cm (image), 63 x 61 x 3 cm (framed)

edition of 5



[...] I don't like that particular word "shocking." I'm looking for the unexpected. I'm looking for things I've never seen before... I was in a position to take those pictures. I felt an obligation to do them. [...]

Robert Mapplethorpe, Artist
excerpt from the interview *Robert Mapplethorpe* by Gary Indiana
Bomb 22, Winter 1988, p. 18–23

inquiry

Galleria Franco Noero

Torino / Franco Noero, Pierpaolo Falone

Mario García Torres, *Perdón, la verdad se me revolvieron todos, este ha de ser de un ArtForum de 1984, s/f*

n.d. paper on linen, 27 x 27 x 2.5 cm



Well, "*Perdón, la verdad se me revolvieron todos, este ha de ser de un ArtForum de 1984, s/f*", n.d., is one of a series of decollages made by pasting Artforum gallery ads published a few decades ago one on top of the other before peeling off pieces in order to rediscover the shows below. Each work in the series contains all the full-page ads published in a single issue. I started this side of my practice several years ago when, following the way the Nouveaux Réalistes artists worked with street affiches, I started pasting single museum posters resulting in decollages that told a certain history of the museum through their exhibition ads. I was mainly doing films and long research projects at the time, and I felt like I needed to make art with my hands too! After less than ten works or so, I abandoned the project, because I couldn't find more posters I liked. I recently went back to it when I considered the magazine ads. I thought each work will tell not be a narrative but a sort of picture of our dear art world each month. I pondered if it could help rethink the power relationships between artists and galleries, and well, the market. When you see a few of them together, it really gives you a panorama of specific decades. Oh, no... it's just that the paper used those years work much better than the recent glossy ones: plus they don't tear as expressively as the older ones!

Mario García Torres, Artist

inquiry

Galleria Raffaella Cortese

Milano

Roni Horn, *Key and Cue, No. 1584*

1994 / 2007, solid aluminum and cast black plastic

128.3 x 5 x 5 cm



*Expanse cannot be lost.
Not Joy, but a Decree
Is Deity.
His Scene, Infinity.
Whose rumor's Gate was shut so tight
Before my Beam was sown,
Not even a Prognostic's push
Could make a Dent thereon.*

*The World that thou hast opened
Shuts for thee,
But not alone,
We all have followed thee -
Escape more slowly
To thy Tracts of Sheen -
The Tent is listening,
But the Troops are gone!*

Emily Dickinson, Poet

inquiry

Galleria Raffaella Cortese

Milano

Silvia Bächli, *Untitled*

2020, gouache on paper, 80 x 60 cm



In drawing, the artists discovered that place of refuge that protected them from the rigidity of conceptualism, of post-structuralism and of critical theory. Since then, drawing, whose aesthetics are based on an obvious return to emotion, to experience and to feeling, has undergone a great revival. This is visible in the work of artists such as Silvia Bächli [...]

Emma Dexter, Curator, Author
Vorwort, in: Vitamin Z

inquiry

Galleria Raffaella Cortese

Milano

Kiki Smith, *Shooting Star*

2015, silver, 25.7 x 21.6 x 7.6 cm



At one point during our dialogue, I asked her about the influence of dreams on her work. She said that in the past, there were times when she'd have a dream and then get up in the morning and "make it." Although I wasn't expecting an answer quite so direct, her answer didn't surprise me. We all know that dreams do not follow the laws of waking life, that in our dreams, familiar cognition is suspended, and things happen that could not happen in the world.

Siri Hustvedt, Novelist, Essayist
Kiki Smith, Wellspring

inquiry

Herald Street

London / Nicky Verber, Ash L'ange

Markus Amm, *Untitled*

2020, oil on gesso board, 35 x 30 cm



Amm constructs his paintings through gradually building up layer upon layer of gesso and paint, sanding the surface between each application. The result is an ultra-smooth finish on the surface and a rougher edge – the sides revealing the impasto texture of the many layers of paint. The works have a gauzy luminosity to them, with tissue swathes of colour, which recall light leaks in 16mm film and nod to Amm's earlier experiments with photographic techniques. At the same time, there is a sculptural, solid quality to the paintings. Recently, the artist has introduced smudged gestures, disrupting the perfect surface with a swipe of a thumb or dab of a brush, adding a further geometric aspect.

inquiry

Herald Street

London / Nicky Verber, Ash L'ange

Pablo Bronstein, *Celestial Screen*

2019, ink and watercolour on paper, artist's frame, 84.9 x 65.4 x 5 cm, framed



Pablo Bronstein (b. 1977, Buenos Aires) is a British-Argentinian artist who lives and works in London. Bronstein's work centres around pre-20th-century European design and architecture, often incorporating elements of satire in a commentary on taste. His architectural drawings range from historically accurate and analytical to overly ornamental and decorative, and this interest in architecture's performativity frequently extends into live work, including performance and film. Bronstein's work also includes large-scale sculptures and wallpaper installations that play with a sense of space, scale and domesticity.

Herald Street

London / Nicky Verber, Ash L'ange

Sanou Oumar, 11/13/19

2019, pen on paper board, 109.8 x 89.6 x 4.5 cm, framed



Sanou Oumar's pen-on-paper works, borne out of his ritualistic daily drawing practice, are architectural, map-like even. Oumar is connected to the act of drawing itself – meditative and healing, his practice helps him come to terms with the emotional and physical displacement he faces as an asylum seeker in the US. And his day-to-day life in New York is present in his works: employing personal possessions as stencils – his ID card, clothing tags, bottle-tops - each drawing possesses secrets and stories through Oumar's.

Sanou Oumar was 1986 in Burkina Faso and currently lives and works in New York.

inquiry

kamel mennour

Paris, London / Kamel Mennour, Marie-Sophie Eiché-Demester, Jessy Mansuy

Daniel Buren, *photo-souvenir:* *Pyramidal, haut-relief, travail situé- N°5*

2017, aluminium prisms, satin acrylic paint



overall: 217.5 x 87 x 30.5 cm
each prism: 43.5 x 43.5 x 30.5 cm
each mirror: 43.5 x 43.5 cm

This work in high relief extends its three dimensions into mirrored prisms made of complementary colors or otherwise, each punctuated by 8.7 cm-wide black and white stripes. Here the famous visual tool that Buren invented in 1968 returns again in the construction of works capable of creating a wealth of new bearings for the inquisitive gaze. The colossal word “pyramid”, encrusted with its thousands-of-years-old archaeological history, is destabilized by the adjective “pyramidal”, which indicates a modus operandi. The pyramid’s pyramidal form is set in motion through the accumulation of adjoining primary units—the prism bricks—and the interactions of color and light. Each pyramid is situated. In other words, according to Buren’s own artistic vocabulary, each creation depends absolutely on the place in which it appears but also susceptible, following certain rules, of transforming itself into a new work as a result of its dependence on a different environment.

Annabelle Gugnon, Art Critic

inquiry

kaufmann repetto

Milan, New York / Francesca Kaufmann, Chiara Repetto

Latifa Echakhch, *All over*

2017, wool, cotton, aluminium frame, 203 x 157 cm



Based on the deconstruction and representation of identity and cultural symbols, the multi-media practice of Latifa Echakhch comprises installation, sculpture, video, interventions and actions. The artist decontextualizes objects loaded with cultural and political saliency and repositions them within a minimalist language, providing instead what Echakhch calls “poetic transfiguration”. Echakhch will represent Switzerland in the upcoming Venice Biennale 2021.

*In the painting *All Over*, we see what remains of an unfinished Moroccan carpet, partly unwoven, like a suspended ritual act. The woven strains, dipped in a dense red color, are stretched onto a frame. The work refers to the artist’s place of birth, Morocco, and at the same time, through a process of deconstruction, reveals what lays behind the surface.*

inquiry

kaufmann repetto

Milan, New York / Francesca Kaufmann, Chiara Repetto

Pae White, *Pale Brony*

2020, ceramic with particle vapor deposition coating, diameter 58 cm

[video of the work](#)



Pae White's practice is based on the desire to insert the ephemeral and the domestic in the space of art through a kaleidoscopic, poetic vision. Her works present a constant oscillation between art and design, function and form, revealing a quality that often confuses the real nature of the medium. Through a constant research into the most diverse media and materials – aluminum, ceramic, clay, glass, marble, paper, porcelain and steel – White develops her work into tapestries, mobiles, chandeliers, thread installations, and neon installations, among others.

Pale Brony is a mesmerizing example of Pae White's complex exploration of media: the work is the result of an elaborate process in which a ceramic disc is decorated with an embossment technique using a variety of tools, creating a complex and mysterious vocabulary of patterns. The surface of the ceramic is then glazed in a vapor chamber, a highly technological procedure that allows the color to reveal a strong iridescent quality, that in some cases appears to change according to the viewers' position in front of and around the work.

inquiry

kaufmann repetto

Milan, New York / Francesca Kaufmann, Chiara Repetto

Simone Fattal, *Young Man*

2019, glazed stoneware, 60 x 38 x 18 cm



Simone Fattal's work explores the impact of displacement, as well as the politics of archeology and excavation, constructing a world that has emerged from history and memory. Articulated in a large spectrum of plastic vocabulary including figures, animals and buildings, the artist's sculptural research straddles the contemporary, the archaic, and the mythic, conveying a profound reflection on humanity and its place in the world and in history.

Born in Syria and raised in Lebanon, Fattal studied philosophy in Paris and established herself as an artist at the end of the 1970s in Beirut. In 1982, she moved to California, where (with her partner Etel Adnan) she started the publishing venture Post-Apollo Press. At the end of the 1980s Fattal began to work with clay and ceramic, creating her own formal language with liminal, but highly suggestive figurative sculptures, which visibly exhibit the traces of their own making. Among her recent solo shows we can mention recent survey retrospectives at MOMA PS1 in 2019, and the Bergen Konsthall in 2020.

inquiry

Mazzoleni

London, Torino / Davide Mazzoleni, Luigi Mazzoleni, Jose Graci

Hans Hartung, T1958-7

1958, oil on board, 45 x 34 cm



The work, as it goes along, forces my hand more and more and limits my choice...one must let an idea ripen, push it to the maximum, concentrate on the essential...

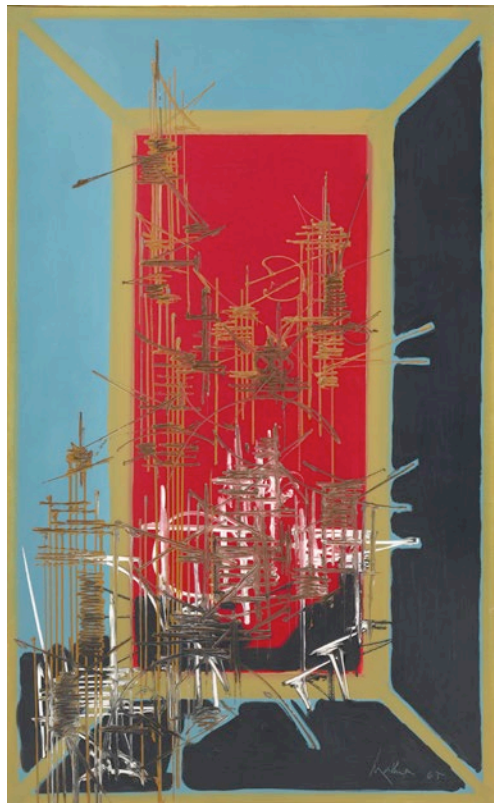
Hans Hartung, Artist
Umbro Apollonio, Hans Hartung

Mazzoleni

London, Torino / Davide Mazzoleni, Luigi Mazzoleni, Jose Graci

Georges Mathieu, *Maintenon*

1965, oil on canvas, 146 x 89 cm



Conscious that I have accomplished my role, having done everything that was in my power to do, I know that time is on my side, that the truth will end up bursting into the light of day, that this free Abstraction will enjoy a fatal triumph, and I even guess that it may even give rise to the greatest confusion, and to the greatest facility.

Georges Mathieu, Artist
Au-delà du Tachisme

Mazzoleni

London, Torino / Davide Mazzoleni, Luigi Mazzoleni, Jose Graci

Victor Vasarely, *Vonal-Fèny*

1975, oil on canvas, 120 x 120 cm



Movement does not rely on composition nor a specific subject, but on the apprehension of the act of looking, which by itself is considered as the only creator.

Victor Vasarely, Artist
Mathematics + Art

Moretti Fine Art

London, Monaco / Fabrizio Moretti, Gabriele Caioni

Simone di Filippo, called “Simone dei Crocifissi”

Bologna, documented from 1354 – died 1399

Virgin and Child between Saints John the Baptist and Bartholomew (central panel); Archangel Gabriel, Saint Petronius, Saint Christopher and Saint Anthony (left panel); Virgin Annunciate, Saint Jerome, a Bishop Saint (Ambrose?) and Saint Florian (right panel), 1984



tempera on panel

central panel 25 x 49.5 cm

side panels 13 x 49.5 cm

The central panel of this triptych features the Madonna, dressed in an ample vibrant blue cloak enhanced with a golden trim and stars. The Virgin is seated in front of a cloth of honour and holds the young Christ in her arms. Standing on His Mother's lap, Jesus is clad in bright yellow robes and looks down upon Saint John the Baptist. Wearing his customary camel skin garment, Saint John the Baptist holds a banner reading "Ecce Agnus Dei", the Latin for "Behold the Lamb of God [who takes away the sins of the world]" with which he announced the presence of Christ among men. On the right, Saint Bartholomew is shown with a knife, his saintly attribute for, according to Christian tradition, having been skinned alive and beheaded. The top of the left shutter features the Archangel Gabriel, the Angel of the Annunciation. Underneath, Saint Petronius is depicted holding a miniature model of the city of Bologna in his hands, while Saint Christopher carries the young Christ on his giant shoulders and grasps a branch. On the right side of the panel, Saint Anthony Abbott is represented with his tonsure and monastic habit, grasping a book and a tau cross. In the upper part of the right shutter, the Virgin Annunciate is portrayed in presence of a dove with her arms crossed over her body in a gesture of submission. Below, Saint Jerome is depicted removing a thorn from a lion's paw. In the lower part, a Bishop Saint with a mitre and crosier – probably representing Saint Ambrose – stands alongside Saint Florian, recognizable by his aristocratic garments, by the sword of a noble knight and by the flower he holds in his hand. The triptych with folding panels presented here was most probably intended for private devotion.

