

GALERIE
EVA MEYER

Alluring Shapes, Tempting Spaces

Curator DOMENICO DE CHIRICO

02.06 – 22.07.2017

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ADRIANO AMARAL
GABRIELE BEVERIDGE
NICOLAS BOULARD
MANUEL BURGENER
ADRIANO COSTA
MICHEL DE BROIN
FRANCOIS DUREL
RUBEN GRILLO
ANDY MEEROW
OREN PINHASI
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Lorsque la relation *je-monde*, au cœur de la pensée phénoménologique, revêt un caractère intentionnel, elle exige une recherche de la conscience pure qui permet de réaliser pleinement l'expérience du soi et du monde.

Le vocable allemand *Erlebnis*, que l'on peut traduire par « expérience vécue » ou « vivante », désigne le caractère personnel et unitaire à travers lequel les contenus de la conscience ne sont pas perçus de manière passive mais vivante, dans le flux de celle-ci.

En raison de sa nature dynamique, l'*Erlebnis* est considérée comme la condition essentielle pour capter tout ce qui est vie – qu'il s'agisse d'un individu ou de la réalité historique, artistique, religieuse... lesquels échappent aux méthodes très corsetées des sciences de la nature.

Ainsi, elle s'inscrit nettement en contradiction avec certaines réductions positivistes qui envisagent cette relation comme un simple processus physiologique, mécanique et d'association. Pour reprendre les propos d'Edmund Husserl, « la crise des sciences résulte du fait que l'on ait perdu le sens originel de l'expérience, c'est-à-dire l'expérience intuitive du "monde-de-la-vie" que constitue le monde perceptif ».

Loin de toute posture analogique et comportementaliste – et exempte de contenu psychique – cette forme de subjectivité de l'expérience personnelle vise idéalement à interroger, façonner et définir l'identité de l'image comme un moyen permettant de reconfigurer notre expérience sensible de la vue.

C'est sans doute cette approche, fondée sur l'expérience, qu'il convient d'assumer devant une œuvre, et c'est là, semble-t-il, ce qui est à l'œuvre dans *Alluring shapes, tempting spaces*, l'expérience d'une série d'allusions à l'*Erlebnis*, un jeu intérieur entre les œuvres exposées – un ping-pong d'*Erlebnis*, où la main aurait disparu avant d'achever la forme, ou plutôt que de disparaître, elle serait maintenue dans un équilibre instable à l'intérieur d'un espace qui devient lui-même forme accueillante. Ces éléments sont ainsi en tension permanente (*Tempting*), et font ressurgir une expérience passée stimulante (*Alluring*), qui n'en demeure pas moins *in itinere*.

La présence de pièces iconiques et de références culturelles reconnaissables met en évidence cette approche, car elle marque la différence entre l'expérience du processus et d'éventuels schémas préétablis, révélant un flux d'*Erlebnis* circulant en dehors de ces schémas. La pierre angulaire de cette constellation thématique est la question du rapport entre les éléments formels et matériels du processus cognitif, qui partant de la dualité évolue vers une seule et unique expérience sensorielle.

Domenico de Chirico
Mai 2017

Texte traduit de l'italien par Alexandra Bigaignon

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Where the *I-world* relationship, understood as a nucleus of phenomenological thinking, takes on the character of intentionality, it becomes necessary to investigate pure consciousness that allows the realisation of the totality of subjective and world experience.

The German word *Erlebnis*, translated with the expression "lived experience" or "living," indicates the personal and unitary aspect for which the contents of consciousness are not passively taken but acquired in a living way in the flow of it.

Because of its dynamic nature, *Erlebnis* has been considered to be the essential condition for capturing all that is life, whether it is the individual, historical, artistic, religious, etc. which escape the purely definitive methods of natural sciences.

And so it is in sharp contrast with certain positivistic reductions that consider this relationship as a simple physiological, mechanical and associative process. As Edmund Husserl states, "the crisis of science comes from the fact that the original sense of experience has been lost, that is, the intuitive experience of the 'world of life' which is the perceived perceptual world."

Far from any associative and behaviorist setting and out of psychic content, this kind of subjectivity of personal experience is ideally oriented to investigate, shape, and define the identity of the image as a way to reconfigure our sensory experience of vision.

Such an experiential approach is perhaps the ideal one to take in front of a work and what appears to in play in *Alluring shapes, tempting spaces* is the experience of a series of references to *Erlebnis*, an internal game between the works on display, an *Erlebnis* ping-pong, as if the hand had disappeared before completing the form or even as if it had never disappeared while keeping it in the hollow of a space that becomes hostile: this makes these figures, perpetually in tension (*Tempting*), exhaling a stimulating (*Alluring*) past experience but still in the itinerary.

The presence of iconic elements and recognisable cultural references emphasises such an approach as it marks the difference between procedural experience and possible pre-established schemes, denouncing the flow of *Erlebnis* outside these. The central pivot of this thematic constellation is the question of the relationship between the formal and material components of the cognitive process that evolves from the binomial into a single sensorial experience.

Domenico de Chirico
Mai 2017

Translation by Vashti Ali

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ALLURING SHAPES, TEMPTING SPACES

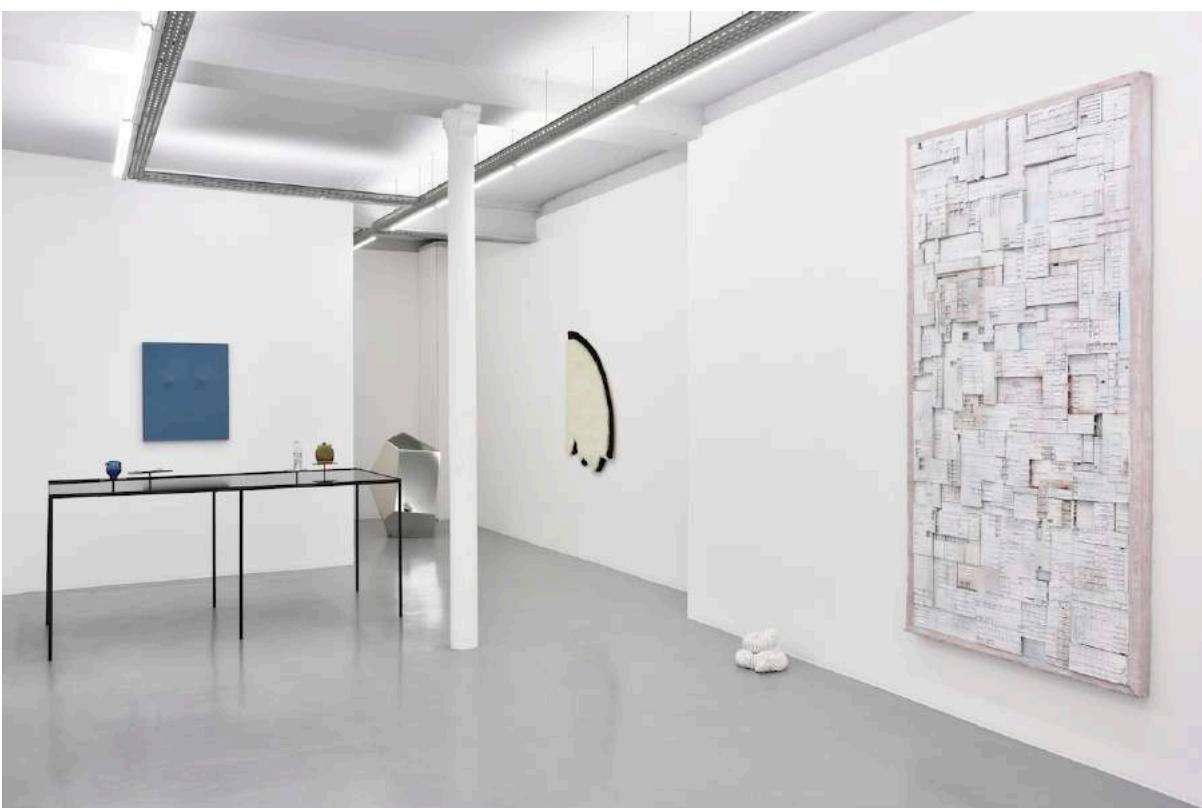
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Vues d'exposition ©Rebecca Fanuele





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ADRIANO AMARAL

Adriano Amaral



Adriano Amaral

Untitled, 2017

Baskets, gel ultrason, silicone prothétique

Dimensions variables

Pièce unique

Courtesy de Grimm Gallery et de l'artiste

N° Inv. AMA20170506



ADRIANO AMARAL

Né en 1982 à Ribeirão Preto, Brésil / Born in 1982 in Ribeirão Preto, Brazil

Vit et travaille à Amsterdam / Lives and works in Amsterdam

www.adrianoamaral.com

EXPOSITIONS PERSONNELLES / SOLO SHOWS

- 2017 *Alloy, Alloy*, De Vleeshal, Middelburg (NL) (upcoming)
Galeria Jacqueline Martins, São Paulo (BR) (upcoming)
Múrias Centeno, Porto (PT)
- 2016 *Alloy, Alloy*, Bielefelder Kunstverein, Bielefeld (DE)
Fixed Action Pattern, SpazioA, Pistoia (IT)
Potlatch, De Ateliers, Amsterdam (NL)
Año 35, Tabacalera, Madrid (ES)
- 2015 *TraysForFlotation*, Mendes Wood DM, São Paulo (BR)
Focus, Frieze, London (UK)
Never From Concentrate, Múrias Centeno, Porto (PT)
- 2014 *Soft Matter*, Space in Between, London (UK)
- 2012 *Embaixo da Terra o Céu de Novo*, Transversal, São Paulo (BR)

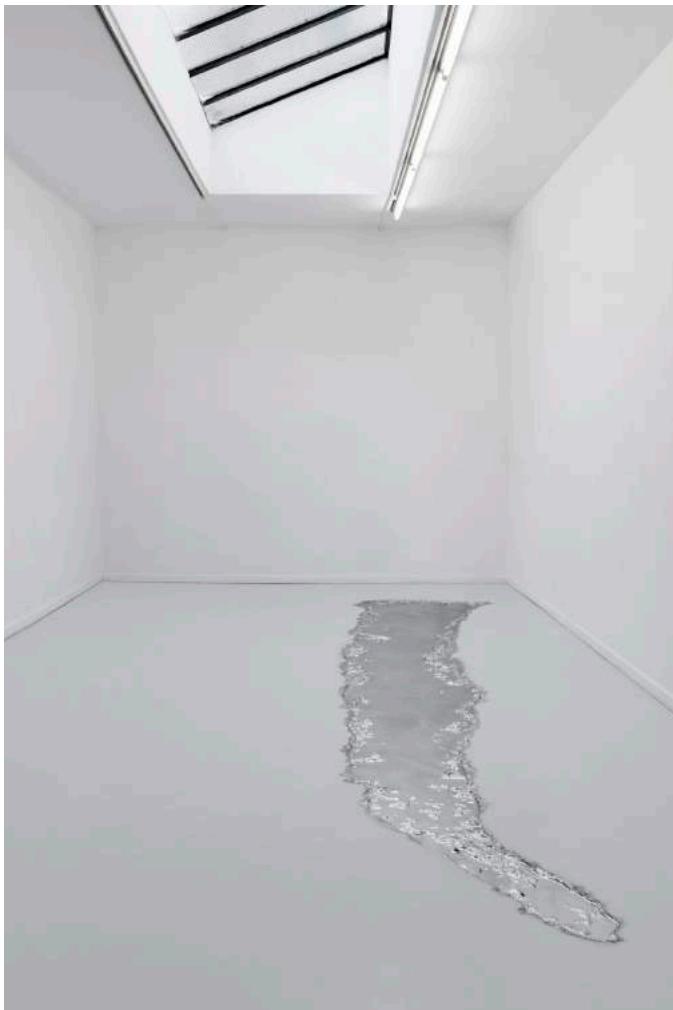
EXPOSITIONS COLLECTIVES / GROUP SHOWS

- 2017 *Alluring shapes, tempting spaces*, curated by Domenico de Chirico, Galerie Eva Meyer, Paris (Fr)
Bearable Lightness of Being, GRIMM, Amsterdam (NL)
Condo, The Sunday Painter, London (UK)
- 2016 *Centres of indetermination*, SixtyEight Art Institute, Copenhagen (DK)
Sempre um ponto de identidade, sempre distinção curated by Hércules Goulart Martins, Galeria Jacqueline Martins, São Paulo (BR)
Lonesome Wife, Seventeen Gallery, London (UK)
Hyperconnected, Biennial of Young Art, Modern Art Museum, Moscow, (RU)
Brasil, Beleza?!, Museum Beelden aan Zee, The Hague (NL)
- 2015 *Wintermut*, GRIMM, Amsterdam (NL)
Hipótese e Horizonte, Observatório, São Paulo (BR)
Aparição, Caixa, Rio de Janeiro (BR)
The Infinite Lawn, Tenderpixel, London (UK)
Pictures and Cream, Cristina Gerra, Lisbon (PT)
The place of disquiet, F2, Madrid (SP)

- 2014 *New Participants*, De Ateliers, Amsterdam (NL)
Flet, SpazioA, Pistoia (IT)
Postcodes, Kind – Coletor, São Paulo (BR)
Degree Show, Royal College of Art, London (UK)
A Sense of Things, Zabludowicz Collection, London (UK)
Aparição, Galeria Athena Contemporânea, Rio de Janeiro (BR)
- 2013 *Brutalidade Jardim curated by Kiki Mazzucchelli*, Galeria Marília Razuk, São Paulo (BR)
Open Cube curated by Adriano Pedrosa, White Cube Gallery, London (UK)
In Conversation, Hilary Crisp Gallery, London (UK)
Back Fill, Royal College of Art, London (UK)
- 2012 *WIP Show*, Royal College of Art, London (UK)
Solo Objects, Arco Madrid, Madrid (SP)
Programa Exposições, MARP, Ribeirão Preto (BR)
- 2011 *Nova Escultura Brasileira*, Caixa, Rio de Janeiro (BR)
11º Salão de Guarulhos, Guarulhos (BR)
Recorte Transversal, Galeria Transversal, São Paulo (BR)
2º Salão dos Artistas sem Galeria, Casa Xiclet's and Galeria Berenice Arvani, São Paulo (BR)
- 2010 *Programa de Exposição*, MARP, Ribeirão Preto (BR)

AWARDS

- 2014 Kenneth Armitage Young Sculptor Prize, 2014 (UK)



The artist's concerns encompass an examination of the nature of things: the stuff of the world, the materiality and substance of it. His interventions are subtle, made of short movements based on low-intensity behaviors, in the sense of something floor or even earth bound, upon which things remain and rise. That's not to say there aren't moments of decision, of deliberate intervention, whether it be a particular bend in a neon tube or in adding one insoluble liquid to another.