Gianluca del Monaco, Art Historian

inquiry

enquiries@morettigallery.com / morettigallery.com

Moretti Fine Art

London, Monaco / Fabrizio Moretti, Gabriele Caioni

Bicci di Lorenzo (Florence, 1373 – 1452)

The Massacre of the Innocents

tempera on panel, 41 x 13 cm



This small, elongated panel, represents the scene of the Bible in which King Herod – shown on the left with his crown – orders the execution of all young male children in and around Bethlehem, in order to guarantee that he would keep his throne despite the prophecy of the Magi announcing the birth of a new King of the Jews (Matthew 2:16-18). Dressed in red and blue robes, King Herod is depicted seated on a throne under a grey architectural structure and he is raising one hand, as to give a command. Soldiers wearing bright robes and carrying large swords are shown slaughtering babies.

The corpses of massacred newborns and young boys are lying on the ground. On the right side of the panel, a mother wearing a bright orange dress, tries to protect her child. In February 2014, Sonia Chiodo attributed this panel to Bicci di Lorenzo. Highly characteristic of the artist's hand, this Massacre of the Innocents is an interesting addition to the artist's corpus of works. Active as part of the prolific Bicci family workshop, Bicci di Lorenzo's oeuvre is bursting with a strong coherence and a consistent traditionalist style. Creating a perfect balance between the ideals of the late Trecento and the early fifteenth century genre-like realism, he manages to develop an harmonious conservative approach consistent with the taste of the time.

Moretti Fine Art

London, Monaco / Fabrizio Moretti, Gabriele Caioni



Barnaba da Modena

Modena, Pisa and Genoa, active ca. 1361 - 1386

Saint Catherine of Alexandria

tempera on panel

103 x 38 cm

Standing on a green marble floor with her monumental figure framed by the Gothic outline that surrounds her, Saint Catherine of Alexandria is dressed in an ample rose robe and blue tunic. She wears a crown on her head, denoting her status as both a princess and a scholar. In her right hand, she grasps a Martyr's palm, and in the left, she holds a small wheel, the symbol of the pagan Emperor Maxentius's sentence to have her tortured to death on a spiked wheel; instead, the instrument collapsed and the Emperor then ordered her beheading.

Attributed by Daniele Benati and Andrea De Marchi to Barnaba da Modena, the present work is a particularly fine example of the artist's oeuvre. The panel was likely a part of a large polyptych that was later dismembered. Though it has not yet been possible to assign the panel to the ensemble from which it came, this Saint Catherine constitutes a perfectly finished and completed work in its own right and allows for an understanding of certain aspects of the artist's personality. Born in Modena, Barnaba started his career in the stimulating artistic environment of Bologna and, from 1361, he was mostly active in and around Pisa and Genoa. His style is characterized by a certain taste for neobyzantinism as well as a strong penchant for the pictorial tradition of Siena.

Nogueras Blanchard

Madrid, Barcelona / Alex Nogueras, Rebeca Blanchard

Anonymous / Marine Hugonnier

Untitled / Vesubio erupting at night

early 20th century / 2008, gouache on japan paper, condition reports

painting: 29.5 x 37 x 4 cm, framed, condition reports: 46 x 37 x 4 cm, framed



This work is part of an on-going body of work which started in 2006. Marine Hugonnier's Restoration Project, is a series of paintings subjected to a process of restoration (by a qualified conservator) under the artist's instruction to subtly work on what is understood as the "climate and temporality of an image". The "restored" paintings are exhibited alongside two typed condition reports, one made before and one after, the restoration itself existing in a space and time in between the two. This process investigates the materiality of these images and attempts to weave the history of their materiality with their subject to create new narratives. This work is an invitation to consider the transient nature of images and our position as viewers.

Nogueras Blanchard

Madrid, Barcelona / Alex Nogueras, Rebeca Blanchard

Perejaume, *Mar signat*

1988, C-Print, 127 x 133 cm, framed, edition of 3



In Perejaume's work Mar signat (1988) an object floats in the peaceful waters of what appears to be the sea. In a first glance the object does not have a recognizable shape and is diluted in the waves, but when we look more closely we can glimpse the artist's signature. In a clear reference to the pictorial universe, Perejaume uses photography to talk about concepts associated to landscape painting and the inability to capture, in a universal and permanent way, a real and complete image of the visible world.

inquiry

Nogueras Blanchard

Madrid, Barcelona / Alex Nogueras, Rebeca Blanchard

Antoni Tàpies, *Tres Ilunes*

1994, paint and crayon on corrugated cardboard mounted on canvas, 106 x 138 x 4 cm



Tàpies reevaluated the humble and ordinary nature of objects such as a discarded box-spring and the refuse of humanity: cardboard, string, bits of fabric, straw. By calling attention to this seemingly inconsequential matter, he suggested that beauty can be found in unlikely places and communicated their allegorical meanings.

Irving Penn, *Picasso (B) (2 of 6), Cannes, France*

1957, platinum palladium print mounted to aluminum, image: 47.3 x 47.3 cm

paper: 63.5 x 55.9 cm, mount: 66 x 55.9 cm, edition #21/47 (in this format)

© The Irving Penn Foundation



In Irving Penn's portrait of Pablo Picasso in his south of France home, we see an iconic figure gazing steely into the barrel of the lens, as if trapped in the frame. During the ten minutes that Picasso allotted Penn to photograph him, Penn moved the camera closer and closer to his subject's face. Deftly capturing an isolated, penetrating left eye, the image dares us to consider Picasso in a moment where it appears that Picasso is staring back. Irving Penn's early portraits of influential figures, such as Salvador Dali, Saul Steinberg, and Jacob Lawrence, trapped his subjects in cramped corners of his studio from an observational, objective distance. These initial examinations aimed to focus on the character of the sitter within the photographer's staged context. His later portraits, like this one, decreased the distance between the subject and the camera. The head-and-shoulder portraits from the 1950s onward ask us to simply confront the figure alone, in the fullness of highlights and shadows.

inquiry

Irving Penn, *Francis Bacon (1 of 2), London*

1962, platinum palladium print, image: 32.4 x 32.4 cm, paper: 57.2 x 47.6 cm

edition #21/30 (in this format), © Condé Nast



Irving Penn, *Salvador Dali (1 of 3)*, New York

1947, vintage gelatin silver print, image: 24.5 x 19.4 cm, paper: 25.4 x 20.3 cm
from an edition of 31 © The Irving Penn Foundation



Pearl Lam Galleries

Hong Kong, Shanghai / Dominic Yang

KIM Tae-ho, *Internal Rhythm*

2019-20, acrylic on canvas, 163.7 x 131.5 cm



*Kim Tae-ho is one of the leading artists of Korean monochrome art. Kim explores the possibilities of paint as well as spatial concepts through his three-dimensional grid paintings *Internal Rhythm*. The works are labour-intensive, as the artist follows his own rhythm to interweave over 20 thick layers of brushstrokes on the canvas until they have accumulated into a substantial mass. Then, he deconstructs the mass by scraping through the layers of paint to reveal the colours underneath, creating an overlapping grid with each cell possessing its own unique characteristics to form a visually cohesive whole.*

inquiry

Pearl Lam Galleries

Hong Kong, Shanghai / Dominic Yang

Antony Micallef, *Raw Intent No. 3*

2016, oil on French linen, 130 x 110 cm



Post School of London artist Antony Micallef's portraiture contemplates the very substance and void that makes us human in the first place. The intent is to short-circuit our narcissism and provoke us to contemplate what makes a painting after all. Micallef's preoccupation is not to merely create imaginary subjects, but to capture an emotive moment that both the artist and viewers can share.

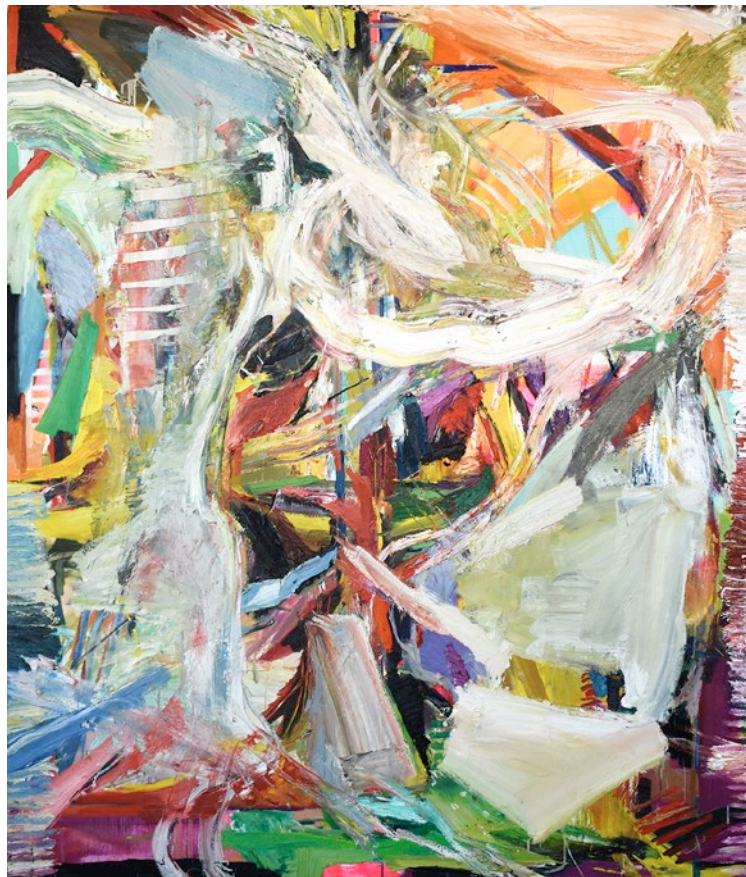
inquiry

Pearl Lam Galleries

Hong Kong, Shanghai / Dominic Yang

Jana Benitez, *Hara*

2019, acrylic oil and oil stick on canvas, 183 x 152 cm



Emerging artist Jana Benitez's painting is a vehicle for translating energy from the body into material form. Her visually charged work expresses the psychological nuances between our attachment to the physical world and our desire to transcend it. Benitez claims, "Painting entails a ritualistic exercise of internalizing the fact that we cannot hold onto anything and everything is impermanent."

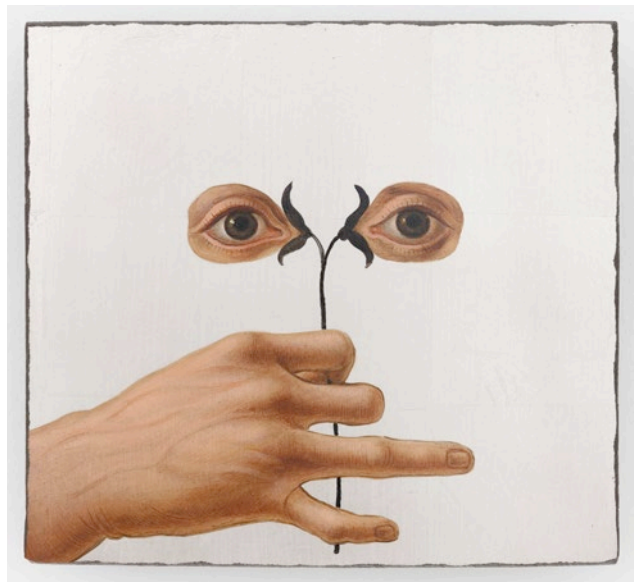
inquiry

Perrotin

Paris, Hong Kong, New York, Seoul, Tokyo, Shanghai / Emmanuel Perrotin

Laurent Grasso, *Studies into the past*

oil and palladium leaf on wood, 22 x 24 x 6 cm, unique



The series of works by Laurent Grasso grouped under the title Studies into the past, undertaken in 2009, vividly illustrates the degree to which this artist's works are infused by a meditation on time. The corpus consists of drawings and oil paintings on panel whose style and execution are inspired by such Italian and Flemish painters of the fifteenth and sixteenth centuries as Fra Angelico, Piero della Francesca, Paolo Uccello, Andrea Mantegna, Sandro Botticelli and Pieter Bruegel the Elder. Seen through Grasso's eyes, however, this chapter in the history of painting is disrupted by the presence of the foreign objects that are perfectly integrated into each image. The mythological and religious narrative elements characteristic of the period have been replaced by celestial phenomena rarely illustrated before the nineteenth century – eclipses, auroras borealis, meteorites – along with strange clouds of smoke, a rock hovering over a landscape, an incongruous flight of birds in a forest.

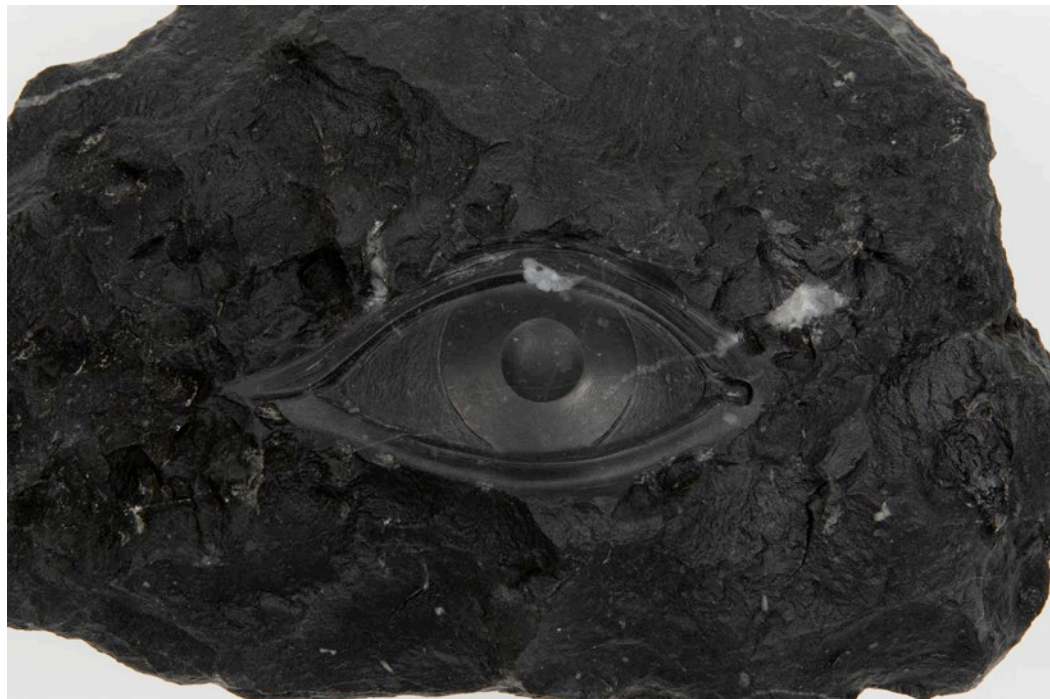
This insertion of fragments of the future into paintings from the past does more than simply create a sense of anachronism: Studies into the past is in fact a major conceptual project aimed at reconstructing our perception of the reality of another era. Contemporary, yet conceived as though they were from another age, the works are executed using scientifically accurate historical methods by teams of specialists.

Perrotin

Paris, Hong Kong, New York, Seoul, Tokyo, Shanghai / Emmanuel Perrotin

Laurent Grasso, *Panoptes*

2018, black marble, 11 x 17 x 10 cm, unique



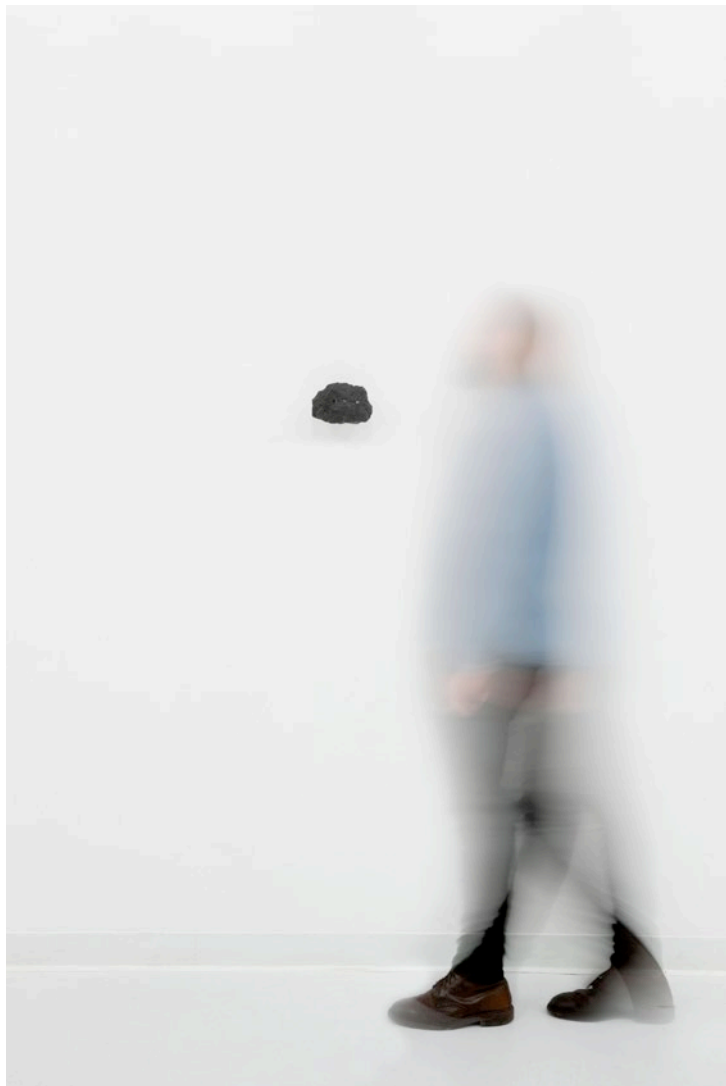
Located at the intersection of heterogeneous temporalities, geographies, and realities, Laurent Grasso's films, sculptures, paintings, and photographs immerse the viewer in an uncanny world of uncertainty. The artist creates mysterious atmospheres that challenge the boundaries of what we perceive and know. Anachronism and hybridity play an active role in his strategy, which entails diffracting reality in order to recompose it according to his own rules. Fascinated by the way in which various powers can affect human conscience, Grasso seeks to grasp, reveal, and materialize the invisible, from collective fears to politics to electromagnetic or paranormal phenomena. His work reveals what lies behind common perception and offers us a new perspective on history and reality.

galleries

Perrotin

Paris, Hong Kong, New York, Seoul, Tokyo, Shanghai / Emmanuel Perrotin

Laurent Grasso



inquiry

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Robilant+Voena

London, Milan, St Moritz / Edmondo di Robilant, Marco Voena

Giovanni Boldini, *La Lettera* (*The Letter*)

1874, oil on panel, 23 x 16.5 cm



In this splendid work by Giovanni Boldini, a woman is captured in a stolen, fleeting moment, as if in a photograph. The spaciousness of the Empire-style interior contrasts with the graceful, diminutive figure, the elegant Berthe, Boldini's mistress and muse portrayed in many works of the artist's Parisian period. At the same time, the silence and romance of her private pursuit contrasts with the dynamism of this virtuosic artist's flickering brush. This evocation of space and movement is suggestive of a narrative, inviting us to imagine, as if we were seeing a still from a film, a larger story, creating a truly magical image.

Amedeo M. Turello, Photographer

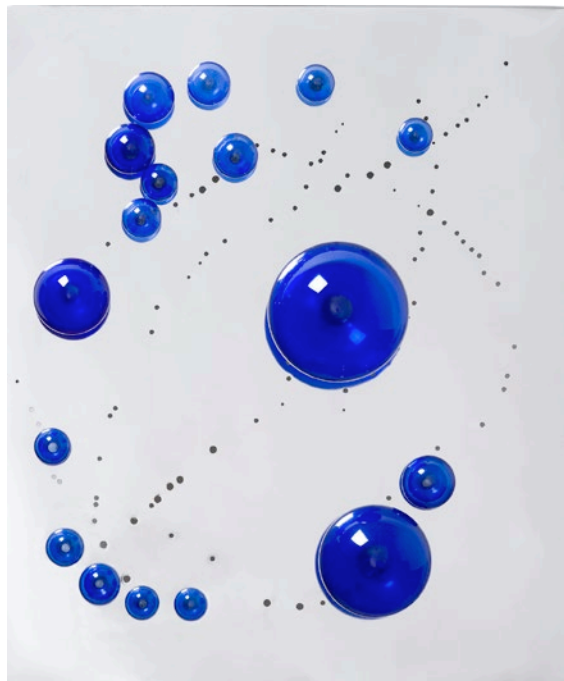
inquiry

Robilant+Voena

London, Milan, St Moritz / Edmondo di Robilant, Marco Voena

Lucio Fontana & Egidio Costantini *Concetto Spaziale*

1964, metal sheet with perforations and 17 glass balls, 100 x 82 x 9.5 cm



The magic of glass is captured in this singular and sophisticated work by Lucio Fontana, created in collaboration with the Fucina degli Angeli, the glassmaking studio founded by Egidio Costantini. Fontana creates striking contrasts between perforations in his metal surface – a signature technique used by the artist since the 1940s – and glass elements, which a few years earlier he had embedded into his canvases to evoke glittering mosaics. This Concetto Spaziale is unique, uniting the concept of an infinite space beyond the punctures in the surface to one of time and space distilled – we typically think of spherical shapes like “bubble” as concentrating, containing, and even stopping time within an enclosed space, even if only for a moment. The special beauty of this composition lies both in this conceptual dialogue, and in the colors and materials which create them, as the cool silver of the unyielding metal contrasts and harmonizes with the bright cobalt spheres of fragile glass.

Amedeo M. Turello, Photographer

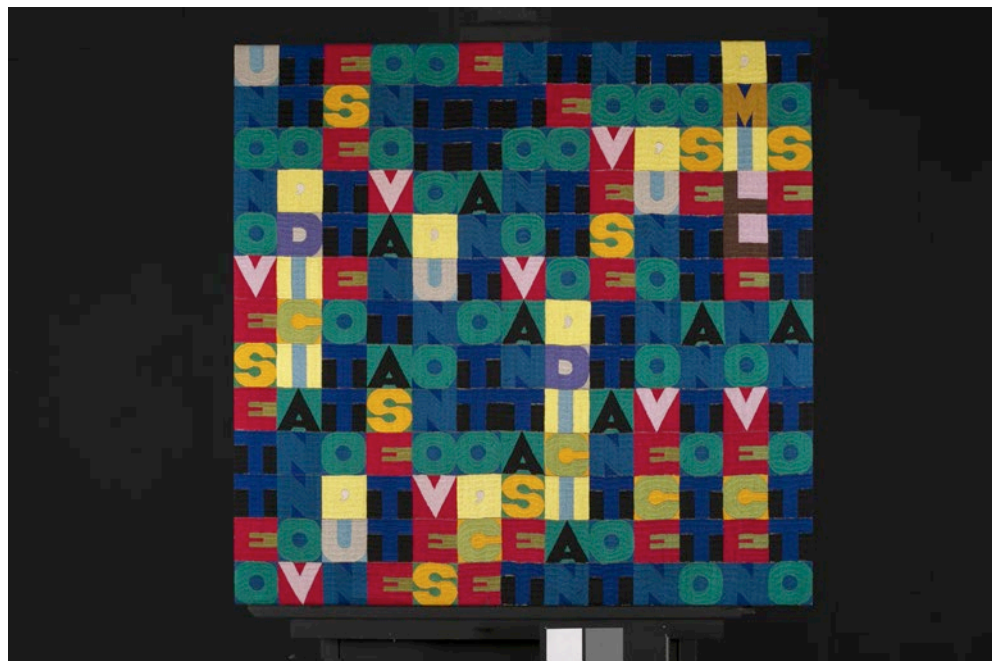
inquiry

Robilant+Voena

London, Milan, St Moritz / Edmondo di Robilant, Marco Voena

Alighiero Boetti, *Senza Titolo* (MILLENOVECENTO SETTANTOTTO)

1978, embroidery on canvas, 94 x 94 cm



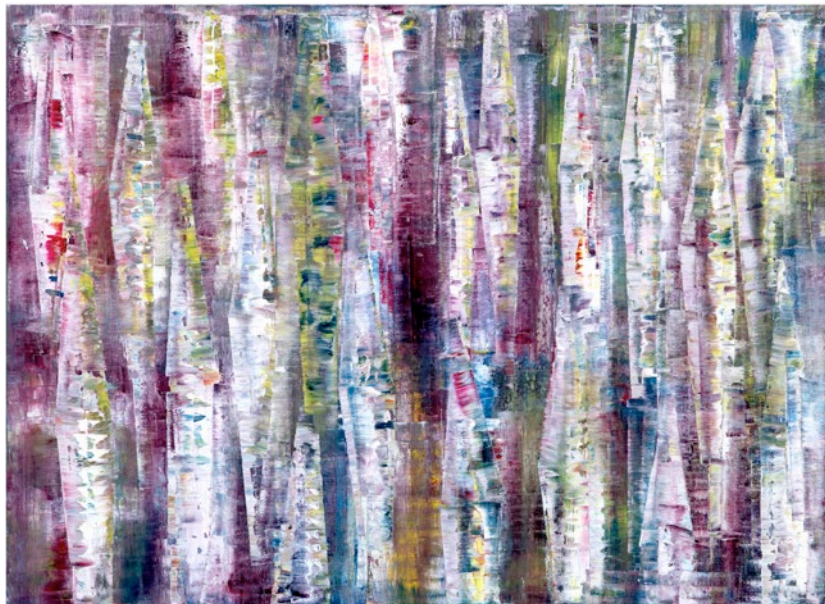
In an interview, Alighiero Boetti once said that dates are very important and that time works in their favor, because "... if you write, for example, "1970" on a wall, it seems like nothing, but in thirty years..." The year 1978, or "mille novecento settantotto," was significant for Boetti, for it was the year before the Soviets invaded Afghanistan, a country beloved by the artist. In this work, the number is broken down into its constituent parts, and becomes above all the color—this abstraction of text into form is at the heart of the work's meaning. Each letter is given a unique pair of signature colors, one for the letter and the other for its background, which repeats again and again. The work is emblematic of Boetti's tapestry production, both for the rigor with which he determined the letter/color relationships and for the gestural "accident" of their re-composition, whereby the rules of language are challenged and jettisoned. This sense of freedom imbues the results of Boetti's creative impulse with uncompromising strength and beauty.

Amedeo M. Turello, Photographer

inquiry

Sassan Behnam-Bakhtiar, *Forest of Life*

2019, oil on canvas, 61 x 80 cm



In his colourful paintings the Franco-Iranian artist Sassan Behnam-Bakhtiar has developed a signature style of scraped painting – oscillating between abstract and figurative structure.

With his works he allows the canvas to become a resonance body for the viewer and to integrate them into an intense and subjective dialogue. Also, his subtly transferred inscribed memories and experiences bring senses and intellect of the viewer together.

Behnam-Bakhtiar's unique technique reminds the viewer of Persian mosaic craftship and, at the same time, of pixelation computer graphics, thereby reflecting the artist's cultural identity and influences of European art history in a contemporary context.