(source: Press Release, Adriano Amaral, Fixed Action Pattern, SpazioA, 2016)

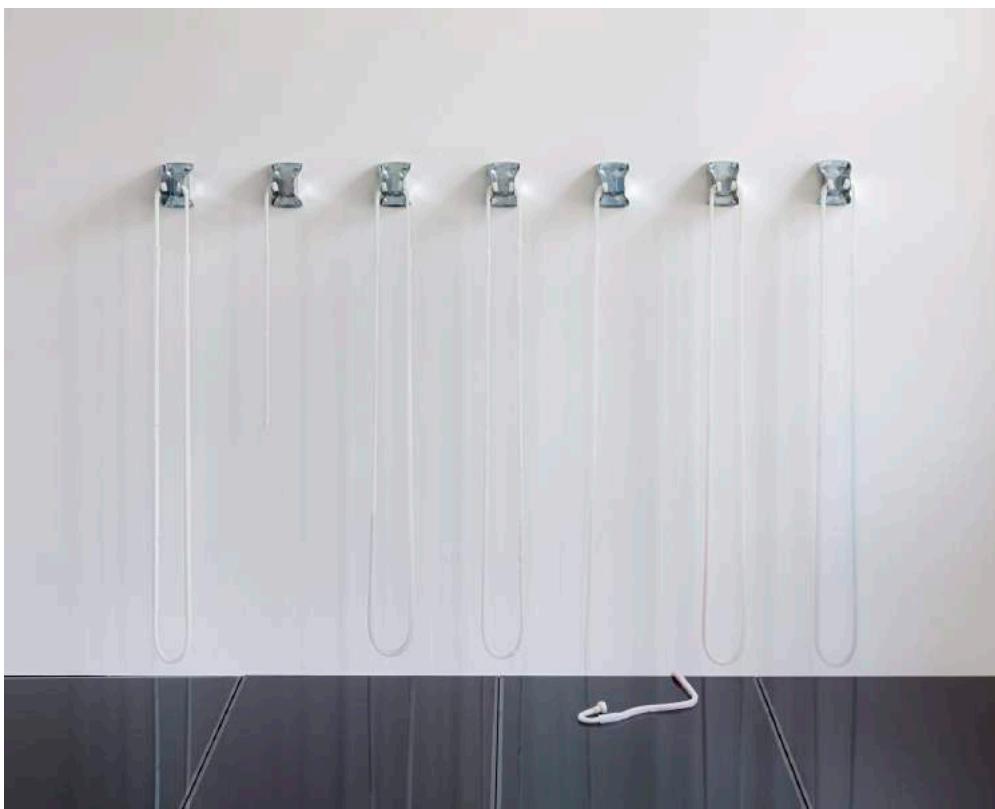
Adriano AMARAL

Untitled, 2017

Paraffine oil, water, PVA Glue, silicone, aluminum powder

Dimensions variable

Installation view at GRIMM Frans Halsstraat 26, Amsterdam



Adriano AMARAL

Untitled, 2016

Prosthetic silicone, stainless steel

138 x 180 x 25 cm

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GABRIELE BEVERIDGE

Gabriele Beveridge



Gabriele Beveridge

Skimming the daydream, 2017

Affiche trouvée, verre fait à la main, cadre

62 x 38 x 20 cm

Pièce unique

© Photo Damian Griffiths

Courtesy de Gallery Chewdays et de l'artiste

N° Inv. GBE20170605



GABRIELE BEVERIDGE

Née en 1985 à Hong Kong / Born in 1985 in Hong Kong

Vit et travaille à Londres / Lives and works in London

www.gabrielebeveridge.com

EXPOSITIONS PERSONNELLES / SOLO SHOWS

- 2016 *Eternity Anyways*, Chewday's, London, UK
 Tropisms, Deweer Gallery, Otegem, Belgique
 Frieze Focus, Chewday's, London, UK
- 2015 *Mainland*, Mot International, Brussels, Belgique
- 2014 *Health And Strength*. La Salle De Bains, Lyon, France
 Gold Diamond Park, Elizabeth Dee, New York, US
 By Mistake Or Design, Zabludowicz Collection, London, UK
- 2013 *Incidental Healer*, Van Horbourg, Zurich, Suisse
- 2012 *Newly Laundered Smile*, Rod Barton, London, UK
 In A Normal World I'd Be There, Outpost, Norwich, UK
- 2011 *The Conspiracy*, Supplement, London, UK

EXPOSITIONS COLLECTIVES / GROUP SHOWS

- 2017 *Alluring Shapes, Tempting Spaces*, Curated By Domenico De Chirico, Galerie Eva Meyer, Paris, France
- 2016 *The Perfume And The Bottle*, Parisian Laundry, Montreal, Canada
 True Love Over Physics, Coma Gallery, Sydney, Australie
 Gallery Share, Off Vendome, New York, US
 Cathedrals Of Consumption, Spinello Projects, Miami, US
 Folly, Emalin, Scotland, UK
 Los Angeles Contemporary, Mot International, Los Angeles, US
 National Gallery: Empire, Chewday's, London, UK
- 2015 *National Gallery: Empire*, Chewday's, London, UK
 Summertime, Galerist, Istanbul, Turquie
 Frieze Art Fair, Elizabeth Dee Gallery, New York, US
 Pre-Pop To Post-Human: Collage In The Digital Age, Hayward Touring, London, UK
 Art Brussels, Elizabeth Dee Gallery, Brussels, Belgique
 Spears, Loyal Gallery, Stockholm, Suède
- 2014 *Art Basel*, Miami Beach, Elizabeth Dee Gallery, Miami, US
 Bien Ou Bien?, Mon Cheri, Brussels, Belgique
 Breeze, Deweer Gallery, Otegem, Belgique
 Between The Lines, Agustina Ferreyra Gallery, San Juan, Portugal
 Pre-Pop To Post-Human: Collage In The Digital Age, Hayward Touring, London, UK
 Mystic Fire, Paradise Row (Curated By Darren Flook), London, UK
 Display, University Of Connecticut Contemporary Art Galleries, US
 Shakti, Brand New Gallery, Milan, Italie

Art Brussels, Elizabeth Dee Gallery, Brussels, Belgique
La Chose Encadree, Glasgow International, Scotland, UK

- 2013 *Comrades Of Time*, Cell Project Space (Curated By Chewday's), London, UK
 Art Basel Miami, Elizabeth Dee Gallery, Miami, US
 Fiac, Elizabeth Dee Gallery, Paris, France
 Group Show, Chewday's Bar, Berlin, Allemagne
 Desire, Yancey Richardson Gallery, New York, US
 Degrees Of Separation, Galerie Jeanroch Dard, Paris, France
 Frieze Art Fair, Elizabeth Dee Gallery, New York, US
 The Stand In (Or A Glass Of Milk), Public Fiction, Los Angeles, US
 Post Culture, Elizabeth Dee Gallery, New York, US
 Group Exhibition, Ceri Hand Gallery, London, UK
 Black Rabbit White Hole, Samuel Freeman Gallery, Los Angeles, US
 Physical And Virtual Bodies, Arnhem Museum Of Modern Art, Pays-Bas
 Beyond The Object, Brand New Gallery, Milan, Italie
- 2012 *House Of Voltaire*, London, UK
 Used Photocopier, Hotel, London, UK
 Journey Without A Map, Marion Scharmann Gallery, Cologne, Allemagne
 Inside The Whale, Gallery Fama, Verona, Italie
 Entrance Entrance, Temple Bar Gallery, Dublin, Irlande
 No More Icons, Blackfriars Hoarding, London, UK
 Art Brussels, Gallery Fama, Brussels, Belgique
 Nada Cologne, Rod Barton, Cologne, Allemagne
- 2011 *Dazed & Confused / Emerging Artist Award*, Whitechapel Gallery, London, UK
 The Rise And Fall Of Matter, David Roberts Arts Collective, London, UK
 Off-Site, Gabriele Beveridge, Tomas Downes, Stuart Elliot, Rod Barton, London, UK
 Re-Read, Assembly, London, UK
- 2010 *Legacy*, L.I.U, London, UK
 Resovision, Frieze Art Fair, London, UK
 Slade Ma Show, Slade School Of Art, London, UK
 Kunstvlaai, Amsterdam, Pays-Bas
- 2009 *Statues Die Too*, North Terrace, London, UK
 Starting With A Photograph, Michael Hoppen Gallery, London, UK

BIBLIOGRAPHIE / BIBLIOGRAPHY

- Bava, Alessandro, *The Issue of Narcissism*, Ecocore, December 2016
Sykes, Suzanne, *Gabriele Beveridge: Your Mouth Blindness*, Elle magazine, November 2016
Russell, Anna, *Frieze turns to edgy galleries*, Wall Street Journal, October 2016
Steer, Emily, *Frieze London: Coming into Focus*, Elephant magazine, October 2016
Gottschalk, Molly, *11 Artists to watch at Frieze London*, Artsy, October 2016
Carey Kent, Paul, *Paul Carey Kent picks his favourites at Frieze 2016*, Artlyst, October 2016
Chu, Christie, *Discover these 7 Young exciting Artists at Frieze London 2016*, Artnet, October 2016
Hastings, Sophie, *Four Frieze Art Fair Must sees*, GQ Magazine, October 2016
Ruyters, Marc, *Gabriele Beveridge in Deweer Gallery, Otegem*, H ART magazine, September 2016 Preview, *The perfume and the bottle: Gabriele Beveridge*, Canadian Art, September 2016
Everitt Howe, David, *Portfolio: Gabriele Beveridge*, BOMB Magazine, July 2016
Editor's Picks, *Eternity Anyways*, Chewday's, The Guardian, 29 May 2016
Indrisek, Scott, *Inside Art Los Angeles*, Blouin Artinfo, January 2016
Steverlynck, Sam, *Beveridge goes Botticelli*, AGENDA magazine, September 2015

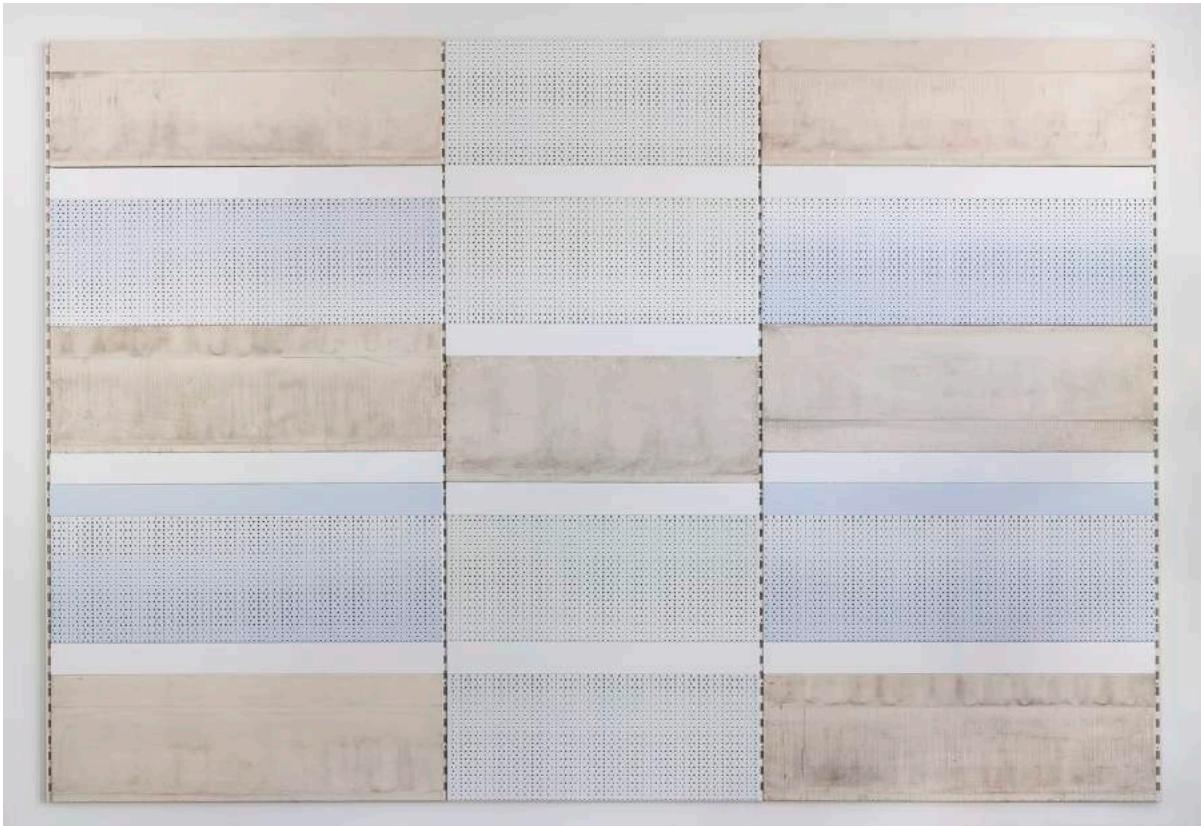
Van Loocke, Thomas, *Gabriele Beveridge: Mainland at MOT International*, H ART magazine, September 2015
McDonough, Tom, *Things Display Themselves: Gabriele Beveridge's Photographic Assemblages*, OSMOS magazine, May 2015
Indrisek, Scott, *5 Must-See Gallery Shows in New York*, Blouin Artinfo, November 2014
Bronner, Julian Elias, *Critic's Picks: Gabriele Beveridge at Elizabeth Dee*, Art Forum online, November 2014
Neave, Kate, *Interview: Gabriele Beveridge's promised glamour*, Dazed Digital, December 2014 Cristello, Stephanie, *Mystic Minimalism: Gabriele Beveridge*, Chicago's journal of Contemporary Art, December 2014
Eastham, Ben, *Theatre of the Reclaimed: Gabriele Beveridge*, Elephant Magazine, August 2014
Desire: Yancey Richardson Gallery, New Yorker, Aug. 26, 2013
Wakefield, Neville, *My Frieze Week NY Highlights*, Artsy, May 2013
New, Josephine, *Gabriele Beveridge at Rod Barton, London*, Frieze magazine - Issue 153, March 2013 Fite-Wassilak, Chris, *London Round-up 1*, Art Monthly - No 363, February 2013
Harrad, Tom, *Gabriele Beveridge*, Interview, Symbol Paper For New Art, Issue 4, March 2013
Knight, Amy, *The Living Image*, Dazed Digital, February 2013
Vasey, George, *Newly Laundered Smile*, Kaleidoscope Online, 19 Nov., 2012
Doubal, Rosalie, *Gabriele Beveridge: Newly Laundered Smile*, Time Out London, 4 November, 2012 Dazed Digital, *Yes Moments: Gabriele Beveridge*, November 2012
Arena Homme + Artist Commission, Autumn/Winter, 2012/13
McLean-Ferris, Laura, *Top 10 Summer Shows: Used Photocopier at HOTEL Kaleidoscope online*, 1 August, 2012
The White Review, *Commissioned poster for Issue IV*, 17 April, 2012
Mousse, *Inside the Whale at FaMa Gallery, Verona*, 10 March, 2012
The Terence, Dazed and Confused magazine, *Converse Emerging artists award: Gabriele Beveridge*, October 2011
Dazed Digital, *Converse's emerging Artists Award*, October 2011
Davies-Crook, Susanna, *Converse Submission of the Week*, Dazed Digital, September 2011



Through strategies of selection, framing and recombination Beveridge reconfigures the hierarchies of commercial images and objects. Her diverse assemblages seek to examine the relationship between the shared access that everyone might have to the visual languages that saturate our contemporary existence and the special access that each of us has to personal memory and private experience. Less interested in a prescriptive rhetoric on consumer culture than exploring how the poetic and the personal can be addressed under contemporary conditions, Beveridge sits on the line between ambivalence and celebration – investigating a fascination between the lure of consumer images and objects and the values that they preserve and perpetuate.

Source : Art Viewer, Gabriele Beveridge at CHEWDAY'S, July 2016.

Prophetic Souls (II), chrome shop fittings, hand-blown glass, 2017



Clouds (VII), found cosmetic shop panels, nail varnish powder-coated pegboards, 2017

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NICOLAS BOULARD

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Cuve mélancolique #2, 2016
d'après "Le Cube" d'Alberto Giacometti
Cuve en inox
100 x 70cm
Pièce unique
Courtesy de Galerie Eva Meyer et de l'artiste
N° Inv. NBO2016051904



NICOLAS BOULARD

Né en 1976 à Reims / Born 1976 in Reims
Vit et travaille à Paris / Lives and works in Paris
www.nicolasboulard.com

EXPOSITIONS PERSONNELLES / SOLO SHOWS

- 2017 *La Dynamique des isoplèthes*, Centre d'art la Halle des Bouchers, Vienne
Exposition personnelle, Galerie Eva Meyer, Paris
- 2016 *Critique du raisin pur*, Frac Aquitaine, Bordeaux
- 2015 *Hors-Champs*, Sauvage, Paris
Magnum, Parc Jean Jacques Rousseau, Emmenonville
The Cheese Museum, Galerie Laurent Mueller, Paris
Clos Mobile, Macaval, Vitry-sur-Seine
Cheese Théories, Fondation d'entreprise Ricard, Paris
- 2014 *Solera*, Château de Mons (Gers)
- 2013 *The Rule of Cool*, Centre d'Art de Clamart
- 2012 *La Suspension d'Incroyance*, Frac Alsace
Les Variables Obsolètes, Vent des Forêts, Espace rural d'art contemporain – Fresnes au Mont
- 2011 *Shadow of a Doubt*, École Nationale Supérieure d'Art de Nancy
The French Paradox Projet hors les murs – Parc Saint Léger – Centre d'art contemporain
- 2010 *Trienal do Vale do Tejo - Vale d'Algares*, Vila Cha de Ourique, Portugal
- 2009 *in gyrum*, Lycée Charles Baltet, Saint Pouange
Clos mobile, l'esprit des lieux, Domaine départemental de Chamarande
- 2008 *Vanitas; C. C. Okendo*, San Sebastian, Espagne Marelle 2.0 CCE, Tinqueux
- 2007 *The French Paradox*, Random Gallery, Paris
Le temps qui reste, Frac Champagne Ardenne, Reims
- 2005 *Tout va bien*, ICC, Sapporo, Japonet l'acool dans tout ça, Ittenheim
- 2003 *(Marelle)*, CCE, Tinqueux

EXPOSITIONS COLLECTIVES / GROUP SHOWS

- 2017 Exposition estivale, Le Radar, Bayeux, France
Alluring shapes, tempting spaces, Curated by Domenico de Chirico, Galerie Eva Meyer, Paris
Art Brussels 2017, Bruxelles
Agir dans son lieu, Galerie Duchamp, Yvetot
- 2016 *Unidentified Line*, Galerie Eva Meyer, Paris
- 2015 *Eat Art Fair*, Préface, Toulouse,
- 2014 *Market Zone*, Nice(Fr.) - Cueno(It.)
Black garlic, Café B, Paris

Lettre B, Galerie Eva Meyer
High Hopes - le lieu de hypothèse, rue de la Boétie, Paris

2013 *Une Odyssée : 30 ans du Frac Champagne-Ardenne*, Frac Champagne-Ardenne
L'atelier des testeurs - Salon du test, Chalet Society - Paris
Sletto & Corso, 20e biennale d'art contemporain Sélest'art
Salle d'attente III, Galerie Laurent Mueller, Paris
Paris at your home, Machine Project, Los Angeles

2012 ... et ils installèrent le bureau à l'auberge - The Office (Berlin) et le Bureau(Paris)
Musée de l'art extraterrestre, LiveInYourHead - Genève
Rob Pruitt's Flea Market, Monnaie de Paris - Nuit des Musées

2011 *Specific Cheeses* in «An Exhibition in your mouth» by Ben Kinmont, New York ; Amsterdam
Speech Objects, Musée de l'Objet - Blois
Lætitia in Convivio, CNEAI - Paris
La quinzaine radieuse Piacé le Radieux
100 Drawings Against The Vietnam War, Komplot, Bruxelles
Convivio ou la plastique culinaire, Micro Onde, Vélizy Villacoublay

2010 *How Wine Became Modern*, MOMA San Francisco, États-Unis
Strates et discontinuités, Micro-onde, Centre d'art de l'Onde, Vélizy-Villacoublay
SC13 - On display within SC13, San Francisco Antique & Design Mall, San Francisco
Les élixirs de panacées - Palais Bénédictine, Fécamp
D'après nature - Château d'Avignon, Saintes Maries de la mer

2009 *Artissima*, Galerie Xippas, Turin, Italie.
22è anniversaire du Frac - Festival Reims Scènes d'Europe, La Comédie, Reims
La suite, Air de Paris, Paris
L'avenir d'une illusion, collections du Frac Champagne Ardenne, Centre d'art Passages, Troyes
Artothèque éphémère #2, Palais du Tau, Reims.
Biennale de Wrocław, Pologne.

2008 *Beau-jolie*, OffOff, Lyon
Le dernier qui parle, Frac Champagne Ardenne, Reims
Forever Young, Anne+ Art Project, Ivry sur Seine
Palimpseste, un bon pré-texte, Galerie Xippas, Paris & Pacy sur Eure
In & Out, Synesthésie, Saint-Denis

2007 *Ciné.mov*, Synesthésie, Saint Denis

2006 *Sans Conservateurs*, Le Commissariat, Paris

2005 *Jeunisme*, Frac Champagne Ardennes, Reims

2004 *Critique du raisin pur*, Frac Lorraine, Metz, France.

2003 *Cybersyn*, projet en réseau du collège invisible, Tinqueux - Bourges - Genève.
Design Designs, Chambre de commerce, Strasbourg, France.
Espèces d'interzone, Festival, La Chaufferie, Strasbourg, France.

2002 *Regionale03*, Plug-In, Bâle, Suisse.

2001 *Avant les mouches*, Festival, La Chaufferie, Strasbourg, France.

CONFERENCES ET PRESTATIONS / CONFERENCES AND APPEARANCES

Les Variables Obsolètes - MACVAL, Vitry-sur-seine, 2015

Les Variables Obsolètes - Frac Aquitaine, Bordeaux, 2012

ENSA Nancy - 27 octobre 2011

Specific Cheeses - Musée de l'Objet, Blois, 2011
École européenne supérieure de l'image, Angoulême, 2010
Une histoire européenne du vin, Frac Champagne Ardenne, Reims, France, 2009
Présentation des caves de la villa des artistes, Domaine départemental de Chamarande, France, 2009
ENBA Lyon, Lyon, France, 2007
Atelier de l'Exil, Lons le Saunier, France, 2007
Maison de la Poésie, Nantes, France, 2007

BOURSES / GRANTS

- 2013 Aide individuelle à la création - Drac Ile-de-France - Paris
2011 Aide à la création, Office Régional Culturel de Champagne Ardenne, Reims, France
2009 Aide au catalogue, Office Régional Culturel de Champagne Ardenne, Reims, France
Aide au premier catalogue, Centre National des Arts Plastiques, France.
2007 Aide à la création, Office Régional Culturel de Champagne-Ardenne, Reims, France.
2006 Aide à la création, Drac Champagne-Ardenne, France.

RESIDENCES / REDIDENCIES

- 2013 Centre d'art Albert Chanot - Clamart
2012 Lycée Viticole - Avize - Champagne-Ardennes
2009 Domaine départemental de Chamarande, France
2008 EPLEFPA Charles Baltet, Saint Pouange, France
2005 Artiste en résidence à S-air ICC, Sapporo, Japon
2004 Artiste en résidence au Frac Alsace, France - Critique du raisin pur
2003 Artiste en résidence au Centre Culturel de Tinqueux, France

CATALOGUES D'EXPOSITION ET OUVRAGES / EXHIBITION CATALOGUES AND WORKS

- Rhône - texte rédigé par l'artiste pour l'exposition La Dynamique des isoplèthes à la Halle des bouchers - éditions Galerie Eva Meyer, 2017
Testeurs - texte rédigé pour l'atelier des testeurs - Chalet Society - Paris, 2013
Crop Circles - Book Machine - Centre Pompidou - Paris, 2013
Speech Objects - Catalogue d'exposition - Musée de l'Objet - Blois, 2012
The French Paradox - Catalogue Monographique - Éditions Analogues - Arles, 2011
Convivio - ouvrage collectif dirigé par Fabien Vallos à partir de l'exposition, 2011
Convivio - Éditions Mix, 2011
Strates et discontinuités, Semaine n°253, Micro Onde, centre d'art contemporain de l'Onde, 2010
D'après Nature - Semaine n°246 - éditions Analogues, 2010
D'après Nature - éd. Château d'Avignon - Saintes Maries de la mer, 2010
Les Elixirs de Panacée - éd. Palais Bénédictine - Fécamp, 2010
«Manifeste du droit à être dans la Lune» - CCE Tinqueux, 2010
Dans la lune - n°12 - Revue de poésie - CCE Tinqueux, 2008
« 07.07 Nicolas Boulard - Le temps qui reste », Semaine, Analogues, Paris, 2007
Déguste, Cultures France, Paris, 2007
Jeunisme 2, Le Collège éditions / Amis du Frac Champagne-Ardenne, Reims, 2005
Le livre au risque des artistes, Bibliothèque Nationale Universitaire de Strasbourg, 2005
Journal de la route des vins d'Alsace, Frac Alsace, 2004

Design designS. Une journée dans la vie des objets, Ecole supérieure des arts décoratifs, Strasbourg, 2003
The show must go on, co-édition Ecole supérieure des arts décoratifs, Strasbourg & Witte Zaal, Gand, 2002
Recueils de Prières, Ecole supérieure des arts décoratifs, Strasbourg, 2001

FESTIVALS & PROJECTIONS

- 2009 ARTE VideoNight, Centre Pompidou, Paris 23 octobre & diffusion sur ARTE, 24 octobre.

2008 Les Instants Vidéo, MJCMartigues, Martigues, France

2007 Video Collection, Yokohama, Japon

2006 FILE Rio, Rio de Janeiro, Brésil.
Viper Festival, Bâle, Suisse.
Chicago Motion Graphics Festival, Chicago, Etats-Unis.