Maria Wildeis, Curator

galleries

Setareh

Dusseldorf

Gregor Gleiwitz, 09.11.2019

2019, oil on canvas, 280 x 200 cm

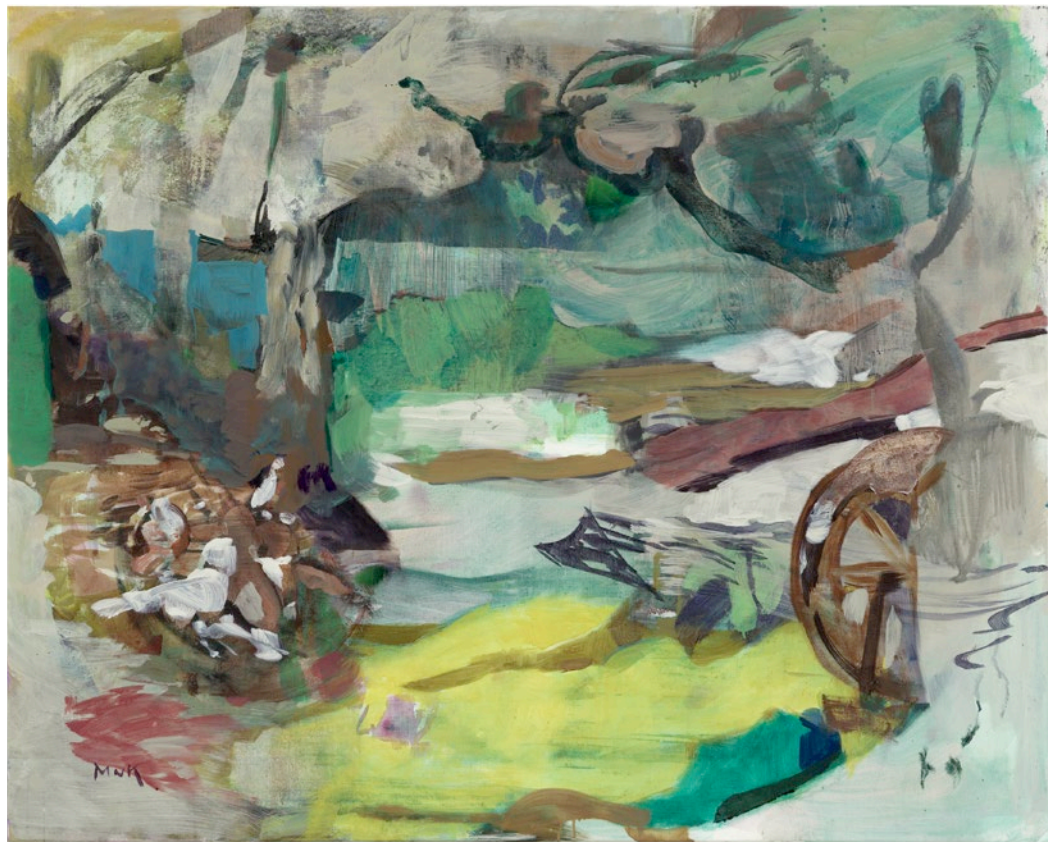


inquiry

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Maki Na Kamura, *Disarming XXIII*

2020, oil on canvas, 125 x 155 cm



Skopia / P.-H. Jaccaud

Geneva / Pierre-Henri Jaccaud

Silvia Bächli, *Untitled*

2010, gouache on paper, 150 x 200 cm, SBA-10-01



To draw, for me, is to be looking for the right sound, for the right phrasing of which I have, beforehand, no idea how it looks. In my drawings it's rarely about symbolic meanings. It's just what's being shown. Brief moments of sensation, a couple of minutes, a lingering a little longer with something we all know, but to which we don't pay all that much attention. I'm organizing my drawings into multilayered relational nets. Breaks and gaps are just as important. White wall/space is part of the work. The sheets discolour each other, reach into each other, imperceptibly undergo changes, borrow moods, make contact. I'm not looking for finished stories, but for an exchange, a conversation about experiences, perceptions and observations as regards content, between the drawings and the viewer. The installations of drawings represent an experimental order of fields of reference, a kind of cluster.

Silvia Bächli, Artist

galleries

Skopia / P.-H. Jaccaud

Geneva / Pierre-Henri Jaccaud

Franz Gertsch, *Winter*

2016, woodcut on paper, Druck. 15, 215 x 276 cm, FGE-16-03



inquiry

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Skopia / P.-H. Jaccaud

Geneva / Pierre-Henri Jaccaud

Erik Bulatov, *Mon bus s'en va*

2003, pencil on paper, 29 x 30 cm, EBU-03-03



The Breeder

Athens / Nadia Gerazouni

Maria Hassabi, *Düsseldorf (2018) #1*

2018, inkjet print, 105 x 145 cm, edition of 5

courtesy The Breeder, Athens © the artist



We've been often told that one falls in love with an artwork for the wrong reason or, to be sophisticated, because of "formal devices". And that's what exactly happened to us at the very first sight of this photo in the Grimaldi Forum ! The gorgeous purple velvet shown by the most (in)famous Popes... the stage as a bullfight arena... the costume worthy of a carnival parade... But today, after living together for quite some time, we must admit that the real and irresistible force of this work – that still thrills us as the first day – lies in showing all the tension and the frenzy in practicing stillness.

Massimiliano Stocco & Maria Marzigie, Collectors

inquiry

Tornabuoni Art

Paris / Francesca Piccolboni

Alberto Burri, *Combustione*

1960, paper, acrylic, vinavil and combustion on canvas, 100 x 70 cm



Burri's use of fire is highly attractive because it transgresses a taboo. Moreover, it is doubly so because, as in the case of Fontana's awl or blade for making "holes" or "slashes", while fire appears to destroy, it is actually used by Burri to build something that was unknown before and to renew the appearance of form from its roots. It is desire, rather than need, that drives Burri's poetic excitement in the use of fire.

Bruno Corà
Burri. La pittura irriducibile presenza, exhibition catalogue

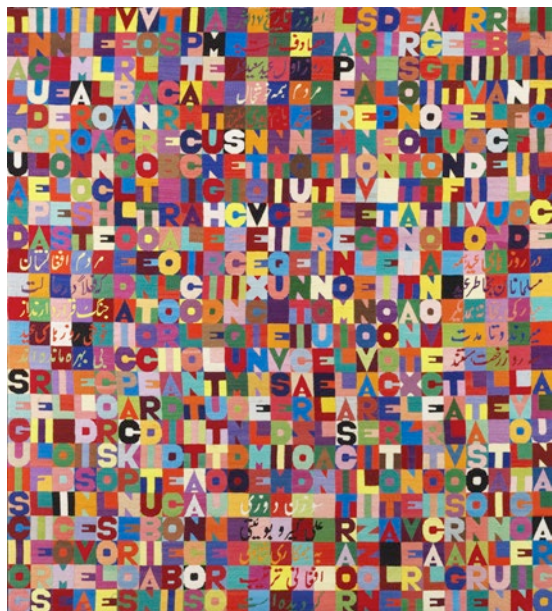
Tornabuoni Art

Paris / Francesca Piccolboni

Alighiero Boetti

Untitled (Tra l'incudine e il martello.....)

1989, embroidery on cloth, 111 x 99 cm



Each language is governed by unique rules and mechanisms that one must accept in order to be part of that group. He understood that those rules are the building blocks of society. At the same time, however, he couldn't help but want to explore different languages and alternative mechanisms of communication – codes that he considered to be the fruits of knowledge, intelligence and a mathematical spirit. All the sentences he ever embroidered were done so according to a strict system governed by his own rules, although it has to be said that the occasional stroke of luck, along with strategic syntactical tweaks, often went a long way in helping him achieve the desired results. He used to analyse any sentence that he found interesting. He used to section the surnames of all his friends and acquaintances, count letters, modify the tense of a certain verb, and insert or remove punctuation so that everything fit perfectly into the square grid.

Chiara Parisi

Stamp, from Minimum Maximum: Alighiero Boetti, exhibition catalogue

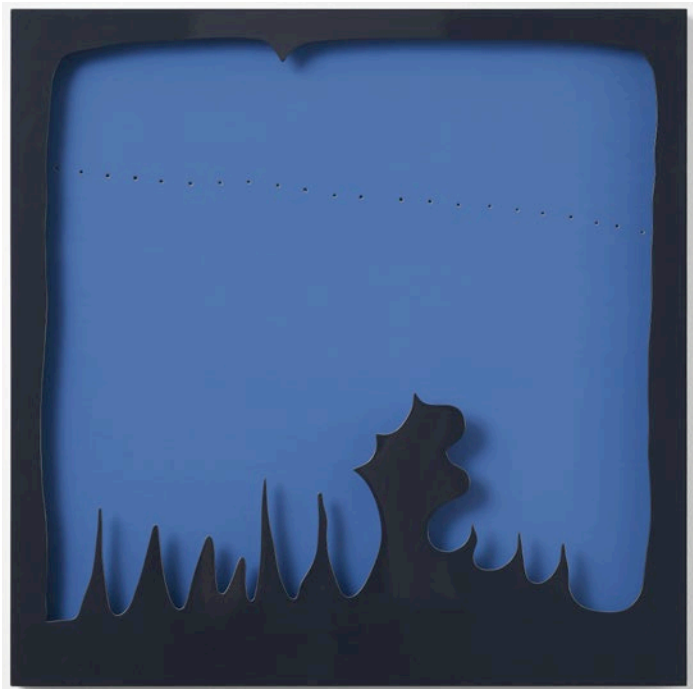
inquiry

Tornabuoni Art

Paris / Francesca Piccolboni

Lucio Fontana, *Concetto spaziale, Teatrino*

1965, water-based paint on canvas and lacquered wood, 130 x 130 cm



Fontana familiarly referred to those Spatial Concepts, which are in a certain sense [...] figurative and even, to some extent, narrative, as “little theatres”. [...] They are a hypothesis of spatial representation, in which the space of a sky furrowed by holes arranged in various constellations can be seen through the squaring of a lacquered frame, with its strips variously [...] figured. [...] the essential nature of the configuration and of the play of colours in these “little theatres” takes us back to the carefree immediacy of “pop” figuration. And these “little theatres” do indeed form Fontana’s new, highly original and by no means negligible response to the stimuli emerging from the issues faced by “pop art”.

Enrico Crispolti

Un'avventura creativa, in Lucio Fontana, Fidia Edizioni d'Arte

inquiry

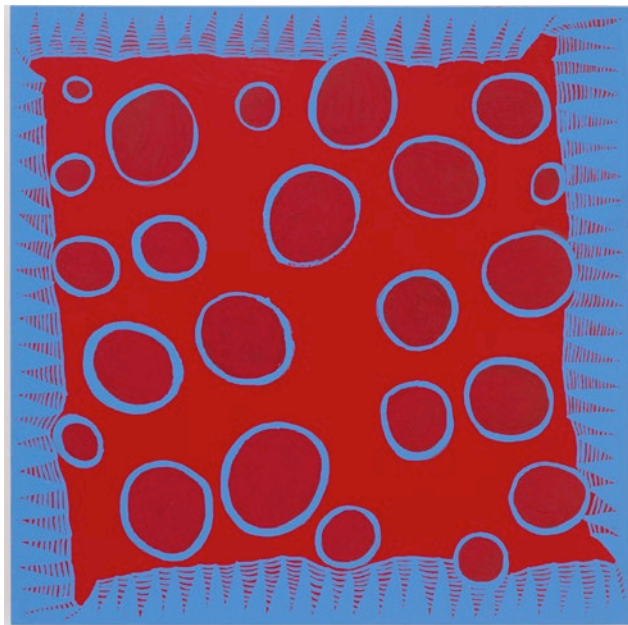
Victoria Miro

London, Venice / Victoria Miro, Glenn Scott Wright

Yayoi Kusama, *Vestiges of Stars*

2010, acrylic on canvas, 162 x 162 cm

courtesy the artist, Ota Fine Arts and Victoria Miro © YAYOI KUSAMA



Yayoi Kusama's important, ongoing series My Eternal Soul, which she began in 2009, consists of an extraordinary body of paintings, each a flatly painted monochrome field that abounds with imagery including eyes, faces in profile and other forms, in often pulsating combinations of colour. As poet and art critic Akira Tatehata has described, "her bold chromatic sense, evident in her My Eternal Soul series of paintings, amply demonstrates Kusama's transcendental skill as a colourist; a new Pop sensitivity of her own is arising from the unification of drawing and a tableau methodology." Distilled within the My Eternal Soul paintings are the themes and obsessions that characterise Kusama's art. Joyfully improvisatory, fluid and highly instinctual, they testify to the indefatigable drive to expression that has unified Kusama's constantly evolving oeuvre over seven decades.

Born in Matsumoto City, Japan, in 1929, Yayoi Kusama lives and works in Tokyo. She is one of the world's most celebrated artists.

inquiry

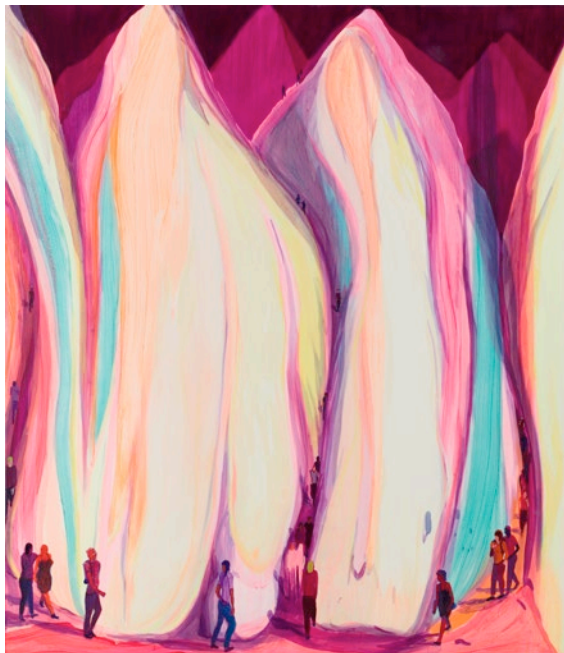
Victoria Miro

London, Venice / Victoria Miro, Glenn Scott Wright

Jules de Balincourt, *Moving Through Mountains*

2017, oil and acrylic on panel, 177.8 x 152.4 x 6.3 cm

courtesy the artist and Victoria Miro © Jules de Balincourt



*Jules de Balincourt's paintings are highly visceral and explore the public and private spaces that we inhabit, touching on an ever-changing landscape that is both physical and psychological. Always rich in colour and technique, de Balincourt's work is a bountiful confluence of reality and fantasy, where references to society, politics, or popular culture are never less than equalled by free association and painterly invention. Referring to his painting *Moving Through Mountains*, 2017, the artist comments, "You can see that this painting was really an abstract painting. But then you put two or three figures in it and suddenly it becomes something else – mountains, but they could almost be robed figures as well." This is painting as open ground or test site, a point of departure for artist and viewer alike, one through which we might attempt to process the chaos of contemporary life.*

Born in Paris in 1972, Jules de Balincourt lives and works in Brooklyn, New York.

inquiry

Victoria Miro

London, Venice / Victoria Miro, Glenn Scott Wright

Celia Paul, *Silvery Sea*

2018, oil on canvas, 147.6 x 138 cm

courtesy the artist and Victoria Miro © Celia Paul



Celia Paul's art is founded on deep connections – familial, creative, looping back and forth across time – to people and places, and is self-assuredly quiet, contemplative and ultimately moving in its attention to detail and intensely felt spirituality. “What John Constable and Celia Paul have in common is this very introspective, intimate depiction of landscape... the way she captures qualities of water is really quite remarkable,” explains Catherine Hess, chief curator of European Art at the Huntington in Los Angeles, where the acclaimed British painter recently held a solo exhibition curated by Pulitzer Prize-winning author and critic Hilton Als. Taking the idea of portraiture in a more elemental direction, Paul's water paintings are permeated by a sense of mortality, of bodies becoming dissolute and consciousness shifting into water, energy and light.