2005 Cimatics 05, Bruxelles, Belgique.
File Festival 2005, São Paulo, Brésil.
2ème Cabaret des Paroles Déformées, Aubervilliers, France

ARTICLES DE PRESSE / PRESS ARTICLES

- « Elle nouvelles: SÉLESTA » - Elle France, avril 2017

« Les vitrines des Galeries Lafayette accueillent les artistes », in Le Quotidien de l'Art, n°1090, 21 juin 2016, p.3, 2016

« Au Frac, Nicolas Boulard retape l'art du pinard », Rue 89, juin 2016

« Nicolas Boulard, lácteos y minimalismo » - Revue Animal - Mexico - Dorothée Dupuis, 2015

« Cheese Théories » - Le Monde - Paris - Emmanuelle Jardonnet, 2015

« Black Garlic » - Les Inrocks - Paris - Anna Hess, 2015

« Défaire soi-même » - Code 2.0, 2014

« Specific Cheeses » - Beaux Arts Magazine - Février 2013 - Emmanuelle Lequeux, 2013

« Robe légère » - Mouvement - Juillet Août 2012 - Gwendal Fossois, 2012

« Vinoconoclaste » - Poly - Juin 2012 - Emmanuel Dosda, 2012

« Appellation d'origine incontrôlable » - Novo - Juin 2012 - Sylvia Dubost, 2012

« Côté Est » - Septembre 2012

« Elle Magazine » - Août 2012

« Est Républicain » - 14 juillet 2012

« DNA » - 12 juillet 2012

« L'Alsace » - 6 juillet 2012

Le Journal du Centre - 23 juillet - exposition « The French Paradox », 2001

« Six artistes se dévoilent », Le Républicain - hebdomadaire de l'Essonne, 9 juillet, p. 9, 2009

Marie Lechner, « Pinart et Essai », Libération, 18 juin, p. 24, 2009

artpress2, « La gastronomie, le vin, l'art », n° 10, août-septembre-octobre, 2008

Mathilde Villeneuve, "Reviews", 02, n° 48, p. 60, 2008 Alberto Moyano, "Pero que pinta aqui el vino ? ", El Dario Vasco, 26 octobre, couverture, 2008

Raul Perez, "Ardoa burbuila bihurtuta", Irutxuloko Hitza, 16 octobre, 2008

Elene Arrazola, "Pompas de vino", Noticias de Gipuzkoa, 16 octobre, p. 69, 2008

Sean James Rose, « Le bouchon poussé jusqu'à l'absurde », Libération, 26 mars, 2007

Marion Ivaldi, « Le vin transgressif », Réussir Vigne, mai, 2007

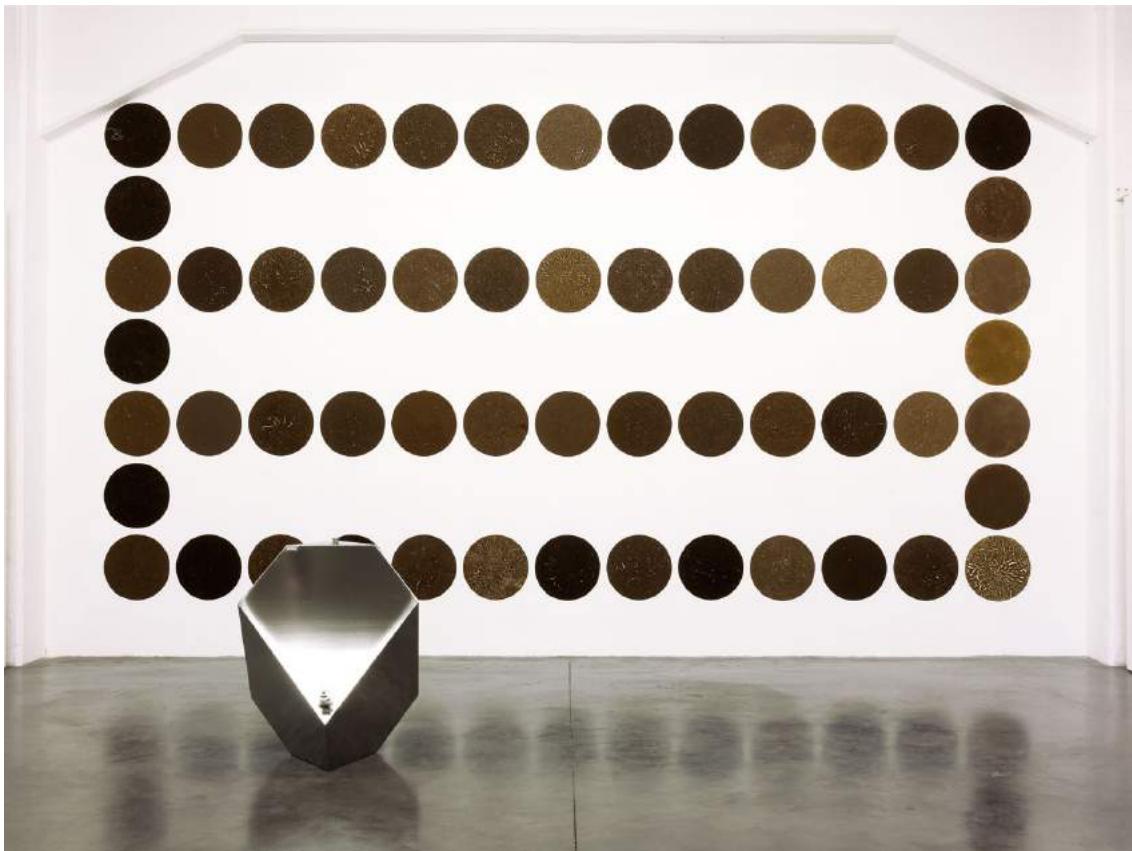
"Temptations - Art consommé", Libération, 19 mai, 2006

FORMATION

- 2000 DNAP Arts Plastiques - école supérieure des arts décoratifs de Strasbourg

2002 DNSEP Art - école supérieure des arts décoratifs de Strasbourg
DSAD Communication Graphique - école supérieure des arts décoratifs de Strasbourg

2003 Collège Invisible - Post diplôme en réseau
Ecole des beaux-arts de Marseille



Nicolas BOULARD

Fresque Bordeaux Rouge - Grands Crus Classés 1855, 2016

Nuancier de terre extraite de 58 parcelles de Grands crus classés 1855

8m x 4m



Nicolas BOULARD

Specific Cheeses - Bleu de Gobet, 2015

édition 1/1 + 1EA

Impression à encre pigmentaire sur papier

160 x 120 cm

Pièce unique

réalisé grâce au soutien du MACVAL et de Frédérique et Eric Ananikian - Gobet - Belleydoux



NICOLAS BOULARD

«La singularité de la démarche artistique de Nicolas Boulard tient dans cet alliage, a priori insensé, de l'art avec le vin. Son lexique visuel s'articule essentiellement autour du vin et de ses modes de production – un contexte que l'artiste connaît précisément par sa propre histoire familiale. À la fois immatérielles et tangibles, précises et infinies, hypersensibles et anti-monumentales, ses œuvres témoignent d'une lucidité certaine sur les systèmes de la viniculture, tout comme elles en proposent une relecture et une représentation en rupture avec la tradition.»

Marc Bembekoff

«The distinctive feature in Nicolas Boulard's artistic approach has to do with the on the face of it crazy marriage between art and wine. His visual vocabulary is organized essentially around wine and various ways of producing it - a context with which the artist is familiar, it just so happens, because of his own family history. His works, which are at once immaterial and tangible, precise and endless, and hyper-sensitive and anti-monumental, illustrate a certain lucidity about vine-growing systems, and, at the same time, offer a re-reading and a representation thereof that break with tradition.»

Marc Bembekoff

GALERIE
EVA MEYER

Alluring Shapes, Tempting Spaces

Curator DOMENICO DE CHIRICO

02.06 – 22.07.2017

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MANUEL BURGENER

Manuel Burgener



Manuel Burgener

Untitled, 2017

Verre, carton, liquide, LED, cable

44 x 26 x 46 cm

Pièce unique

Courtesy de Galerie Maria Bernheim et de l'artiste

N° Inv. MBU20170506

EXPOSITIONS PERSONNELLES / SOLO SHOWS

- 2018 Pasquart Centre D'Art Biel, Switzerland
- 2017 Galerie Maria Bernheim, Zurich, Switzerland
- 2015 *Manuel Burgener*, Kunsthalle Sao Paolo, Brazil
- 2014 *Untitled (blue)*, Galerie Luis Campana, Berlin, Germany
Manuel Burgener, Galerie Krethlow, Bern, Switzerland
- 2013 *Manuel Burgener*, Galerie Catherine Bastide, Brussels, Belgium
Ich laufe nicht auf einem Bein, S.M.A.K., Ghent, Belgium
- 2011 *Studio # 1*, Galerie Van der Mieden, Antwerp, Belgium
- 2010 *Oscar Tuazon und Manuel Burgener*, Kunsthalle Bern, Bern, Switzerland
- 2008 *Formsachen*, kuratiert von Fabienne Egglehöfer, Bern, Switzerland
M/C/Y, Cité internationale des arts de Paris, Paris, France
- 2007 *Ab ovo, die Innenwelt der Aussenwelt der Innenwelt*, mit Fabian Marti, Marks blond, Bern, Switzerland
- 2006 *Gesehen die Dinge, sie hat sie schon gesehen*, Kunstmuseum Thun, Thun, Switzerland
Erstens: Grenze der Suppe, Marks blond, Bern, Switzerland
- 2005 *stelzen (ohne Sicht) Installation*, Offspace Laden, Düsseldorf, Germany
Beyond, Installation, Marks blond, Bern, Switzerland
- 2004 *Bern / Berlin*, Manuel Burgener, Benjamin Dodel, Neues Problem, Berlin, Germany
Ecke Freiestrasse / Muesmattstrasse: Innere Nähe, Marks blond, Bern, Switzerland

EXPOSITIONS COLLECTIVES / GROUP SHOWS (SELECTION)

- 2017 *Alluring Shapes, Tempting Spaces*, Curated By Domenico De Chirico, Galerie Eva Meyer, Paris, France
- 2016 *Der Tag der doppelten Morgendämmerung*, Fugitif, Leipzig, Germany
- 2015 *White noise*, Kunsthaus Glarus, Switzerland
Tunguska, Galerie Maria Bernheim, Zurich, Switzerland
- 2014 *Unikat- Unicum*, Schweizerische Nationalbibliothek, Bern, Switzerland
Swiss Art Awards 2014, Basel, Switzerland
Credit to the Edit, Morepublishers, Cneai, Paris, France
- 2013 Invitation by Seb Koberstädt, Mintropstrasse 6 (inner courtyard), Düsseldorf, Germany
Marti Collection, Fabian Marti, Centre Paquart, Biel, Switzerland

- 2012 *Manuel Burgener, Lorna Macintyre & Freek Wambacq*, Galerie Catherine, Bastide, Brussels, Belgium
La jeunesse est un art, Jubiläum Manor Kunstreis, Kunsthaus Aarau, Switzerland
Donner lieu à l'inattendu, Galerie Annex 14, Bern, Switzerland
Minimallinie Bern-Basel, Palazzo Liestal, Switzerland
En cascade, Espace Piano Nobile, Geneva, Switzerland
Aeschlimann Corti Stipendium, Centre PasquArt, Biel, Switzerland
- 2011 *Exhibiton by MOREpublishers*, Galerie Antwerp, Belgium
Art en plein air, Motiers, Switzerland
Swiss Art Awards 2011, Basel, Switzerland
- 2010 *Manuel Burgener, Annina Matter, Jon Merz, Urs Zahn, Fluck / Paulus*, Fribourg, Switzerland
Gruppenausstellung, Kunsthause Grenchen, Switzerland
Step in switch over, Kunstraum Düsseldorf, Düsseldorf, Germany
- 2009 Weihnachtsausstellung, Kunsthalle Bern, Switzerland
Aeschlimann Corti Stipendium 2009, Kunstmuseum Bern, Switzerland
- 2008 Hofstettenstrasse 2008, Weihnachtsausstellung Kunstmuseum Thun, Switzerland
- 2007 Aeschlimann Corti Stipendium 2007, Kunstmuseum Thun, Switzerland
- 2006 *Happy End*, Offspace Laden, Düsseldorf, Germany
Fotopreis Kanton Bern, Centre PasquArt, Biel, Switzerland
- 2005 *Foto kann alles*, Weihnachtsausstellung Kunstmuseum Bern, Switzerland

AWARDS

- 2011 Swiss Art Awards
Residence, Salvador da Bahia, Brazil
- 2009 Aeschlimann Corti Stipndium
- 2007/8 Auslandstip. Kanton Bern, Switzerland
Cité internationale des arts, Paris, France

PUBLICATIONS

Manuel Burgener, Verlag Kunsthalle Bern, 2010



Untitled, 2017

Wood, Metal, Plastic, Tubes, Vacuum Machine, Tape

5000 x 11 x 13 cm



Manuel Burgener's intervention is an arrangement in this space, one with several variables. An equation in which the unknown variables of total catastrophe—something that can in no way be entirely ruled out—are incalculable, except by pulling the plug. But maybe these unknowns can also be the trigger that sets off an open duel with art practice and the contexts inscribed within it, a sober-ironic commentary on their conditions and claims. A hum of his own composition, or perhaps rather the buzzing of a vacuum-pump: it will literally just remove the air.

Source : Press release, Kept Inside, Galerie Maria Bernheim, Zürich by Nick Oberthaler, Wien 2017.

Untitled, 2016

Chair, lamp, cables

52 x 76 x 47 cm

GALERIE
EVA MEYER

Alluring Shapes, Tempting Spaces

Curator DOMENICO DE CHIRICO

02.06 – 22.07.2017

-

ADRIANO COSTA

Adriano Costa



Adriano Costa

Piece, 2014

Tapis

126 x 88 x 4 cm

Pièce unique

Courtesy de Sadie Coles et de l'artiste

N° Inv. HQ18-AC10821S

EXPOSITIONS PERSONNELLES / SOLO SHOWS

- 2017 *ChapéuFilosófico* – a show about LOVE LOST LET IT GO OR AS U WISH, Múrias Centeno, Lisbon, Portugal
- 2016 *WhatIfWeTryToUnderstandAllThisShitTogether???*/CHICKENTODAY!!!, Viva Projects, Paris
DearMeatsCutsDevilMayCry, David Kordansky Gallery, Los Angeles (CA), USA
Storytellingcaipira, Supportico Lopez, Berlin
- 2015 Tia Deth, Stefania Batoeva & Adriano Costa, London (organised by Emalin)
Every Camel Tells a Story, Mendes Wood DM, São Paulo, Brazil
Draw Flying Penis/Pussy Against Gentrification, White Cubicle Toilet Gallery, London
- 2014 *Touch me I am geometrically sensitive*, Sadie Coles HQ, London
La Commedia dell'Arte, Peep-Hole, Milan, Italy
S Título C Amor From Me To U, Mendes Wood, São Paulo, Brazil
- 2013 *Mar Morto Provisório*, Galerie Krinzingen, Vienna
- 2012 *Crisis Doesn't Matter If You Love Me*, Galeria Nuno Centeno, Porto, Portugal
Plantation, Mendes Wood, São Paulo, Brazil
- 2010 *Programa Anual de Exposições*, Centro Cultural São Paulo, São Paulo, Brazil
- 2009 *Black Barroco*, galeria polinesia, São Paulo, Brazil

EXPOSITIONS COLLECTIVES / GROUP SHOWS

- 2017 *Alluring shapes, tempting spaces*, curated by Domenico de Chirico, Galerie Eva Meyer, Paris, France
TISCH, Kieholzstrasse 401, Berlin
Neither, Mendes Wood, Brussels (curated by Fernanda Brenner)
A Terceira Mão (The Third Hand), Fortes D'Aloia & Gabriel Galeria, São Paulo, Brazil
- 2016 Let There Be (More) Light, Jessica Silverman Gallery, San Francisco (CA) USA (an illumination by Jens Hoffmann)
Prediction, Mendes Wood DM, São Paulo, Brazil
Under the Same Sun: Art From Latin America Today, South London Gallery, London
What separates us, Embassy of Brazil in London, London (curated by HS Projects)
- 2015 *Under the Same Sun: Art from Latin America Today*, Fundación Jumex Arte Contemporáneo, Mexico City
Kiti Ka'aeté, The Modern Institute, Glasgow, Scotland
Poem Nº 00000000000000000000000000000000, São Paulo, Brazil
Volcano Extravaganza 2015, Fiorucci Art Trust, Stromboli, Italy
Parcours, Art Basel, Basel, Switzerland
Real Painting, Castlefield Gallery, Manchester, UK
Empty House Casa Vazia, Luhring Augustine, New York
IMAGINE BRAZIL, Museum of Contemporary Art in Doha, Qatar; Tomio Ohtake Instituto, São Paulo, Brazil;
DHC/ART Fondation pour l'art contemporain in Montreal (QC), Canada

Volcano Extravaganza 2015: In Favour of a Total Eclipse, Stromboli, Italy
Jac Leirner, Albert Baronian, Brussels

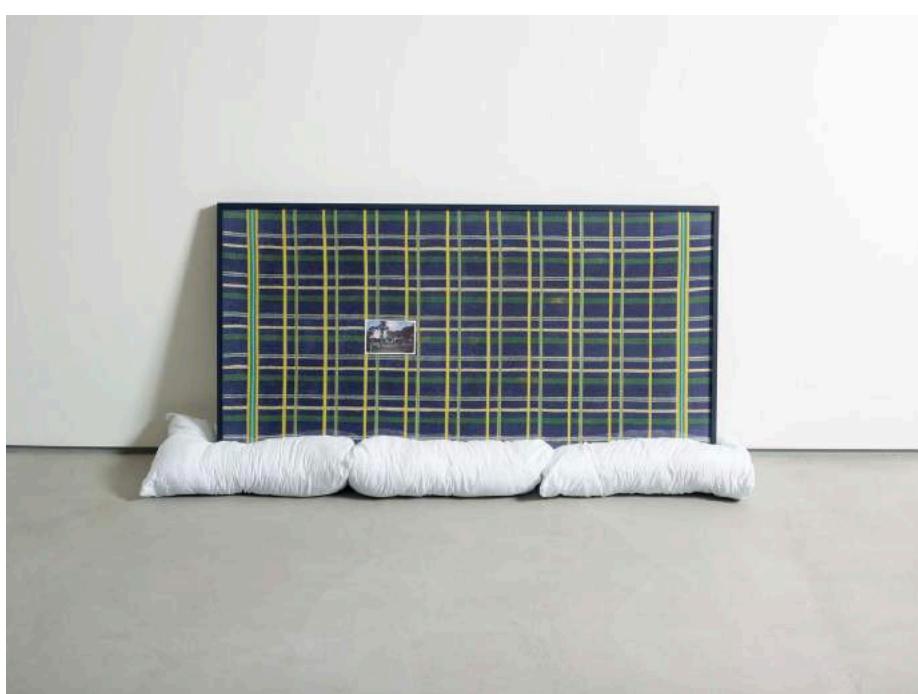
- 2014 Kinman Gallery, New York (NY)
Bunkering in Paradise / The Rest of Us Just Live in It (performance), Via Egeo 16, Turin, 06 November
Zabludowicz Collection, London
UNION, UNION PACIFIC, London
Under the Same Sun: Art from Latin America Today, Guggenheim, New York (NY)
IMAGINE BRAZIL, Musée D'Art Contemporain de Lyon, Lyon, France
Postcodes, Casa do Povo, São Paulo, Brazil
- 2013 *Correspondências*, Centro Cultural dos Correios, Rio de Janeiro, Brazil
Ornamentos, A Gentil Carioca, Rio de Janeiro, Brazil
IMAGINE BRAZIL, Astrup Fearnley Museet, Oslo
In Lines and Realignments, Simon Lee Gallery, London
Time Space Poker Face, Be-Part, Waregem, Belgium
APRIL, Sadie Coles HQ, London
Convite à Viagem - Rumos Artes Visuais, Paço Imperial, Rio de Janeiro, Brazil
Correspondências, Instituto Tomie Ohtake, São Paulo, Brazil
Del Buen Salvaje al Conceptual Revolucionario, Travesía Cuatro, Madrid
Exposição de Verão 10 anos, Silvia Cintra + Box4 Gallery, Rio de Janeiro, Brazil
- 2012 *Repeat To Fade*, Mendes Wood, São Paulo, Brazil
Da próxima vez eu fazia tudo diferente, Pivô, Edifício Copan, São Paulo, Brazil
Abre Alas 8, Galeria A Gentil Carioca, Rio de Janeiro, Brazil
Rumos Artes Visuais, Itaú Cultural, São Paulo, Brazil
23°33'42" - 46°40'09", Galerie TORRI, Paris
- 2011 *Estou aqui*, Galeria Marília Razuk, São Paulo, Brazil
MYTHOLOGIES, Cité Internationale des Arts, Paris, France
Rumos Itaú Cultural 2011/2013, São Paulo, Brazil
Meditação, Transe, Mendes Wood, São Paulo, Brazil
17º Festival Internacional de Arte Contemporânea – Sesc VideoBrasil, SESC Belenzinho, São Paulo, Brazil
O Desvio é o Alvo, São Paulo, Brazil
- 2010 *Red Bull House Of Art*, Edifício Sampaio Moreira, São Paulo, Brazil
Sempre à Vista (Miragem), Mendes Wood, São Paulo, Brazil
- 2009 *LO-FI KIBUTZ*, galeria pelonesia, São Paulo, Brazil
- 2008 *Colônia Selvagem*, galeria polnesia, São Paulo, Brazil
- 2007 *Tropical Punk*, Whitechapel Art Gallery, London
TATI, Pandangle House/Favela Erótica, London
- 2006 *Viés*, Galeria Vermelho, São Paulo, Brazil



The installations by Adriano Costa are often made with a musicality that refers to the logic of Surrealist poetry, which deals with a play on associations that are sometimes clear, while at other times subtle. Often it refers to the power of the game to reconfigure sound rules, dismantling routes and playing with varied measures of time to achieve a strict and loose effect.

Source : Artsy, Paulo Nazareth, do Projecto Cadernos de Africa, 2013

Adriano COSTA
Posto 9, 2012
Courtesy de Sadie Coles et de l'artiste



Adriano COSTA
I was in Madureira and I Thought of You,
2014 Beach towel, postcard, pillows
78 x 174 x 45 cm
Courtesy de Sadie Coles et de l'artiste

GALERIE
EVA MEYER

Alluring Shapes, Tempting Spaces

Curator DOMENICO DE CHIRICO

02.06 – 22.07.2017

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MICHEL DE BROIN

MICHEL DE BROIN



MICHEL DE BROIN

Logged on, 2015

Serie: Logged on

Bois, électro-aimant, témoin lumineux

245 x 28 x 50 cm

Pièce unique

Courtesy Galerie Eva Meyer

N° Inv. MDEB2015131001



MICHEL DE BROIN

Né à Montréal, en 1970 / Born in Montreal, in 1970
Vit et travaille à Montréal / Lives and works in Montreal
1997 MFA, Fine Arts, UQAM, Montréal, Canada
1995 BFA, Fine Arts, Concordia University, Montréal, Canada
www.micheldebroin.org

EXPOSITIONS INDIVIDUELLES / SOLO SHOWS

- 2016 *This and that*, Division Gallery Toronto, Canada
 Dendrite, Fonds Kirchberg, Luxembourg
 Interlude, Permanent installation, Musée National des Beaux-Arts du Quebec, Canada
 Castles Made of Sand, BMO Project Room, Toronto, Canada
- 2015 *Solo Show, (OFF)ICIELLE, Paris*
 La dissipation sur le virage, Galerie Eva Meyer, Paris
 Galerie Division, Montreal, QC, Canada
- 2013 *Michel de Broin*, Musée d'art contemporain de Montréal, QC, Canada
 Tour de Force, Galerie Division, Montréal, QC, Canada
 Retooled Appliances, bitforms, New York City, NY, États-Unis
- 2012 *Bright Matter*, Jessica Bradley Art+Projects, Toronto, ON, Canada
- 2010 *Cut in the Dark*, Galeria Toni Tàpies, Barcelona, Spain
- 2009 *Confrontation*, Le Cabinet, Paris, France
 Disruption from Within, Plug In, Winnipeg, MB, Canada
 Episode 3/4 : 54% de Temerity, (avec Vincent Gavinet), La Box, France
- 2008 *Énergie Réciproque*, Musée d'art contemporain du Val-de-Marne, Vitry-sur-Seine, France
 Commodité, Espace à Vendre, Nice, France
- 2007 *Shared Propulsion Car*, Mercer Union, Toronto, ON, Canada
- 2006 *Michel de Broin; Machinations*, Musée national des beaux-arts du Québec, Québec City, QC, Canada ; Galerie de l'UQAM, Montréal, QC, Canada
 Reverse Entropy, Künstlerhaus Bethanien, Berlin, Allemagne
 Réparations, Galerie Isabella Bortolozzi, Berlin, Allemagne
- 2005 *Tenir sans servir c'est résister*, La BF15, Lyon, France
 Objets Perdus, Pierre-François Ouellette Art Contemporain, Montréal, QC, Canada
- 2004 *Made in France*, L'Oeil de poisson, Québec City, QC, Canada ; La Vitrine, Paris, France
- 2003 *Honeymoons*, (with Eve K. Tremblay), Gallery 44, Toronto, ON, Canada ; Fototeka, Havana, Cuba ; Pierre- François Ouellette; Art Contemporain, Montréal, QC, Canada
 Chercher l'erreur, Pierre-François Ouellette Art Contemporain, Montréal, QC, Canada
 Damage Control, (with Paul Butler), Museum of Contemporary Canadian Art, Toronto, ON, Canada
- 2002 *Mobilize*, Bahnhäuserhaus, Esslingen am Neckar, Allemagne
 Épater la Galerie, Villa Merkel, Esslingen am Neckar, Allemagne

EXPOSITIONS COLLECTIVES / GROUP SHOWS

- 2017 *Alluring shapes, tempting spaces*, Curated by Domenico de Chirico, Galerie Eva Meyer, Paris
 artmonte-carlo, Monaco, France
 Endless Landscape, La Fonderie, Gatineau, Canada
 Parle-moi d'amour Montréal, Musée d'art contemporain Montréal, Canada
- 2016 *Whole World Working*, Collective Gallery, Edinburgh, Scotland
 Vitrine sur l'art, Atrium du 1000 de la Gauchetière, Montréal