Born in 1959 in Trivandrum, India, Celia Paul lives and works in London.

inquiry

White Cube

London

Cerith Wyn Evans, *Neon Forms (after Noh XI)*

2018-19, white neon, 194 x 52 cm, edition of 3



Developed from Japanese kata diagrams – the choreographic notations of codified gestures in traditional Noh theatre – this neon sculpture evokes movement and energy while also resembling the infinity sign – akin to a Möbius strip – folding and curving into itself with no beginning or end.

inquiry

White Cube

London

Damien Hirst, *Agkistrodon Rhodostoma*

2008, household gloss on canvas, 132.1 x 152.4 cm, 4 inch spot



I was always a colorist. I've always had a phenomenal love of color. . . . I mean, I just move color around on its own. So that's where the Spot paintings came from — to create that structure to do those colors, and do nothing. I suddenly got what I wanted. It was just a way of pinning down the joy of color.

Damien Hirst, Artist

White Cube

London

Mona Hatoum, *Cells*

2014, zinc plated steel and glass, 137 x 122 x 63.5 cm



An exploration of the grid runs throughout the artist's oeuvre and is present in Cells (2014), a stack of metal lockers – the kind typically used in factories or institutions – containing red, amorphous glass shapes, confined and compressed inside the rigid form.

inquiry

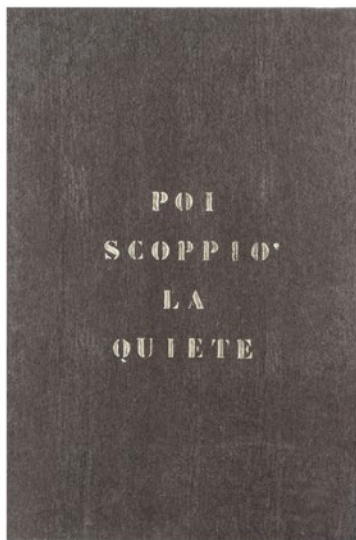
Zero...

Milan / Paolo Zani, Claudia Ciaccio

Vincenzo Agnetti, *Paesaggio*

1971, (then peace broke out)

engraved and white-painted inscription on dark grey felt, 120 x 80 cm, unique



A - A concept must inevitably be a text, because otherwise it doesn't work. Now other objects with a conceptual value can be constructed, other than a written picture, but they can easily remain an end to themselves for those who are not specifically part of the entire mechanism that motivated them. With a text, it is instead much easier to fabricate a conceptual discourse, meaning with a propositional beginning that arrived at a constructible effect also on the observer's part, such as when I write on one of my pictures: "given a memory that is a boundary between life and death, memory will in any case be excluded from life and death". So here I introduce the concept of memorization. In other words, I lead the observer to think that the earth is a great memory, that everything we do becomes detached from us and is registered by the earth (by registered I mean anything: books, art, wars, plagues, etc.). And, detached from us, this level of ours remains immobile.

Q - That's fine about the expansion of the concept, but why do certain conceptual works also have an undeniable aesthetic concept?

A - It's a concept that, in my case, does not derive from a search for beauty, but rigor in execution.

Q - Is that important?

A - Yes, because a thing of beauty that isn't calculated doesn't exist. Think about a bridge or a jet plane.

Q - Therefore, is it function that creates aesthetics?

A - Exactly

Mario Perazzi and Vincenzo Agnetti
extract from the interview *I Don't Paint My Pictures*

inquiry

Zero...

Milan / Paolo Zani, Claudia Ciaccio

Massimo Grimaldi, *Columbo text*

2009, adhesive vinyl text, environmental dimensions

unique, english version



The first winter followed by the second winter when we realized we could not love each other. Allowing the snow and not kissing. Kissing like waking from a coma. When coming together only like the imitation of a voracious love. Only pushing each other away. When the only thing I really wanted to say to you hmm really better not to say. With your lips infinitely and the letter A that was sadly shining on the back of your hand. And your hair covering the face that will never be yours. And I who will forget you oops again. And I who will forget your frightened eyes in which I saw the second winter come.

On your horizon you were barely visible. And over you the water wove its too many reflections. As you dwindled away again and again into the pain you knew was destined for you. With your bound wrists that were shining out the end of your beauty. Like the blood in silence from your mouth. With your eyes imploring as you foundered. And the water mercifully the mercy I was without. And you implored to foundered.

inquiry

Zero...

Milan / Paolo Zani, Claudia Ciaccio

Giorgio Andreotta Calò, *in girum imus nocte*

2015, video installation, film 16mm, b/w and color, no sound, 13'45"

3 + IAP



<https://vimeo.com/128229353>

PW: mineros2015

in girum imus nocte is a 16mm film Giorgio Andreotta Calò shot in Sardinia in 2014. The work documents an action that unfolds from dusk to dawn, during the celebration of Santa Barbara on the night of December 4, when the artist and a group of miners walked by night from the Carbosulcis mine to the island of Sant'Antioco. The film follows the group's procession through the darkness, illuminated by the miners' helmet torches: boarding a boat driven by local fishermen, the group reaches the nearest shore of the island of Sant'Antioco and continues its journey towards the beach. Here, in parallel, a wooden boat is burned in a fire that illuminates the night, slowly consuming itself and turning into coal.

...

The title *in girum imus nocte*, which is the first part of a palindrome Latin expression that conveys meaning read in either direction, emphasizes the circular dynamic that characterizes the action. Through the circularity of ritual time, the miners and fishermen are projected into a new dimension that puts their symbolic role before their social role. According to the artist's intention, their march transcends contingent political connotations; it bears witness to a productive function nearing exhaustion, transformed into an apotropaic path recognizant of their value and dignity.

inquiry

musical break

Herkulesaal Munich

Angela Bulloch, *Heavy Metal Hercules*

2017, Composition for Electric Bass Ensemble (Music by Augustin Maurs)
using coordinates from Angela Bulloch's Heavy Metal Stack Sculptures



Premiered at Herkulesaal, Munich in 2017 on the occasion of MYTH,
MUSIC AND ELECTRICITY – a concert with visual artists curated by Augustin Maurs.

A-Side of the “Heavy Metal Herkules” record (ABCDLP-006)

All parts performed by Carsten Hein

free listening: [link to the audio](#)

[More info](#)

We are proud to announce a new performance by Saâdane Afif at Riva Tunnel Monaco
to celebrate the 5th edition of artmonte-carlo in 2021.

solo shows

Prix Solo artmonte-carlo - F.P.Journe

with the kind support of F.P.JOURNE
Invenit et Fecit

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solo shows

Anne Barrault

Paris / Anne Barrault, Manon Haize

Daniel Spoerri, *Faux tableaux piège*

2008, mix media, 160 x 90 x 41 cm



inquiry

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Anne Barrault

Paris / Anne Barrault, Manon Haize

Daniel Spoerri, *Faux tableaux piège*

2012, mix media, 100 x 70 cm



In the sixties, Daniel Spoerri made his first "snare picture", in which objects became witnesses to anonymous lives. Around these tables set at a 90° angle, gestures, discussions, and encounters still resound. The son of Dada and Duchamps, Daniel Spoerri likes to unbalance order, the hierarchy of values, and preconceived ideas. Art and life mingle, the world is potentially a work of art, everyday objects, those found, hackneyed phrases are as many ready-mades full of meaning, affect and aesthetic. In 2008, he made what he called a "fake snare picture", in which he chose the table and every object on it to create a dinner party which had never existed.

solo shows

Anne Barrault

Paris / Anne Barrault, Manon Haize

Daniel Spoerri, *Die Ausnahme*

2012, mix media, 60 x 46 x 12 cm



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Cherish

Geneva / Mohamed Almusibli, James Bantone, Thomas Liu Le Lann, Ser Serpas

Vaginal Mystery Tour, *Introducing VMT*

2017, mixed media, approx. 66 x 88 x 2.5 cm

image courtesy of Alte Refugio



VMT was founded in Frankfurt, Germany in 2017 by two South Korean artists, Seyoung Yoon and Joon Yeon Park.

VMT is daily life.

VMT focuses on the inclusion of wide public by making products that feature the problematics that arise in the everyday commons: history; nationalism; culture and pop-culture; class issues; social conditions; gender and racial issues and many other subjective matters.

Seyoung Yoon and Joon Yeon Park, Artists

inquiry

Cherish

Geneva / Mohamed Almusibli, James Bantone, Thomas Liu Le Lann, Ser Serpas

Vaginal Mystery Tour, *HOLIDAY of VIRUS VIEUX*

2019, unique piece, laser print, 92.5 x 128.9 x 4 cm closed, 185 x 128.9 x 4 cm open image
VIRUS VIEUX installation at A MAIOR, Viseu (PT)



"Rejuvenating and refreshing. My genitals felt understood. Ditch your mandala coloring book ASAP!"

Over drinks a year ago, my best friend Karen was consoling me after another trip to the sex clinic. Would I ever learn? So Karen pulled out her phone and showed me VIRUS VIEUX, a STD coloring book by VMT (Vaginal Mystery Tour).

Two weeks later I received my copy of VIRUS VIEUX. It comes in 60 pages, a plethora of beautiful line drawings of sex nightmares: crabs, chlamydia, syphilis and plenty more. Turns out this book from artists Seyoung Yoon and Joon Yoon Park, the VMT ladies, is a response to their experience with lack of sexual education! I felt schooled! There I was sobbing over the "gonorrhea" page, but then turned to 'herpes' page and the little emojis kissing cheered me up!

And it comes in EXTRA LARGE now! The giant book, first shown at A Maior in Viseu (PT) 2019, is making its way to the Mediterranean Sea in all its statuesque glory! So big it screams for a coloring fest. Check it out!*

Bruno Zhu, Artist and Project Manager at A MAIOR

**"Holiday of VIRUS VIEUX" 2019 is an enlarged version of the original A4 sized "Virus Vieux" coloring book.*

inquiry

Cherish

Geneva / Mohamed Almusibli, James Bantone, Thomas Liu Le Lann, Ser Serpas

Vaginal Mystery Tour, *Runway Leggings*

2020, 82% polyester, 18% lycra, two versions black/white

size XS-S-M-L-XL-XXL-XXXL, image courtesy Joon Yeon Park, Seyoung Yoon



The first ad for the leggings by Vaginal Mystery Tour was showing digital cherries on top of a photographed girl on a balcony, holding a hot water bottle and an ice cream. It is actually one of the founders, Seyoung Yoon. However, I misread Runway for Runaway and felt an immediate need for these leggings and their enriched promise. Because even if just digitally, those added cherries on top of my yet to come dropout forebode certainly enviers but definitely no regret! Once I got my white pair I realized that I don't have to run away anymore as everything I'd run from is on my legs! Birds (I couldn't be faster), Da Vinci (I couldn't be better), Lobsters (I couldn't die more beautifully) and some male art heroes (I couldn't care less). Following the VMT's Virus Vieux STD coloring book this feels like another attractive lesson to me and makes me want to attend every gig of their tour.

Miriam Laura Leonardi, Artist and Customer

inquiry

Ellen de Bruijne Projects

Amsterdam

Pauline Boudry / Renate Lorenz

The Right to have Rights

2019, HD video, 6 min



*With the solo exhibition *The Right to Have Rights*, Neuer Berliner Kunstverein presents a new work by Boudry and Lorenz. In their room-filling video installation, the artists turn their attention for the first time to international law with an excerpt from the 1951 Refugee Convention. This agreement, made between 147 states, guarantees extensive rights for refugees and is still valid today. The performer MPA recites the text on the abandoned runway of the former Tempelhof Airport in Berlin. While the spoken word and thus the written decree of this legally binding treaty gradually gives way to a musical composition (sound design: Rashad Becker), the work of Boudry and Lorenz negotiates the fluid status of people and their political rights based on inclusion and exclusion.*

Krisztina Hunya, Curator
n.b.k. Berlin press release 2020

inquiry

Ellen de Bruijne Projects

Amsterdam

Pauline Boudry / Renate Lorenz

Wig Piece (String Figure no.1)

2020, artificial hair, felt, metal, 200 x 200 x 5 cm



By introducing hair in a painting's visual space, the artists comment here on the tactile, bodily, and even an uncanny aspect of painting. The meeting between a hairpiece as painting creates a composition, an assemblage that is reminiscent of characters in their films like Salome in "Salomania" which gathers in one figure the stories of Alla Nazimova, Wu Tsang, Yvonne Rainer, Oscar Wilde or Aida Walker. The hair materiality makes us aware of our sexual bodies as spectators in an exhibition. As a structure that hides and unveils altogether, this curtain of hair refers to role play and to the performative dimension of the construction of identities.

Charlotte Laubard, Curator Swiss Pavilion,
58th Biennale di Venezia 2019

inquiry

solo shows

Ellen de Bruijne Projects

Amsterdam

Pauline Boudry / Renate Lorenz

Microphone Sculpture (Sym-Poiesis)

2020, microphones, stands and chains, 140 x 200 x 100 cm



From Ancient Greek σύν (sún, “together”) and ποίησις (poíēsis, “creation, production”). This Sym-Poiesis Microphone piece came out the first pieces exhibited in the Houston (CAMH) U.S.