- Gigantesquel*, Experience Pommery #13, Domaine Pommery, Reims, France
Don't look a gift horse in the mouth, Four six one nine, Los Angeles
Festival Luminato 2016, Hearn Power Station, Toronto
La Nouvelle Biennale, Galerie Thomas Henry Ross, Montréal, Canada
Double Jeu, Galerie Eva Meyer, Paris
- 2015 Nemo 15 Biennal international des arts numérique, *Quand les objets prennent vies*, Le 104, Paris
Human Futures, Fact, Liverpool UK
The vertigo effect, MAC/VAL, Paris
Oh, Canada, Esker Foundation, Calgary, AB, Canada
- 2014 *Buildering: Misbehaving the City*, Contemporary Arts Center, Cincinnati, OH, États-Unis
Rien à Voir, FRAC Poitou-Charentes, Linazay, France
Tragedy Plus Time, Dunlop Art Gallery, Regina, SK, Canada
Transmission/Frequency: Tesla and His Legacy, IDEA Space, Colorado Springs, CO, USA
Media Architecture Biennale, Godsbanen Center for Cultural Production, Aarhus, Denmark
Velodream, 4th international Biennale of Urban Art : *OUT OF STH*, Galeria Awangarda, Wroclaw, Poland
Guns in the Hands of Artists, Jonathan Ferrara Gallery, New Orleans, LA, USA
2 Wheelers, Art Gallery of Nova Scotia, Halifax, NS, Canada
Terrain Sensible, Espinoia, espace culturel, Baignes, France
- 2013 *Vidéozoom. L'entre-images*, Confederation Centre of the Arts, Charlottetown, PEI, Canada / Flickers, Rhode Island International Film Festival, Providence, États-Unis / Centre culturel canadien à Paris, Nuit blanche, Paris, France
Tortoise, Nuit Blanche, Toronto, ON, Canada
Biomediaciones : Festival de Arts Electronicas y Video Transito_MX05, Mexico City, Mexique
La sculpture en temps et lieux, Circa, Montréal, QC, Canada
High Trash, Fleming Museum, Burlington, VT, États-Unis
Brooklyn/Montréal: Videozones, Anthology Film Archives & Interstate Projects, New York City, NY, États-Unis
- 2012 *Oh Canada*, MassMoCa, North Adams, MA, États-Unis
Builders: Canadian Biennial 2012, National Gallery of Canada, Ottawa, ON, Canada
Past Sobey Award Winners: A selection from the National Gallery of Canada Collection, MOCCA, Toronto, Canada
Montréal/Brooklyn: Vidéozones: Québec, Museo di Roma in Trastevere, Rome ; Galerie de l'UQAM, Montréal, Canada
Salons – Convivialité, Écologie et Vie Pratique, Domaine de Chamarande, Chamarande, France
Qui a peur du cylindre, de la sphère et du cône? De la géométrie à l'échelle du paysage, Musée départemental d'art contemporain de Rochechouart, Rochechouart, France
Dreaming Island, Changwon Sculpture Biennale, Changwon Corée du Sud
Toolkit, MKG127, Toronto, ON, Canada
Songe d'une nuit d'été, Frac Poitou-Charentes, Linazay, France
Vivement Demain, Musée d'art Contemporain du Val-de-Marne, Paris, France
À ciel ouvert. Le Nouveau Pleinairisme, Musée National des Beaux Arts du Québec, Québec City, QC, Canada
- 2011 *Exérience Pommery #9: La fabrique sonore*, Pommery Foundation, Reims, France
Abandon Normal Devices, Festival of New Cinema, Digital Culture & Art, John Moores University gallery, Liverpool, Royaume-Uni
Beyond the crisis, The 6th International Curituba Biennal, Curituba, Brésil
Cabinet d'images. L'oeuvre de l'art, Musée national des beaux-arts Québec, QC, Canada
Prospect.2, New Orleans, États-Unis (Satellite Project)
Renouveau Réalisme, FRAC Poitou-Charentes, Angoulême, France
Car Fetish. I drive therefore I am, Museum Tingueley, Basel, Suisse
Parking de sculptures, Le Confort Moderne, Poitiers, France
- 2010 *Ce qui vient*, Les Ateliers de Rennes , Biennale d'art contemporain, France
Checking in with your Hotspots, Surrey Art Gallery, Surrey, BC, Canada
Expansion, Galerie de l'UQAM, Montréal, QC, Canada
I don't know Whether to laugh or cry, Museum London, London, ON, Canada
«*Nevermore*», *Souvenir, souvenir, que me veux-tu ?* Parcours #4, MAC/VAL, Vitry-sur-Seine, France
Theatrical Performances, bitforms Gallery, New York City, NY, États-Unis
- 2009 Assises, Galerie Xippas, Paris, France
Auto. Dream and Matter, LABoral, Centro de Arte y Creaciòn Industrial, Gijòn;
Centro de Arte Dos de Mayo, Madrid, Spain

- Emporte-moi / Sweep me off my feet*, Musée d'art contemporain du Val-de-Marne, France;
 Musée national des beaux-arts du Québec, QC, Canada
Energija, RIXC Gallery, Riga, Lettonie, Art+Communication Festival, Riga, Latvia
Épisode 3/4 : 54% de témérité, (with Vincent Gavinet), La Box, École nationale supérieure d'art de Bourges, France
- The Game is up! How To Save the World in 10 Days*, Vooruit, Ghent, Belgique
Inkonstruktion IV / Art Biesenthal, Biesenthal, Allemagne
Maniobres / Manoeuvres, Galeria Toni Tàpies, Barcelona, Spain
La Maîtresse de la Tour Eiffel, Nuit Blanche, Paris, France
Opération Tonnerre, United Artist, Main d'œuvres, Saint-Ouen, Paris, France
Road-Runners, VOX Centre de l'image contemporaine, Montréal, Canada
This-has-Been, On Stellar Rays, New York, United States
Zeigan. Eine Audiotour durch Berlin von Karin Sander, Temporâre Kunsthalle, Berlin, Allemagne
- 2008 *Acclimatation*, Centre National d'Art Contemporain de la Villa Arson, Nice, France
Intrus/Intruders, Musée national des beaux-arts du Québec, QC, Canada
The New World, Artnews Projects, Berlin, Allemagne
Overflow, Nuit Blanche, Toronto, ON, Canada
Québec Gold, Reims, France
Rien ne se perd, rien ne se crée, tout se transforme: La Triennale québécoise, Musée d'art contemporain de Montréal, Montréal, QC, Canada
Untethered, Eyebeam, New York, États-Unis
- 2007 *Dé-con-structions*, National Gallery of Canada, Ottawa, ON, Canada
Neue Heimat, Berlinische Galerie, Berlin, Allemagne
Sobey Art Award, Art Gallery of Nova Scotia, Halifax, NS, Canada
- 2006 *Anstoss Berlin - Kunst macht Wel*, Haus Am Waldsee, Berlin, Allemagne
Canada Dreaming, Kunstverein Wolfsburg, Wolfsburg, Allemagne
Don't misbehave! SCAPE, Biennal of Art in Public Space, Christchurch, Nouvelle-Zélande
Seeing The Invisible, Riccardo Crespi, Milan, Italy
- 2005 *Cynismes? Manif d'art 3*, La Manifestation internationale d'art de Québec, QC, Canada
Exit Biennal II : Traffic, Exit art, New York, NY, États-Unis
John Taylor : Imagination of Things Imaginable, Galerie Christian Nagel, Berlin, Allemagne
Le système des allusions, VOX, Centre de l'image contemporaine, Montréal, QC, Canada

ART PUBLIC / PUBLIC ART

- 2015 *Dendrite*, Fonds Kirchberg, Luxembourg (en cours)
 2014 *Bloom*, Saint Patrick's Island, Calgary (en cours)
 2013 *Tortoise*, Milton Keynes, Royaume-Uni
 2012 *Possibilities*, Mississauga, ON, Canada
Interlace, Dot Island, Changwon, Corée du Sud
 2011 *Majestic*, The Third of May, New Orleans, États-Unis
Merh Licht, Marie-Elisabeth-Lüder-Haus, Bundestag, Berlin, Allemagne (en cours)
 2010 *Révolution*, Art Norcac, Les Ateliers de Rennes, France
 2009 *L'Arc*, Jardins des Floralies, Île Notre-Dame, Parc Jean-Drapeau, Montréal, QC, Canada
Monument, Jardin de sculptures, La Maison des artistes visuels francophone, Saint-Boniface, Winnipeg, MB,
 Canada
 2006 *Airline*, Pearson Airport, Toronto, ON, Canada
Encircling, North Hagley Park, Christchurch, Nouvelle-Zélande
 2003 *Révolutions*, Parc Maisonneuve-Cartier, Montréal, QC, Canada
 2001 *Entrelacement*, Artefact, Canal Lachine, Montréal, QC, Canada
 2000 *L'éclaireur éclairé*, Centre de formation Daniel-Johnson, Pointe-aux-Trembles, QC, Canada

COLLECTION PUBLIQUE / PUBLIC COLLECTION

- Musée des Beaux-Arts de Montréal Art Gallery of Ontario
 Art Gallery of Nova Scotia Winnipeg Art Gallery

Canada Council Art Bank
City of Winnipeg
City of Mississauga
FRAC Poitou Charentes, France
Neuer Berliner Kunstverein, Germany
Musée national des beaux-arts du Québec, QC, Canada
Musée d'art contemporain de Montréal, QC, Canada
Musée d'art contemporain Val-de-Marne, France, Vitry-sur seine, Paris, France National Gallery of Canada, Ottawa, ON, Canada
Norac, France
Orthoconcept, Montréal, QC, Canada
Osler, Hoskin & Harcourt, Toronto, ON, Canada
Villa Merkel, Esslingen am Neckar, Germany
Ville de Montréal, QC, Canada
Harpo Foundation, Los Angeles, CA, États-Unis

DISTINCTIONS / AWARDS

Conseil des arts et des lettres du Québec, 2012-1995
Canada Canada Art Council, 2013-1996
Sobey Art Award, Canada, 2007
Prix Reconnaissance de l'UQAM, Montréal, Canada, 2006
Prix Graff, Montréal, Canada, 2006
Prix Pierre-Ayot, Montréal, Canada, 2002
Krasner-Pollock Foundation, New York, NY, États-Unis, 1999

RÉSIDENCES / RESIDENCIES

Public Art Lab, Berlin, Germany, 2015
International Studio and Residency Program, New York, États-Unis 2012 The Banff Centre, Banff, AB, Canada, 2014
Cité Internationale des arts, Paris, France, 2011
ACME, Londres, Royaume-Uni, 2010
Darling Foundry, Montréal, QC, Canada, 2009
Chinese European Art Center, Xiamen, Chine, 2009
Mac/Val, Vitry-sur-Seine, Paris, 2008
Künstlerhaus Bethanien, Berlin, Allemagne (Conseil des arts et des lettres du Québec), 2006
Centre européen d'actions artistiques contemporaines, Strasbourg, 2004
Villa Arson, Nice, France (Conseil des arts et des lettres du Québec), 2004
École nationale supérieure d'arts, Paris-Cergy, France, 2003
National Art Gallery, Sofia, Bulgarie, 2003
Bahnhäuserhaus, Esslingen, Allemagne, 2002
Christoph Merian Stiftung, Basel, Suisse (Conseil des arts et des lettres du Québec), 2001

CATALOGUES D'EXPOSITIONS / EXHIBITION CATALOGUES

Jenny Moussa Spring, *Unexpected Art: Serendipitous Installations, Site-Specific Works, and Surprising Interventions*, Chronicle Books, 2015.
Mark Lanctôt, Daniel Sherer et Michel de Broin, *Michel de Broin*, Musée d'art contemporain de Montréal, 2013, 160 p.
Kitty Scott, *A Ciel Ouvert : Le Nouveau Pleinairisme*, Musée National des Beaux-arts du Québec, 2012, p. 59 & 64-65.
Jonathan Shaughnessy, with texts by Heather Anderson... [et al.], *Builders : Canadian Biennale 2012*, Ottawa, National Gallery of Canada, 2012, p.181.
Claire Staebler, *Expérience Pommery N9 : La fabrique sonore*, Issy-les-Moulineaux : Beaux Art éditions / TTM éditions, 2012.
Denise Markonish, *Oh Canada : Contemporary Art from North North America*, MIT Press, 2012, p. 399.
Vidéozones : Montréal, Galerie de l'UQAM, 2012, p.32. (Carnet 32)
Bienal de Curitiba : Além da Crise, Ministério da Cultura, Brasil, 2011, p. 156-159.
Marie-Josée Jean, *Cabinet d'images : l'œuvre de l'art*, Québec, Musée national des beaux-arts du Québec, 2011, p.95.
Robert Klanten, *Erratic : Visual Impact in Current Design*, Gestalten, Berlin, 2011, p. 16-17, 108 &172
Bénédicte Ramade et Jean-Marc Ballée, *Acclimatation : green pandémonium : une sorte de culte réjoui du chainon manquant darwinien*, Nice, Monografik, 2010, p.100.
Raphaëlle Jeune [sous la dir.], *Biennale d'art contemporain : Ce qui vient*, Rennes, Les Ateliers de Rennes et Les Presses

- du Réel, 2010, p. 192.
- Louise Déry et Audrey Genois, *Expansion / Curators*, Montréal, Galerie de l'UQAM, 2010, p.28 (Carnet 12)
- Alexia Fabre...[et al.], *Parcours #4 2010-2011 : Nevermore*, Vitry-sur-Seine, MAC/VAL, 2010, p.169.
- Rodney LaTournelle, *Disruption from within : Michel de Broin*, Winnipeg, Plug IN, 2009, Poster Brochure.
- Alberto Martin, *Auto. Sueno y material : la cultura del automovil como territorio critico y creativo / Dream & Matter : culture as critical and creative territory*, Gijon, LABoral Centro de Arte y Creacion Industrial, 2009, p.255.
- Bénédicte Ramade, « Michel de Broin : Énergie réciproque vu par Bénédicte Ramade », in *C'est pas beau de critiquer*, Vitry-sur-Seine, Éditions du MAC\VAL, 2009, p. 205.
- Julie David [sous la dir.], *Emporte-moi*, Québec/Vitry-sur-Seine, Musée National des Beaux-arts du Québec/Éditions du MAC\VAL, 2009, 217 p.
- Solenn Morel, Claire Moreux et Elfi Turpin, « Épisode 3/4 : 54% de témérité », in *Concept Aventure Revue*, Bourges, La Box, 2009.
- SpaceCraft 2*, Berlin, R. Klanten and L. Feireiss Editors, 2009, 280 p.
- Marie Fraser, *La demeure*, Montréal, Optica, 2008, p. 60.
- Musée d'art contemporain de Montréal, *Rien ne se perd, rien ne se crée, tout se transforme: La Triennale québécoise 2008*, Montréal, Musée d'art contemporain de Montréal/ABC Canada, 2008, p.216
- Line Ouellet [sous la dir.], *Intrus/Intruders*, Québec, Musée National des Beaux-arts du Québec, 2008, 203 p.
- Review - 32 Jahre*, Berlin, Künstlerhaus Bethanien, 2008.
- Bernard Schutze, *Neue Heimat*, Berlin, Berlinische Galerie, 2007, p. 30.
- Josée Drouin-Brisebois, *De-con-struction*, Ottawa, National Gallery of Canada, 2007, 32 p.
- Nathalie de Blois, Igor Anthié et Bernard Schutze, *Pour la Serbie. Participation montréalaise à la 11ème biennale d'arts visuels de Pancevo*, Montréal, Centre d'art et de diffusion Clark, 2007, 52 p.
- Pascale Beaudet, *L'art public à Montréal: à propos de quelques œuvres extérieures*, Montréal, Centre d'exposition Circa, 2007, 47 p.
- Sylvain Campeau, Éric Chenet et Isabelle Lelarge, *Deux relèves: 1987-2007*, Montréal, ETC publications, 2007, 112 p.
- Nathalie De Blois, *Michel de Broin*, Montréal, Musée national des Beaux-arts du Québec/Galerie de l'UQAM, 2006, 120 p.
- Thomas Wulffen, *Yportne, Reversed Entropy*, Berlin, Künstlerhaus Bethanien, 2006.
- Natasha Contand, « Michel de Broin : Encircling », in *Don't Misbehave! SCAPE*. Biennale of New Zeland, Christchurch, Art and Industry Biennal Trust, 2006, p. 42-45.
- Michel de Broin*, Strasbourg, Agence culturelle d'Alsace/Frac Alsace/Langage Plus, 16 p.
- Christine Walde, *Honeymoons : The Possible Fictions of Michel de Broin + Ève K. Tremblay*, Toronto, Gallery 44 Centre for Contemporary Photography, 2003, 3 p.
- Marie-Josée Jean, *Le système des allusions*, Montréal, Espace VOX, 2005, 4 p.
- Jean-Ernest Joos et Brigitte Morhardt-Ehrlicher, *Épater la galerie / Mobilize*, Esslingen am Neckar, Galerie VillaMerkel/Bahnwärterhaus, 2002, p. 50
- Jean-Philippe Uzel, Michel de Broin « Matière dangereuse ». *Le bout du tunnel*, Montréal, Centre des arts actuels SKOL, 1999, 3p.