**CAMH, Curator
Alhena Katsof and Dean Daderko, 2017**

inquiry

Ermes-Ermes

Vienna / Ilaria Leoni

Nicole Gravier, *Fuori le stelle si accendono*

1976 - 1980, collage on photograph, 30 x 40 cm

courtesy the artist and Ermes-Ermes



*The avant-garde, critical and tender vision of a free woman on the contemporary world following a transalpine exile. Nicole Gravier was born in Arles in 1949 where she grew up, then at the age of 18 left to study at the School of Fine Arts in Aix-en-Provence without knowing that she would not return to live in her home town until fifty years later. By chance of a love at first sight, Gravier leaves to live in Milan in the 1970s, where she stays for forty years. As soon as she arrives, she is fascinated by the passion of young Italian women for photo-novels: photographic comic strips depicting love stories à l'eau de rose where a happy ending is inevitable. Although she never called herself a feminist, Nicole Gravier, in reaction to this infatuation, decides to take a photo of herself. This body of work is entitled *Myths and Clichés*. In her Milanese interior, she mimes the dreamy, languid, loving, anxious poses of a woman waiting for her loved one. In her scenes she wears dresses with childish motifs that she makes, or, conversely, Coca Cola sweatshirts, in order to lightly denounce advertising and the invasion of US culture in daily life. Art magazines such as *Artforum*, which this beautiful young woman leaves behind, still waiting for the coming of the perfect man, show on their cover the American abstract expressionist painters, ultra virile stars of the seventies such as Jackson Pollock; another way of defending American hegemony. She winks at her fellow artists by posing in front of a work that her friend Olivier Mosset gave her, or by lying down on a striped cloth reminiscent of the work of the young Buren. She then integrates the original bubbles, the Italian texts from the photo-novels.*

Julie Boukobza

inquiry

solo shows

Ermes-Ermes

Vienna / Ilaria Leoni

Nicole Gravier, *La Fine*

1976 - 1980, collage on photograph, 40 x 30 cm

courtesy the artist and Ermes-Ermes



inquiry

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solo shows

Ermes-Ermes

Vienna / Ilaria Leoni

Nicole Gravier, *Guido non sa baciare*

1976 - 1980, collage on photograph, 40 x 30 cm

courtesy the artist and Ermes-Ermes



inquiry

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Fabian Lang

Zurich

Sara Anstis, *Lizard*

2020, pastel on paper, 42.5 x 29.5 cm, without frame



In a red interior, a woman holds a cloth and a lizard. She is taking a break from cleaning the floor with the cloth, which is now stained red with blood – or paint, or wine. She doesn't look directly at the lizard, but the small reptile has put her in a contemplative state. The traces of her labour on the floor make up another ghostly presence in the room.

Sara Anstis, Artist

inquiry

solo shows

Fabian Lang

Zurich

Sara Anstis, *Rosewood*

2020, pastel on paper, 45 x 31 cm (without frame)



Exercise, reading and lounging happen in a circular scene, and though the figures appear close to the viewer in the shallow space, their circle of activity is closed to outsiders. Nonetheless, from off-screen a ball is rolled into this scene, an invitation or a provocation.

Sara Anstis, Artist

This work was executed during quarantine in London.

inquiry

Fanta-MLN

Milan / Alessio Baldissera, Gloria de Risi, Alberto Zenere

Alessandro Agudio, *MI.LA.NO (Patinatissimo tipo favela)*

2018, laminate, Platycerium Alcorne, 340 x 40 x 40 cm, unique



The tall three-level vase contains a real living green plant, a luxuriant fern extending upwards for a full three floors. Enveloped in its pink bath laminate, facilitated by an astute internal mechanism, this Platycerium Alcorne imagines itself in dreams of hanging gardens, Babylonia, hyper-domesticity, Milan chic.

Luca Cerizza, Curator and Art Writer

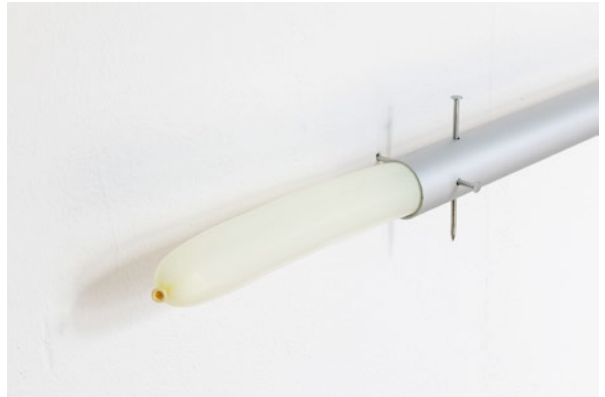
inquiry

Fanta-MLN

Milan / Alessio Baldissera, Gloria de Risi, Alberto Zenere

Alessandro Agudio, *Oh! Che dolor*

2018, aluminium, nails, baloon, 5 x 12 x 125 cm, unique



A long, narrow balloon is positioned on the wall as if it were an unreliable, vaguely SM handrail. Perforated rather than performative, and although pierced by pointed nails and encapsulated in an anodized aluminium tube, it resists turgidly in its indomitable swelling. Where's the trick? Where's the deception? NOTE: available in its own box, ready-to-install set for apprentice magicians.

Luca Cerizza, Curator and Art Writer

inquiry

Fanta-MLN

Milan / Alessio Baldissera, Gloria de Risi, Alberto Zenere

Alessandro Agudio, *Un Angolo*

2019, iron, varnished metal sheet

dimensions variable (approx height from the floor: 70 cm), unique



A reductionist's version of an old-fashion pissoir. This deconstructed urinal certainly drains well – the liquid perfectly channelled – but it also inevitably forces the user to an uncomfortable lateral pose. Or to be an exhibitionist...

Luca Cerizza, Curator and Art Writer

inquiry

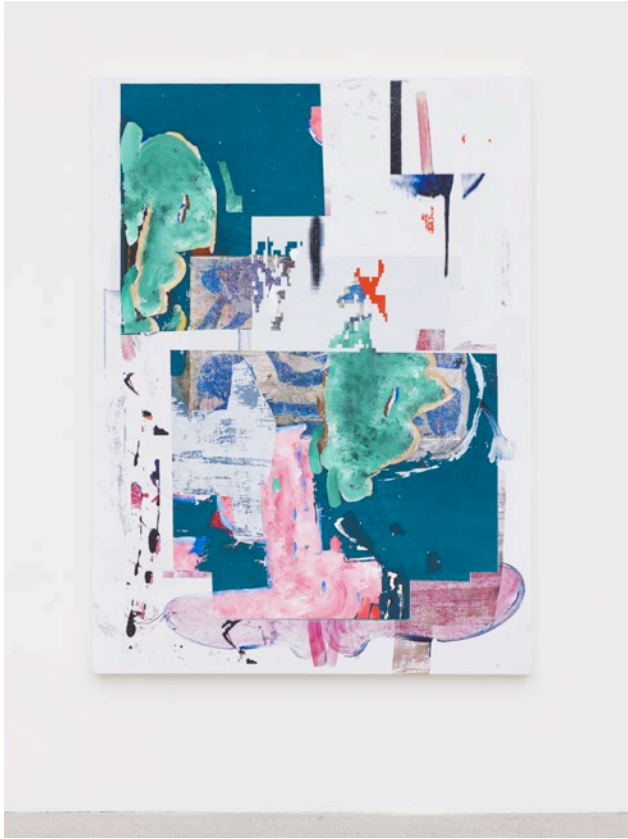
solo shows

Galerie Allen

Paris / Joseph Allen Shea, Mel O'Callaghan

Linus Bill + Adrien Horni, *Heredity 218*

2018, silkscreen and acrylic on canvas, 190 x 140 cm, unique, photo Gunnar Meier
courtesy the artists and Galerie Allen, Paris, INV Nbr. LBAH18180111



The painting process used by Linus Bill and Adrien Horni is quite synthetic... resulting in "paintings" of irritating beauty. The fact that the source images were not created to be blown up and applied on canvas give them a refreshing appearance. Put together as a "painting show," the artworks oscillate between the real thing and representation.

**Gianni Jetzer, Independent Curator in New York and
Curator-at-Large Hirshhorn Museum of Washington**

inquiry

solo shows

Galerie Allen

Paris / Joseph Allen Shea, Mel O'Callaghan

Linus Bill + Adrien Horni, *Heredity* 675

2018, silkscreen and acrylic on canvas, 190 x 140 cm, unique, photo Gunnar Meier
courtesy the artists and Galerie Allen, Paris, INV Nbr. LBAH18180111



inquiry

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135

Galerie Allen

Paris / Joseph Allen Shea, Mel O'Callaghan

Linus Bill + Adrien Horni, *Sculptures*, p. 15

2018, ureol and steel, 280 x 185 x 95 cm, edition of 3 ex + 2 AP

courtesy the artists and Galerie Allen, Paris, INV Nbr. LBAH18180135 - 1



These works will only be the realistic models of a reproduction (it is already complex to think that the image of an object comes before the object, and that in fact it is the image that informs the object). Sculptures, p.15, 2018 is thus a monumental sculpture whose texture is modelled after the grain of a photocopy.

Pierre-Olivier Arnaud, Artist and Director of La Salle de bains Lyon

inquiry

Galerie Eva Meyer

Paris

Man Ray, *Chess set*

1962, wood, enameled brass, 32 bronze sculptures, 99.5 x 57 x 9.5 cm



Bronze sculptures, dark for blacks, golden for whites.

Presented by Man Ray on a checkerboard in natural veneer wood (rosewood, mahogany, etc.) in which a text-poem by Man Ray in French is inlaid in gold letter (enameled brass plate): "Le Roi est à moi, la Reine est la tienne, la Tour fait un four, le Fou est comme vous, le Cavalier déraile, le Pion fait l'espion comme toute canaille. Fait de toutes pièces, Man Ray 1962".

"The King is mine, the Queen is yours, the Rook is overmaking, the Bishop is like you, the Knight derails, the Pawn makes the spy like any rascal. Done entirely, Man Ray 1962".

Two cases, containing the chess pieces, are attached to each end of the checkerboard, they are deep and sheathed in red velvet. Numbered and signed from 1 to 50. Man Ray has always been fascinated by chess. He has carried out several studies on this subject. The game described above was finished in 1962, after a long period of research (1920-1962).

inquiry

Galerie Eva Meyer

Paris

Man Ray, *Trompe l'oeuf*

1963, Bakelite W.C. seat, wood, vintage photograph, 60 x 50 x 8 cm

Made in 1963 after a photograph of 1930, signed and numbered 1 to 10. Shows an ostrich egg on the seat of a W.C. seat. Bakelite, original photograph and wood frame.



This work is probably historically best known as the 1st Assemblage between a 2 dimensional photography and a 3 dimensional sculpture.

“Trompe l'Œuf” is a word play for “Trompe l'Œil”. Man Ray plays between the words Œuf and Œil, literally Egg and Eye.

inquiry

solo shows

Galerie Eva Meyer

Paris

Man Ray, *Square dumb bells (Haltères)*

1930-1966, Nine examples in black metal - nine in sterling Silver.

The Dumb-bells are presented in a wooden box lined with red velvet.



This piece is both a Dada and an every day object, you can hang it on the wall, put it on a table or do your own gymnastic.

Man Ray, Artist

inquiry

solo shows

Galerie Maria Bernheim

Zurich / Maria Bernheim

Mitchell Anderson, *Fortunate Son*

2018, acrylic on canvas, 200 cm diameter



The series, Fortunate Son, dissects the downward movement of liberal ideals during the past century. The paintings reinterpret Kennedy family political campaign buttons over an eight decade period. Executed as hard edge abstraction akin to Ellsworth Kelly and Robert Indiana, artists that emerged to international prominence alongside the Kennedys in the mid 20th century, the paintings become blown up echoes of the same over time with only changes of style and design. Taking their name from the Creedence Clearwater Revival song, Fortunate Son, which became an anti-establishment anthem at the end of the 1960s, the pieces act as reminders of dynastic inequality and their execution as large pop paintings echoes their existence as attractive portraits of a privileged few.

Marshall Green, Curator

inquiry

Galerie Maria Bernheim

Zurich / Maria Bernheim

Mitchell Anderson, *Campaign Blank*

2019, acrylic on canvas, 100 cm diameter



The creation of mass produced celluloid campaign buttons in 1896 revolutionized political advertising and created an early form of popular interactive propaganda. The compositions of these works are taken from salesman template samples from the turn of the 20th century, used by the Whitehead & Hoag Company, the largest manufacturer through the post-war period. Free of non-consensus political content, to be added at a later time, the compositions reflect visuals of an emptiness of political values and a certain consensus propaganda.

Mitchell Anderson, Artist

solo shows

Galerie Maria Bernheim

Zurich / Maria Bernheim

Mitchell Anderson, *Campaign Blank*

2018-19, acrylic on canvas, 100 cm diameter



inquiry

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142

Pinksummer

Genova / Antonella Berruti, Francesca Pennone

Peter Fend

Campo da calcio Eurafrica Libia al centro

2019, prespased on wall, site specific



This series of works relate to Peter Fend's and Ocean Earths' ongoing FLYWAY project. Prompted by the practice of 'earth artists' from the 1960s-70s, they address the need for species, especially birds, to be able to migrate from the Equator to the Poles – in this part of the world the path from tropical Africa to the European Arctic. The technologies and terrain mapping he presents, are all derived from Land and Conceptual Art of the past century.

Elisa R. Linn and Lennart Wolff, Curators
editors of Peter Fend's upcoming monograph

Pinksummer

Genova / Antonella Berruti, Francesca Pennone

Peter Fend, *Primo nido*

2019, model in clay, 65 x 72 cm



inquiry

solo shows

Pinksummer

Genova / Antonella Berruti, Francesca Pennone

Peter Fend

Ferrovie per l'Africa (4/4) + Emisfero Nord

2019, collages and pencil on paper, 80 x 120 cm each + 70 x 100 cm



inquiry

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145

Thomas Brambilla

Bergamo

Lynda Benglis, *Untitled III*

2018, nero Marquina marble, 80 x 100 x 53 cm



Scaramazza. The Scaramazza Pearl, also known as the seed pearl, has become a synonym of the Baroque Era because pearls in the Seventeenth Century were not simply oval, semi-round, button-shaped or drop-shaped anymore: pearls became irregular because of the “fantasy shape” they started to assume. The uniqueness of the seed pearl became a strong call to an imperfect shape, generating innovative importance due to its unrepeatability, equal only to the Berninian virtuosity in Sculpture.