REVUE DE PRESSE / ARTICLES IN NEWSPAPERS, MAGAZINES

- Laetitia Chauvin, «Dissipation sur le virage», Esse, Janvier 2016
- Darren Jones, «Michel de Broin », in *Artforum critic's pick*, Artforum, novembre 2013
- Bryne McLaughlin, « Michel de Broin », in *Art in America*, novembre 2013
- Jennifer Alleyn, « Michel de Broin », in *esse*, n° 80, hiver 2014, p. 97
- John K. Grande, « Michel de Broin », in *Border Crossings*, Vol. 32 n° 4, Issue n° 128, p. 90-91
- Marie-Ève Charron, « Objets Rebelles et Utopies Vacillantes » in *Le Devoir*, Montréal, juillet 21st 2013, p. E6
- Jérôme Delgado, « Un electron libre aux confines des genres », in *Le Devoir*, Montréal, 18th & 19th mai 2013, p. E3
- Pedro Estrada, « Reflejos », in *NOX*, hiver – printemps 2012, p. 98-99.
- Bryne McLaughlin, « Cities of Light », in *Candian Art*, Canada, hiver 2012, p. 100-105 and Front Cover.
- Sarah Cook, « Espaces néomédiaitiques : Interview avec Michel de Broin », in *Etc*, n° 91, hiver 2011, p. 48-50.
- Michel de Broin, « Énergie réciproque », in *Inter Art Actuel*, Québec, n° 102, 2009, p. 27-29
- Jean-Ernest Joos, « Machinations », in *ETC Montréal*, Montréal, n° 82, 2008, p.46-49
- Sarah Milroy, « Working with Plasticine, Alspahlt and Chairs », in *The Globe and Mail*, octobre 17 2007 p. R1.
- Gerrit Gohlke, « Michel de Broin », in *BE #13*, Kuenstlerhaus Bethanien, Berlin, 2006.
- Bernard Schutze, « Taking Art for a Ride. Propulsion and Entropy in the Work of Michel de Broin », in *C Magazine*, Toronto, n° 91, automne 2006, p. 43-45.
- Michel de Broin, « Le Bureau des réparations », in *Inter Art Actuel*, Québec, février 2005.
- Bernard Lamarche, « Michel de Broin : une logique du contre ? », in *Parachute*, Montréal, n° 115, automne 2004, p. 12-28.
- Rose-Marie Arbour, « Pour en savoir davantage... chercher l'erreur », in *Espace*, Montréal, n° 66, hiver 2003, p. 40-41.
- Sarah Milroy, « The art that refreshes », in *The*.
- Jean-Philippe Uzel, « Michel de Broin : L'espace public mis à nu par l'artiste même », in *Spirale*, Montréal, n° 200, 2002, p.47



Michel DE BROIN, *Tortoise Cube*, 2013, Bois, acier inoxydable, 346 x 354 x 391 cm



Michel DE BROIN, *Serie : Drunkated*, 2016, Bronze, peinture, émail, variable dimensions.



MICHEL DE BROIN (Montréal - 1970)

Vit et travaille à Montréal

<http://micheldebroin.org/fr/category/nouvelles>

Depuis près d'une vingtaine d'années, Michel de Broin approfondit une pratique transdisciplinaire en développant un vocabulaire visuel en constante expansion. Pièce par pièce, les objets qu'il met en jeu sont universellement reconnaissables bien que leur comportement déjoue les fonctions et les usages que l'on tient pour acquis. Les préoccupations inhérentes à sa démarche exercent une grande fascination du fait que l'artiste réussit à établir des relations inédites qui nourrissent un questionnement constant. Les objets remodelés qu'il nous propose laissent entrevoir des mondes de possibilités concrètes.

Après avoir exposé dans le sillage d'une résidence au MacVal en 2008, on avait pas revu à Paris un ensemble consistant de Michel de Broin, artiste québécois confirmé (lauréat en 2007 du prix canadien Sobey), dont la dernière exposition d'envergure a occupé les salles du Musée d'Art Contemporain de Montréal en 2013.

Depuis, Michel de Broin a poursuivi le développement de sa pratique par dérivation de l'objet jusqu'à proposer aujourd'hui la somme temporaire de ses expérimentations. Sans jamais se cantonner à un médium de prédilection, de Broin livre en 2015 autant de cyanotypes (technique des origines e la photographie) que des bronzes et ce, sans connaître de limites puisqu'un assemblage monumental côtoie une œuvre langagière gracile au sein de l'exposition « Dissipation on a Turn » à la galerie Eva Meyer (octobre – décembre 2015).



MICHEL DE BROIN (Montréal - 1970)

Lives and works in Montréal

<http://micheldebroin.org/fr/category/nouvelles>

Michel de Broin's work ranges from assemblage to video and photography. His multifaceted production deals with energy flows, entropic devolution, and the forms of visual, spatial and technological paradox that derive from these forces. Most of his works are retooled everyday appliances : found objects that disclose an ironic re-utilization not only of the mechanic universe but also of tropes of Conceptual Art and Minimalism, which in his hands open hypothetical possibilities. Crafting unforeseen relationships between waste, productivity, risk and consumption, de Broin defamiliarizes established modes of signification in everyday technical environments.

After exhibiting, following a residency at the MacVal, Contemporary Art Center, in 2008, the public in Paris had not seen, since that time, a consistent group of works by Michel de Broin, the established Quebec artist (winner in 2007 of the Canadian Sobey prize) whose last major exhibition invested the rooms of the Museum of Contemporary Art of Montreal in 2013.

Michel de Broin then continued the development of his practice through the derivation of the object and today is proposing the temporary summary of his experiments. Without ever limiting himself to a favorite medium, de Broin delivers, this time, as many cyanotype (the technique at the origin of photography) as bronzes, and this without knowing any limits since a monumental assembly is found next to a slender linguistic work in the last important exhibition of the artist at Eva Meyer's Gallery in October 2015

GALERIE
EVA MEYER

Alluring Shapes, Tempting Spaces

Curator DOMENICO DE CHIRICO

02.06 – 22.07.2017

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FRANÇOIS DUREL

François Durel



François Durel

They tempted to tune the dense, 2016

Structure en métal remplie de l'eau noir, pot céramique rempli de lait de jument, poisson, bouteille en plastique remplie de l'eau bouillie, pot en argile rempli de vin rouge

200 x 100 x 110 cm

Pièce unique

N° Inv. FDU20170605

FRANÇOIS DUREL

Né en 1993 à Caen, France / Born in 1993 in Caen, France
Vit et travaille à Londres, Angleterre / Lives and works in London, UK

EXPOSITIONS COLLECTIVES / GROUP SHOWS

- 2017 *Alluring shapes, tempting spaces*, curated by Domenico de Chirico, Galerie Eva Meyer, Paris, France
The Object Habit, curated by Helen Pike at Petrie Museum of Archeology, London, UK
My body can't move, curated by Diana Chire at Guest Project Gallery, London, UK
- 2016 *Xi, Digital Week* curated by Anaïs Rolez at Galerie Francois II, Nantes, France.
.PNG, curated by Nolwenn Bihan at TU Nantes, Nantes, France
BAM, curated by Nolwenn Bihan at TU Nantes, Nantes, France.
Je fais ce que je fais, Ecole des Beaux-arts de Bourges, Bourges, France

FORMATION / ÉDUCATION

- Ecole Supérieure des Beaux-Arts de Nantes Métropole, 2013-2016
Central Saint Martins School of Art and Design London, 2016-2017



François Durel's work explores modern relationships of the crowd with icons as a way to reconfigure our sensitive experience of sight. His videos, installations and performances are displaying mental and concrete images borrowed from specific civilisations and eras into new constellations in space. The precise arrangement of the selected objects then rises ambiguous questionings about cultural appropriation and identity. This fragmentation invites us to new narratives and readings, collapsing the temporal distance between past and present. His installations are to be considered as polysemics: the subjectivity of one's personal experience is defining the identity of the image.



Details of *Untitled*, 2016

Metal structure filled with black water, ceramic jug filled with mare's milk, fish, plastic bottle filled with boiling water, clay jar filled with red wine
200 x 100cm

GALERIE
EVA MEYER

Alluring Shapes, Tempting Spaces

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—

RUBÉN GRILLO

Rubén Grilo



Rubén Grilo

Remelt Version Two. AKA Why Can't I Like Mast Brothers' Bars?, 2016

revêtue de résine sur mousse de polyuréthane phénolique, faux bois, époxyde collé sur panneau XPS

230 x 120 cm

Pièce unique

Courtesy de Galerie NOGUERAS BLANCHARD et de l'artiste

N° Inv. RGR20170509

EXPOSITIONS PERSONNELLES / SOLO SHOWS

- 2017 *I am, etc.* Future Gallery, Berlin, Allemagne
- 2016 *Solo*, Nogueras Blanchard, Madrid, Espagne
Proof of Concept. Union Pacific, Londres, UK
- 2015 *Cuando las líneas son tiempo*, Espai 13, curated by Martí Manen, Fundació Joan Miró, Barcelona, Espagne
Solo Project, Arte BA, Buenos Aires, Argentine
- 2014 *Mit eigener Hand*, Kunstverein Hildesheim, Allemagne
Access Rigmarole, CA2M, Móstoles, Espagne (with Spiros Hadjidianos)
- 2013 *Drawings of Alien Control*, V4ULT, Berlin, Allemagne
The Need For Speed, CIRCA Projects, Newcastle, UK
- 2012 *FAQs*, Supplement Gallery, London, UK
Sudden Glory, NoguerasBlanchard, Madrid, Espagne
They're not All Funny but They Are in a Row. 1646, The Hague, Pays-Bas
Biscope, Wilfried Lentz, Rotterdam, Pays-Bas
- 2011 *PowerPoint Karaoke*, MARCO, Vigo, Espagne
Wikipedia Psychedelics (after Donald Burgy), finissage of Philip Hausmeier's show, Volker Bradtke, Düsseldorf, Allemagne
- 2010 *El beneficio de la ignorancia*, Espai Zer01, Olot, Girona, Espagne
En casa, La Casa Encendida, Madrid, Espagne
Here, There, Backward, Forward, Mirror, Hole, Through, Against. The Abstract Rug de María Loboda, Maribel López Gallery, Berlin, Allemagne
- 2009 *The Close Talker and the Newcomers*, Ballhaus Ost, Berlin, Allemagne
Solo Project Art-O-Rama, Maribel López Gallery, Marsella, France

EXPOSITIONS COLLECTIVES / GROUP SHOWS

- 2017 *Alluring shapes, tempting spaces*. Curated by Domenico de Chirico, Galerie Eva Meyer, Paris, France
Hybrid Layers. With Metaphysics. ZKM Center for Art and Media, Karlsruhe Allemagne
A Goth Life. With Metaphysics. Curated by Daata Editions. Art Cologne, Allemagne
Bienal de Lalín. Curated by Angel Calvo Ulloa. Lalín, Espagne
Generación2017. Casa Encendida, Madrid, Espagne
- 2016 *Nausea*. VR show by Fabric. Palo Alto, US
Everfresh Product Launch, Akademie der Künste BB9, Berlin, Allemagne
Inflected Objects # 2, comisariada por Melanie Buehler. Future Gallery, Berlin, Allemagne
Festiv Town, comisariada por Dan Walwin. Amsterdam, Pays-Bas
Nausea - VR, Menlo Park US
WATCHDOG-LAPDOG-PLAYDOG. Nogueras Blanchard, Barcelona, Espagne
Vestir i desvestir cossos. Fenomenologies d'aparició. Centre d'art La Panera, Lleida, Espagne
La Collection mise à nue par ses artistes, même. La Maison de La Vache Qui Rit, France
- 2015 *#BAE #AQN* by Natalia Ibañez Lario for Yaupetec @Instagram