Irregular because of its properties, the seed pearl is close to Music, as rightfully sensed by Paul Claudel, and is now present in Lynda Benglis' marble sculptures. The Artist, the protagonist of contemporary sculpture, has agglutinated every thought into the virtuous shape of her marble subjects since the Seventies, radically dilating the boundaries of Sculpture itself through Painting, Fluidity, and Matter. She has restored unexpected plasticity and the chromaticity of Painting to each piece of polychromatic marble, like unique acts of seed pearls.

Chiara Guidi, Art Critic

inquiry

solo shows

Thomas Brambilla

Bergamo

Lynda Benglis, *Untitled II*

2018, blu Sodalite marble, 67 x 32 x 39 cm



inquiry

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147

solo shows

Thomas Brambilla

Bergamo

Lynda Benglis, *Untitled I*

2018, green of Guatemala marble, 120 x 50 x 45 cm



inquiry

+39 03524 7418 / thomasbrambilla.com

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solo shows

VI, VII

Oslo / Esperanza Rosales

Bjarne Melgaard, *Untitled (Women who hate)*

2019, oil on canvas, 66 x 54 x 4 cm



Yea, for after I had reckoned up, it came into my mind to feel pity at the thought how brief was the whole life of man, seeing that of these multitudes not one will be alive when a hundred years have gone by.

Alexis Vaillant, Curator
Xerxès, 480 BC, borrowed from Guy Debord's *Panegyric*
published for the first time in 1989

inquiry

solo shows

VI, VII

Oslo / Esperanza Rosales

Bjarne Melgaard

Untitled (How you ruined father)

2019, oil on canvas, 66 x 54 x 4 cm



inquiry

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150

solo shows

VI, VII

Oslo / Esperanza Rosales

Bjarne Melgaard, *Untitled (Again)*

2019, oil on canvas, 66 x 54 x 4 cm



inquiry

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You don't miss your water 'til your well runs dry art in the public sphere before and after 2020 by Jörg Heiser

On 1 November 1924, Marcel Duchamp issued his *Monte Carlo Bond*, also known as *Obligation pour la Roulette de Monte Carlo*. It's a lithograph issued in 30 numbered pieces, assigned with a value of 500 Francs each (by today's purchasing power, the sum total of that would have been roughly 10.000 Euro). It shows Duchamp in a black and white photograph, his entire head covered in soapy foam, with his hair shaped into what look like the horns of a goat. That self portrait, as a cut out, is montaged onto the wheel of a simplified rendition of a roulette table. This "bond" clearly served a purpose: while being an artwork in and of itself, at the same time, it aped the official graphics of paper money or stock papers, and was intended to help Duchamp collect funds for actually playing roulette in Monte Carlo himself. He planned to do so following a system he had recently decided to use which is known as the *Martingale* and had become popular in 18th century France betting games: you double your bet after every loss so that the first win would recover all previous losses plus a profit equal to the original stake. In roulette, that means you gamble on 50 % chances (even/uneven, red/black etc.). The problem of this system is, obviously, that if you lose enough times in a row, you are bankrupt entirely.

A century later, the Duchamp piece strikes me as funny, significant, even prophetic in unexpected ways. In the spring of 2020, we are living through the coronavirus pandemic; soapy foam has become an everyday companion. For many artists, and people in the cultural sector in general, creative and at times desperate forms of trying to raise funds have become the norm. We don't know what exactly the gamble is, but we are trying to establish at least some sort of regularity and system to it, in order to minimize the losses – but worst case, we lose it all. Let there be no doubt: it is not just a game, and it's not just about money. It's about health, lives, and livelihoods. It is also clear that the virus in principle doesn't discriminate, it doesn't care whom it infects. That said, it is the poor who suffer most; the underpaid hospital workers and drivers and cleaners and supermarket cashiers, who often live and work in cramped and busy conditions and thus are exposed to infection, while the wealthy can quarantine comfortably and live their privilege, in sometimes obscene ways. "Isolated in the Grenadines avoiding the virus. I hope everybody is staying safe", is the line billionaire and art collector David Geffen wrote on Instagram accompanying a post card view of his 140 meter-long yacht in the Caribbean. Let's be clear: we cannot go on like this.

All the more, Duchamp's strange self portrait of 1924 reminds us of art's purpose, and it is neither ideological agitation nor money (at least not as ends in themselves). At the time, France still struggled to shake off the devastations of World War I, and the Spanish Flu; many of the young had died, and the country occupied the German Ruhr area to force the war enemy to pay the reparations of the Versailles treaty; in August 1924, the Dawes plan alleviated the crisis by loaning 200 Million US dollars worth of Wall Street bonds (ca. 3 Billion in today's purchasing power) to Germany. Duchamp's pose, with the soap foam gracing his face like a full beard (as if he was a boy playing man) and his hair shaped into horns (playing animal), evokes the bearded, horned satyrs of Greek antiquity. And that is to evoke satirizing the very people he asks to give him money, because the satyrs in ancient Athens were not only nature spirits fond of wine, music, dancing, ribaldry, and sex; they also formed the chorus of the *satyr play*, which parodied the genre of tragedy with obscene humor, usually directed against the powerful and noble. Often, satyr plays were programmed between tragedies, to offer comic relief. In other words, they temporarily deflated the pathos of art's struggle to find sense in suffering; and they questioned the role, or at least tested the tolerance of, those who were mocked.



Doug Aitken's airplane performance at Nuit Blanche Monaco 2016

The example of classical Athenian theater reminds of art's role in society – which is not least to develop aesthetic recognition towards catharsis or comic relief or other forms of emotional reckoning. But it also brings up the question of citizenship and privilege, and of the gathering of a public, all of which are in turn connected to art's role. The free-born citizens of Athens gathered in public – the agora, the theater – to exercise their rights to see and listen to other's questioning authority, to speak up themselves, to agree and disagree. However, the flaw here is obvious: "free-born" implies that slaves and women had none of these rights. The most advanced constitutions of modern democracies decree that no-one shall be excluded in this way. However, like a litmus test, the pandemic exposes where we as societies suppress, or fail to establish, that principle. And in the temporary absence of any kind of public gathering, it also makes achingly clear what a particular thing it is to experience art in the public sphere, in a crowd. You don't miss your water 'til your well runs dry.

In April 2016 I had the honor and pleasure to curate the first *Nuit Blanche* of Monaco. A string of performances, music, dance, temporary sculptural and conceptual interventions together formed the proposal of what a public sphere could be, other than merely a space in which people shop, consume, or show off. Thanks to the support of the principality's cultural office, all of the events were for anyone to attend, for free. Doug Aitken's contribution involved a small airplane writing a spiral in the sky, while on the boardwalk, xylophonists created an equally spiraling, and uplifting, piece of music. Shana Moulton's and Nick Haller's mini-opera *Whispering Pines* at the Grimaldi Forum was maybe the closest to a satyr play that night, with its hilarious parody of contemporary consumer spiritualism. These are just two examples of many works that contributed to that night's celebration of art as a profoundly public experience, as literally a common good.

Sadly, only a few months later, the 14 July 2016 truck attack in nearby Nice effected not only terror and the loss of innocent lives, but also, understandably, fears for another *Nuit Blanche* in Monaco, and so a 2017 edition was suspended. Now, the virus pandemic reminds us of how very much we miss art as a public, shared experience, rather than one in the confinement of our homes. All the more it is exciting to hear that another edition of *Nuit Blanche Monaco* may take place in the near future. Once this current crisis is over, there couldn't be a better way to celebrate the return to a better, freer, more commonly shared public!

Jörg Heiser, Curator & Art Critic

The Fondation pour les Arts Visuels of artgenève and artmonte-carlo makes possible a refined and regular essayistic activity. Our last 3 books were published by Sternberg Press under the titles Turning Inward and Intersubjectivity I & II.

special exhibitions

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Boijmans Van Beuningen Museum

Rotterdam

Jan Adam Kruseman, *Portrait of a Lady*

1829, oil on canvas, 65.8 x 78.7 cm



Exceptionally, the Boijmans Van Beuningen Museum in Rotterdam agreed to conceive a presentation of its collection as part of artmonte-carlo. This exhibition created by Francesco Stocchi (curator of the museum) with the help of Samuel Gross (curator of artmonte-carlo) will draw an imaginary line through the exceptional collections of the Dutch museum.

The audience will be faced with a collection of glances. As a reversal effect, the architecture of the exhibition will evoke the very particular architecture of the institution. This face-to-face encounter between the visitor and the public will remind us that museum walls must be porous. Museums are a place that activates the knowledge of the way we look at each other.

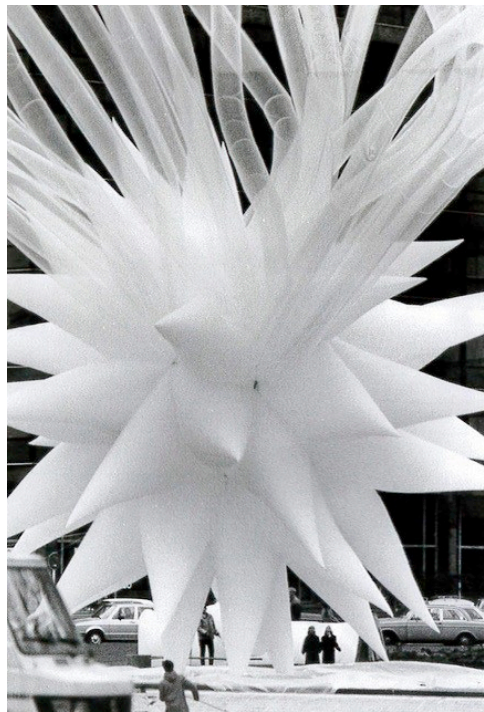
Samuel Gross, Curator of artmonte-carlo

L'Esplanade

Grimaldi Forum Monaco

Otto Piene, *Berlin Star*

courtesy of Sprüth Magers



This year we imagine to present a major work by Otto Piene (1928 – 2014) on the esplanade of the Grimaldi Forum. The very large work reminds the public of the theoretical and plastic ambition that the artist gave to our relationship with the landscape. Indeed, in the early 1960s, Otto Piene, a member of the ZERO group, began precise and directed research to turn natural forces into creative elements. Berlin Star (1984) is one of his most famous sculptural achievements and we are very proud to display this work on the occasion of artmonte-carlo 2021.

The realization of this project is made possible thanks to the collaboration of the Sprüth Magers gallery and the Otto Piene estate.

Samuel Gross, Curator of artmonte-carlo

MAMCO

Geneva

Alain Séchas, *Les Somnambules*

2020, installation, variable dimension



*Alain Séchas conceived and produced *Les Somnambules* (The Sleepwalkers) for his 2002 exhibition at the MAMCO. The installation consists of three white automatons, placed on rails, who pursue each other. Two anthropomorphic cats, one male and the other female, are dressed in nightgowns, their eyes are closed, and arms are stretched forward. Trailing them by a couple of meters is a third cat: he is in the same posture, but his eyes are wide open and his erection unmistakable. The incongruity of this scene never fails to produce a smile. The sense of surprise and wonder provoked by the automatons turns on a scene that is reminiscent both of the stock figures of silent films (the emblematic posture of the sleepwalker, with arms stretched forward and chin up), and of sassy plays in the boulevard theater tradition (the lover who emerges from the closet and who cannot hide the signs of his desire). By giving his figures relief and movement, Séchas, here as elsewhere in his work, monumentalizes forms that bear the spontaneity and humor of political cartoons.*

Paul Bernard, Curator

Fondation Opale

Lens / Gautier Chiarini

Keith Stevens, *Piltati rockhole*

2017, mat archival cotton paper mounted on Dibond, 150 x 220 cm



Painting on Country is a project through which the artists of Tjungu Palya (APY Lands, South Australia) worked directly with their native landscapes, to tell their stories. Keith Stevens and other senior artists have intimate knowledge of the landscapes surrounding Nyapari, Kanpi and Watarru. They wanted to share, through their artwork, some of the special places, natural materials and the Tjukurpa (Dreaming) contained within these spaces. The ephemeral artworks drawn with the natural white pigment tutu were temporary, and have since washed away with the first rains. They are however immortalized and shown to the world through this series of photographs made under the direction of Anangu, by a Berlin-based photographer, Leopold Fiala. This project allowed senior artists to lead young men and women artists on bush trips, encouraging direct cultural exchange and ensuring that age-old techniques for creating rock drawings are passed on to the next generation.

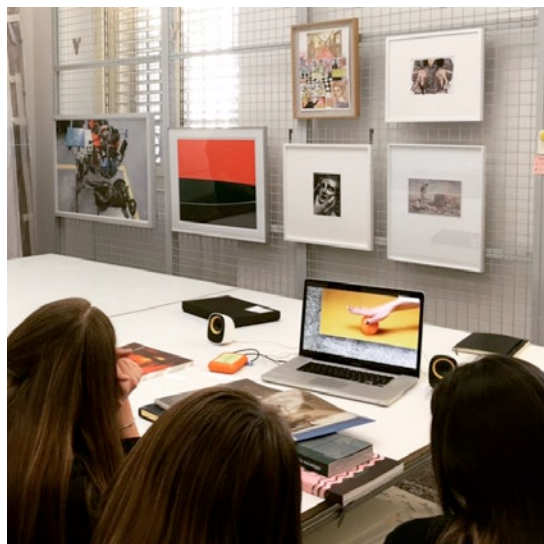
"This is the Wanampi Tjukurpa (water Snake Men Dreaming) for Nyapari. This place is called Piltati. Piltati rockhole is just in the hills, really close to the community. The two men are water snakes. Piltati is the main waterhole and those wanampi go in one rockhole and can come up in another one, you can see smoke coming up all of them. Also here there is kuyi (harmless small snakes) that have ngura tjuta (many homes). The wanampi love to eat those kuyi. Minyma kutjara (two women) were digging for that big kunyia (carpet python) but it was only those wanampi. Those women speared the wanampi by accident and he got up and chased them and killed them."

Keith Stevens, Artist

NMMN, Nouveau Musée National de Monaco

Les Apprentis Collectionneurs

The Apprentis Collectionneurs in the NMMN's storage, 2019



Les Apprentis Collectionneurs

Inaugurated in 2017, Les Apprentis Collectionneurs, is a learning program conceived by the Nouveau Musée National de Monaco which receives, the support of SOGEDA. The objective of this learning program is to familiarize the principality's students with contemporary art and the art museum's different missions.

Since its third edition the project has been associating fine art option students from the two high schools of the Principality of Monaco: Institution François d'Assise–Nicolas Barré and Lycée Albert 1er. During the year the students have been engaged in a series of meetings, exchanges, visits and workshops.

The 5th edition of the contemporary art fair artmonte-carlo – even in its online version due to the pandemic – will be an opportunity for the students to select a series of pertinent works in coherence with the museum's collections. Ultimately, a jury composed of professionals will select an artwork or a series of artworks by the same artist based on an acquisition budget of 10000 euros.

Since its creation, this programme has allowed works by Andreas Angelidakis, Carsten Höller, Pierre Joseph, Mika Rottenberg and Xavier Theunis to join the NMMN collections.

ADN Galeria

Barcelona / Miguel Ángel Sánchez

Adrian Melis, *Engagement Rate Formula*

2019, video HD, courtesy of the artist and ADN Galeria

[link to the video](#)



The engagement rate is used to measure the level of interaction by followers from content created by a user. It is calculated as total engagement divided by total followers, multiplied by 100.

Engagement Rate Formula is a video in which Melis proposes a serial production of social media's Like icons made out of plaster material. Once the 500 likes has been reached, those are packed in boxes in order to being sent by postal mail to the Moira refugee camp, in Lesbos island, Greece. Likewise, Melis establishes contact with different humanitarian organizations to talk about potential collaborations and to get advise about his proposal. This way, the artist generates conversations which border on the absurd and surreal. Engagement Rate Formula proposes from irony the translation to real material of a digital reality immersed in false commitment. This video was presented for the first time at Loop, Barcelona, 2019.

The engagement of our Salons d'art for video art took on a new dimension in 2020 with an invitation made to the art fair Loop Barcelona as well as a presentation of films of the Centre Pompidou Collection within artgenève.

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Maurice Amon, Joël Robuchon

We will miss you and we love you always

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OBJECTS, MY FRIENDS

curated design show by Martine Bedin



Objects, my friends, an exhibition presented in 2017, was dedicated to furniture and objects made with care, objects produced in small quantities, boldly escaping from fashion and market laws, and loaded with great poetry. Created by architects, designers or artists, all attached to beauty. Those objects asked the question of their status: Art objects? Everyday objects? Both?

Enigmatic mirrors and photographs from where the objects live, in the intimacy of Monegasque interiors, themselves enigmatic images as well.

The walk through the exhibition was reflected infinitely in the huge mirrors of Jean Nouvel, from a uniqueoneiric bed of Ettore Sottsass to objects from Sandro Chia and Michelangelo Pistoletto, not seen since the eighties. Visitors were also invited to discover young and less young creators, unknown to the public but just as intense and passionate.

The twenty galleries came from France, Germany, London, and many from Italy, thanks to the precious help of Franco Raggi. The inclusion of design at artmonte-carlo is like this world, which gladly accepts border shifts, because overall, what gathers all the present works is imagination.

participating galleries and designers

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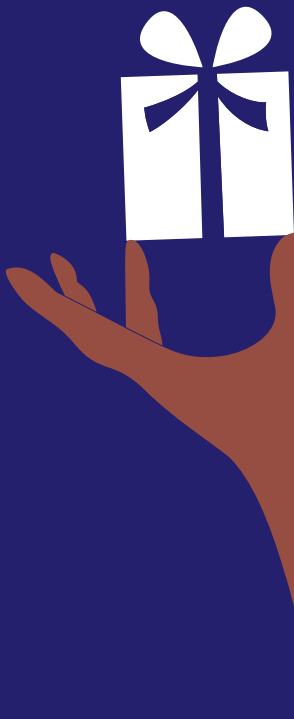
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**D'EUGÈNE
FREY**

PRÉSENTÉS PAR

JOÃO MARIA GUSMÃO

DU 7 FÉVRIER

AU 30 AOÛT 2020



VILLA PALOMA 56 BD. DU JARDIN EXOTIQUE

Images : Dessins d'Eugène Frey

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The Last Brahmin Shailesh BR

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pero las paredes seguían sudando

Sol Calero

Waganga Zora Mann

Entropie d'un territoire Kristof Everart



Martial RAYASSE *Nissa Bella* (1964)
Report photographique sur feutrine marouflée sur contreplaqué, acrylique et néon sur toile (180x120x15 cm)
Inv. : 990.1.1 | @Adagp, Paris | Photo : Ville de Nice / Muriel Anssens

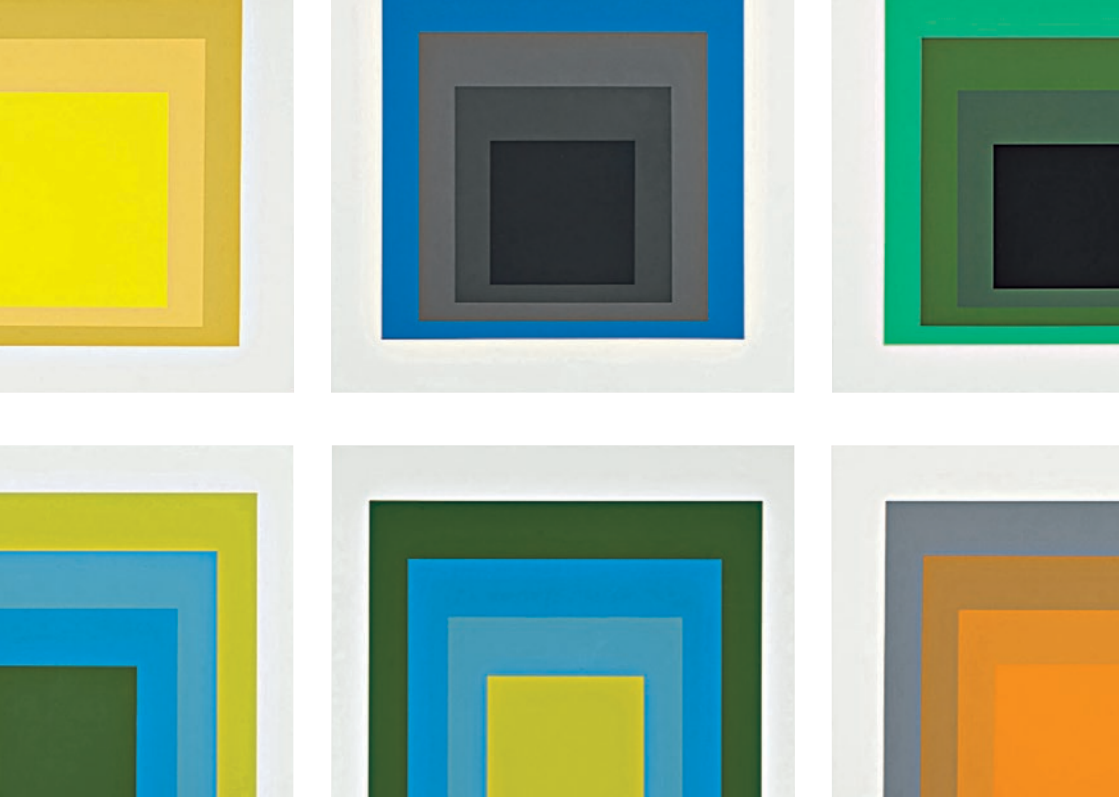


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A gastronomic experience beyond the walls: pop-up bar and restaurant during artgenève 2020.
space designed by Philippe Cramer, menu curated by Thomas Hug

Salon : n.m. 1) reception room

When artgenève looked into the origin of the word salon, which became a generic French term for trade shows and art fairs, it took a seat at the table. Indeed, using the occasion to broaden horizons, artgenève created close links between art and gastronomy. Walls have been torn down and borders abolished, thereby redefining themselves over time and space. Serving meals (staging food on specific plates with particular arrangements) naturally imposed constraints because of its ephemeral character. Their materials and ingredients came into play here for a fresh vision of gastronomy thanks to artgenève's well-considered wish for an original and quality culinary experience in a unique setting, specially created for the occasion.

Night-Fall existed thanks to a collaboration between designers and artists from its network, and the Café des Bains in Geneva. Hosted in a simple venue, elegantly decorated by Philippe Cramer, the salon's tentacles stretched across the city. Visitors were welcomed to immerse themselves in these deliciously enchanting décors and bewilder their senses with faux spaghetti carbonara with squid (echoing the giant cephalopod on the windows) or with black radish and pear millefeuille, an unlikely pairing inspired by Alain Passard's collages.

At the heart of contemporary artistic activity, the chef, a virtuoso, became an artist, and during this special event, gastronomy became an artistic medium in its own right, offering a captivating collection of gourmet dishes, which are works of art as well as tools.

Jac Leirner, *Corpus Delicti (continental)*

1985-2018, steel, nylon, 260 x 21 x 4 cm, courtesy Galleria Franco Noero



Recipe by Chef Mauro Colagreco

Restaurant Mirazur***

30 Avenue Aristide Briand, 06500 Menton France.

3 Michelin Stars, 1er of World's 50th Best Restaurant 2019

Grand Chef Relais&Chateaux, Grandes Tables du Monde

artmonte-carlo is proud to announce the collectors dinner 2021 within the exhibition in collaboration with Chef Mauro Colagreco, Restaurant Mirazur in Menton, world's best restaurant 2019.

At the foot of the mountains overlooking the sea, a stone's throw from Italian border and 20 minutes from Monaco, the 1930s-era rotunda building housing the Mirazur Restaurant enjoys an idyllic setting. With 3 Michelin stars and elected the best restaurant in the world in 2019 Mirazur Restaurant has become one of the emblematic place's at French Riviera.

Chef owner Mauro Colagreco's personal interpretations of ingredients and flavour combinations, has forged a style of his own. He has absorbed his Italian-Argentinian cultural heritage, his travels around the world and following his intuition, he draws on the local culture on both sides of the border. Inspired by the sea, the mountains and the fruit and vegetables grown in his own gardens, Mauro invents colourful, pictorial dishes that play with textures and bold contrasts.

Asparagus, Yoghurt & Pink Grapefruit (4 people)

1. Citrus Sauce

- 1/2 lemon
- 1/2 Orange
- 1/2 Pink Grapefruit
- 250 gr of plain yoghurt
- Fleur de sel

Using a peeler, remove the skin from the lemon, orange and grapefruit. (Keep a little grated lemon zest).

Chop those zest finely. Put them in a bowl, add the yoghurt and lighten with a little lemon juice and a pinch of fleur de sel if necessary.

2. Honey vinaigrette

- 80 ml lemon juice
- 25 gr honey
- 1 vanilla bean
- Extra virgin olive oil

In a saucepan, put the lemon juice, honey and seeds from the vanilla bean. Heat over (low heat) until the mixture reduces to two-thirds of its volume.

Let cool quickly, add the olive oil and, with a wire whisk, beat until the vinaigrette is obtained.



3. Cooking the asparagus

- 12 green asparagus
- Salt

Peel the asparagus. Remove the hard parts on the side. Cook them in boiling water with salt for 1 minute 30 seconds.

They must remain very crispy. Cool them quickly in a bowl with water and ice.

4. Final Touch

Place the citrus yoghurt in a plate sauce. Cut the green asparagus into sticks and pieces. Season them with a lemon vinaigrette. Cut a carpaccio of the green asparagus with a mandolin.

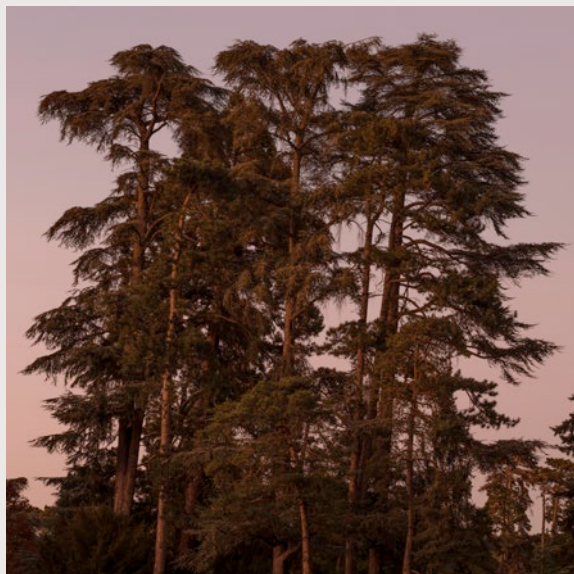
Place the green asparagus on top to add volume.

Add the green apple cut into slices and triangular, a julienne of lemon zest, cebette onion, mint and pieces of pink grapefruit.

Finish with the vinaigrette of acacia honey, olive oil and fleur de sel on the asparagus.

Sculpture Garden - Geneva Biennale

City of Geneva



Following the success of its first edition in 2018, the new Geneva Biennale – Sculpture Garden will be held for the second time, from June to September in the heart of the City of Geneva.

The ambition of this project is to establish itself as a major summer cultural event for the region, offering Geneva, its inhabitants and visitors an outdoor exhibition of high-caliber during the whole summer. Initiated and organized by artgenève/artmonte-carlo in collaboration with the MAMCO and the City of Geneva, the Biennale is curated by Balthazar Lovay, former director of Fri Art Kunsthalle, Fribourg.

In 2020, the Biennale will present some thirty large-format sculptures, many of them produced specifically for the exhibition by young artists. Several events such as after-work cocktails, conferences bringing together personalities from the art world, and performative evenings will regularly animate the event. A mediation program will also be proposed.

For its second edition, the exhibition is breaking new ground. It honors original productions, young artists and hybrid works created by artists and designers. Fountains, benches, architectures, flags or mobiles, works that are participatory, engaging or in dialogue with the Eaux-Vives and La Grange parks invite viewers to rethink about the meaning of sculpture today.

Ambitious by its international dimension, by the number of invited artists and the themes addressed, the exhibition is also defined by a humble relationship with parks, nature and landscape. The steering committee of the Biennale and the curator have created the conditions for artists to propose projects designed for these public spaces and produce them for the event. Responding to the quality of these places has proved to be a constant in the proposals, which also use pre-existing constructions or are associated with the natural elements of the site. The artists come from Geneva, Switzerland, Europe, England and the USA, with a balanced representation of men and women.

Main partners: Bvlgari, Banque Reyl, Allianz, Phillips, and JTI