- Gasworks Open Studios, London UK
Limited Liability Corporation. Frankfurt am Main - Billardcafe Leipzigerstrasse, Berlin, Allemagne
wow! Woven? Entering the (sub)Textiles, Künstlerhaus Halle für Kunst & Medien, Graz, Autriche
Old News (Again). Cneai, Chatou, France
- 2014 *Twenty Thousand Years of Yarn*, Future Gallery, Berlin, Allemagne (curated by the artist)
Open Corner, Biblioteca Central de Cantabria, Santander, Espagne
Gang Signs, Future Gallery, Berlin, Allemagne
Stoneroses, Grünewald - Center Berlin, Allemagne
Insomnia Extended Club, Kunsthalle Wien Karlsplatz, Wien, Autriche
III Manifesto. Art Today, Facing Doubts, Fabra i Coats centre d'art contemporani, Barcelona, Espagne
Itinerarios, Fundación Botín, Santander, Espagne
- 2013 *Veraneantes*, MARCO, Vigo, Espagne
El gabinete de un aficionado. Historia de una colección, Centre d'art la Panera, Lleida, Espagne (curated by RMS La Asociación)
What Lies Beneath, Green on Red Gallery, Dublin, Irlande
UNSTABLE MEDIA, Galerie Martin van Zomerem, Amsterdam, NL (curated by Anne de Vries)
Jetztzeit (el tiempo del ahora) + La espalda del ángel, Centre d'art la Panera, Lleida, Espagne (curated by Manuel Segade)
Material World, Nest, The Hague, Pays-Bas (curated by Nanda Janssen icw David Jablonowski)
8a Biennale d'art Leandre Cristófol, Centre d'art la Panera, Lleida, Espagne
2012 UCLA New Wight Biennial, Los Angeles, everyone else was either busy or dead, *Schau Ort-* Christiane Büntgen, Zürich, Suisse
Esta puerta pide clavo, Tatjana Pieters, Ghent, Belgique (curated by Sarah Demeuse and Manuela Moscoso)
Closed Because of the Goings-on, Dukan Hourdequin, Paris, France
A Brand New Baby Carriage Standing There on the Porch, Barbara Seiler, Zürich, Suisse
- 2011 Rijksakademie Open 2011, Amsterdam, Pays-Bas
Acts of Refusal. Fleeing, Dreaming, Repeating, Watching, Art Ist Kuku Nu Ut Festival, Tartu, EE (curated by Ellen Blumenstein & Kathrin Meyer, The Office) Narratives in Progress / Pripovedi v nastajanju, Plevnik Kronowska Gallery, Celje, SI (curated by Juan de Nieves)
Belvedere, Galería Estrany de la Mota, Barcelona, Espagne (curated by David Bestué y Marc Vives)
The Action of Things, CSS Bard - Centre for Curatorial Studies and Art in Contemporary Culture, New York, US
Turku Biennial - Patterns of the Mind, Turku, FI
La Cuestión del Paradigma. Genealogías de la emergencia en el arte contemporáneo en Cataluña (A Question of Paradigm. Genealogies of Emergence in Contemporary Art in Catalonia.), Centre d'Art La Panera, Lleida, Espagne
SON, Auditorio Nacional de Música, Madrid, Espagne
- 2010 *A Library Project*, Midway Contemporary Art, Minneapolis, US
Antes que todo, CA2M, Móstoles, Madrid, Espagne
Ref. 08001, Nogueras Blanchard, Barcelona, Espagne
89 Km, Colección CGAC, MARCO, Vigo, Espagne
Try Different Keywords, Galería Estrany de la Mota, Barcelona, Espagne
Veu entre línies, Centre d'Art La Panera, Lleida, Espagne
- 2009 *La història no es més que petites coses en cert desordre*, Espai Zer01, Olot, Girona, Espagne
Zweck Gemein Schafft, Micamoca, Berlin, Allemagne
La historia no es más que cosas pequeñas en cierto desorden, Instituto Cervantes, Stockholm, Suède
Trobades Fortuïtes, Centre Cívic Sant Andreu, Barcelona, Espagne
Proyección en Storr Cinema, Storr Cinema, Stockholm, Suède
Miquel Casablancas, Fabra i Coats, Barcelona, Espagne
- 2008 *Fuck You Human*, Maribel López Gallery, Berlin, Allemagne
Situación, CGAC, Santiago de Compostela, Espagne
Old News México, Museo de Arte Carrillo Gil, México DF, Mexique
Old News #4, Midway Contemporary Art, Minneapolis, US
BCN Producció'08, La Capella, Barcelona, Espagne
- 2007 *Información contra información*, CGAC, Santiago de Compostela, Espagne
P_0_4 Oficina, Sala Muncunill, Terrassa, Espagne

Building Societies, Centre d'Art La Panera, Lleida, Espagne
Tigres de paper, Sala d'Art Jove, Barcelona, Espagne
Loop'07 Video Art Festival, Hotel Catalonia Ramblas, Barcelona, Espagne
Temperatura Ambient, Centre Cívic Sant Andreu, Barcelona, Espagne

- 2006 *Sense Titol*, Universitat de Barcelona, Barcelona, Espagne
 La audiencia disponible, Mediateca – CaixaForum (with The Freesound Project), Barcelona, Espagne

AWARDS

- 2016 Generación 2017, Fundación Montemadrid, Madrid, Espagne
 Premio ARCO Comunidad de Madrid, Espagne
- 2015 Gasworks' Residencies, London, UK
- 2013 Beca Fundación Marcelino Botín, Santander, Espagne
 Henry Moore Foundation, UK
- 2012 Beca Artes Plásticas Fundación Botín, Santander, Espagne
- 2011 Rijksakademie van Beeldende Kunsten / Dutch Ministry of Education, Culture and Science, Amsterdam, Pays-Bas
- 2008 Beca d'Arts Visuals Ciutat d'Olot, Girona, Espagne
- 2007 BCN Producció'08. Institut de Cultura de Barcelona, Espagne
 Guasch Coranty'07. Fundació Guasch Coranty, Barcelona, Espagne
 Premi Miquel Casablancas (project), Districte de Sant Andreu, Barcelona, Espagne

ARTICLES & PUBLICATIONS

- The Weight of the Words, Stuffinablink (<http://www.stuffinablink.com/>)
Texto. Auto-edition, David Bestué, Daniel Jacoby y Gabriel Pericás Ed., Barcelona, Espagne, 2010
Ref. 08001, Nogueras Blanchard, Barcelona, Espagne, 2010
Here, There, Backward, Forward, Mirror, Hole, Through, Against. Artist Book. Maribel López Gallery, Berlin, Allemagne, 2010
Julio #3 (www.thisisjulio.com), 2009
The Comedian, Artist Book. Crani Ed., Barcelona, Espagne, 2009
Cinco coincidencias entre el museo y el resto, Situación. CGAC, Santiago de Compostela, Espagne, 2009
I Want To Believe, Capella de Valls, Tarragona, ES, 2008
La primera vez que me viste. Contribución. BCN Producció'08, Barcelona, Espagne, 2008
Old News #4. Contribución. Project with Jacob Fabricius, 2007
Un montón de ideas. Poster. Secretaría General de Juventud, Barcelona, Espagne, 2007
Berta y el factor exógeno. Texto. Sobre Versión Postal de Luz Broto. Public!, Barcelona, Espagne, 2007
Decir lo que sea pero rápido. Información contra información. CGAC, Santiago de Compostela, Espagne, 2007
Ànim! Libro de artista. Centre d'Art La Panera, Lleida, Espagne, 2007
Sala 15 nº1. Contribución. Olot Local Museum, Olot, Girona, Espagne, 2007

COLLECTIONS

- Fundación Botín. Santander Espagne
Centre d'Art La Panera. Lleida Espagne
Rijksakademie van beeldende Kunsten. Amsterdam, Pays-Bas
Colección CGAC. Santiago de Compostela Espagne
Colección Carlos Vallejo. Santander Espagne



Rubén Grilo approaches the field of ideas through a mentality bordering on industrial production. The project presents artistic materials that aren't exactly finished pieces, display systems that could be artworks, and mass-produced consumer images full of human error and gesture.

Rubén Grilo explores the industrial world. What if the point of departure is art? What happens when industrial objects cease to be industrial? Grilo presents oblique perspectives that contain critical potential. The production of three-dimensional models based on human gesture and error, the definition of impossible products, and the questioning of the conceptual aims of each element are some of the core themes that underpin this project.
(Source : <http://www.quepintamosenelmundo.com>, printemps 2017)

Truth Window B1, 2017, Carved wall, pressed phenolic foam, polyurethane resin, iron, zinc, paint, epoxy cork and fiberglass, 72 x 44.5 x 4 cm.



Installation view at Union Pacific, London 2016.

GALERIE
EVA MEYER

Alluring Shapes, Tempting Spaces

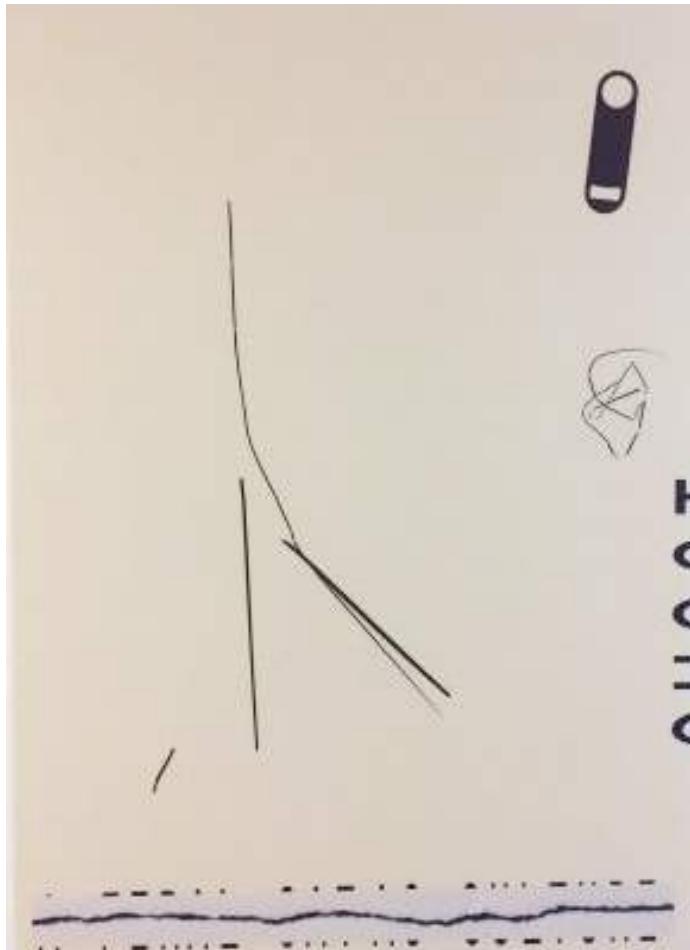
Curator DOMENICO DE CHIRICO

02.06 – 22.07.2017

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ANDY MEEROW

Andy Meerow



Andy Meerow

Untitled, 2017

Émail, vinyle et impression numérique sur PVC

106,7 x 76,2 cm

Pièce unique

Courtesy de Gallery Bodega et de l'artiste

N° Inv. AME20170506



ANDY MEEROW

Né en 1980 / Born in 1980

Vit et travaille à New York / Lives and works in New York

www.andymeerow.com

EXPOSITIONS PERSONNELLES / SOLO SHOWS

- 2016 *Openers*, Bodega, New York, NY
 And Now, Dallas, TX
- 2014 *Lying in a Field*, Levy Delval, Brussels, BE
 Blackberries, Bodega, New York, NY
 Lion King, Essex Flowers, New York, NY

EXPOSITIONS COLLECTIVES / GROUP SHOWS (SELECTION)

- 2017 *Alluring shapes, tempting spaces*, curated by Domenico de Chirico, Galerie Eva Meyer, Paris, France
 Lentils, Ramiken, New York, NY
- 2016 *189 Beach 96th St, Queens*, Organized by Justin Caguiat and Irina Lotarevich, New York, NY
 Duplify, Kate Werble Gallery, New York, NY
- 2015 *Text after Tekst*, Den Frie Center of Contemporary Art, Copenhagen, Denmark
 Clorox/Envy, The Still House Gallery, New York, NY
 Freedom Culture, organized by Graham Collins, The Journal Gallery, New York, NY
 Comforter, Shanaynay, Paris, France
 2159 Miles, Museo Britanico Americano, Mexico City, Mexico
 Mixed Doubles, Sometimes, New York, NY
- 2014 *Haute Surveillance*, James Fuentes Gallery, Hudson, NY
 Changing Table, Kate Werble Gallery, New York, NY
 Struggle, David Peterson Gallery, Minneapolis, MN
- 2013 *Free Play*, Stadium, New York, NY
 Shanghai Biennial, Brooklyn Pavilion, Shanghai, China
 Some Facts About Manhattan, Martos Gallery, New York, NY
- 2012 *Cafe (with Rose Marcus) Recess*, New York, NY
 A Hand is a Gif(f)t, Reference Gallery, Richmond, VA
 Cave-In, with Ramiken Crucible, Puerto Rico
- 2011 *Wax Apple*, Bodega, Philadelphia, PA
 NADA Miami w/ Showroom, NY
 The Dependent Art Fair w/ "Evil Freaks" New York, NY
- 2010 NADA Miami w/ "Boooooooth" Miami, FL
 Brucennial, Bruce High Quality Foundation, New York, NY
 Lean Harvest, By and By, Brooklyn, NY
- 2009 *Giftland*, Printed Matter, New York, NY
 Materialism, Real Fine Arts, Brooklyn, NY
- 2008 The Dark Fair, Swiss Institute, New York, NY
 Abandoned Plot, Key Foods Parking Lot, Brooklyn, NY

2007 *Wu-Tang/Googolplex*, Gavin Brown's Passerby, New York, NY

2005 *Put It in Your Mouth*, Rivington Arms Gallery, New York, NY

AWARDS

2014 Keyholder Resident, Lower East Side Printshop, New York, NY

2012 Recess Activities, New York, NY

BIBLIOGRAPHIE / BIBLIOGRAPHY

FIAC and Paris Internationale, Sabrina Tarasoff, Art Agenda, October 2016

Andy Meerow at AND NOW, ArtNews, June 2016

Comforter at Shanaynay, Contemporary Art Daily, April 2015

Changing Table at Kate Werble, Andrew Russeth, Gallerist NY, July 23 2014

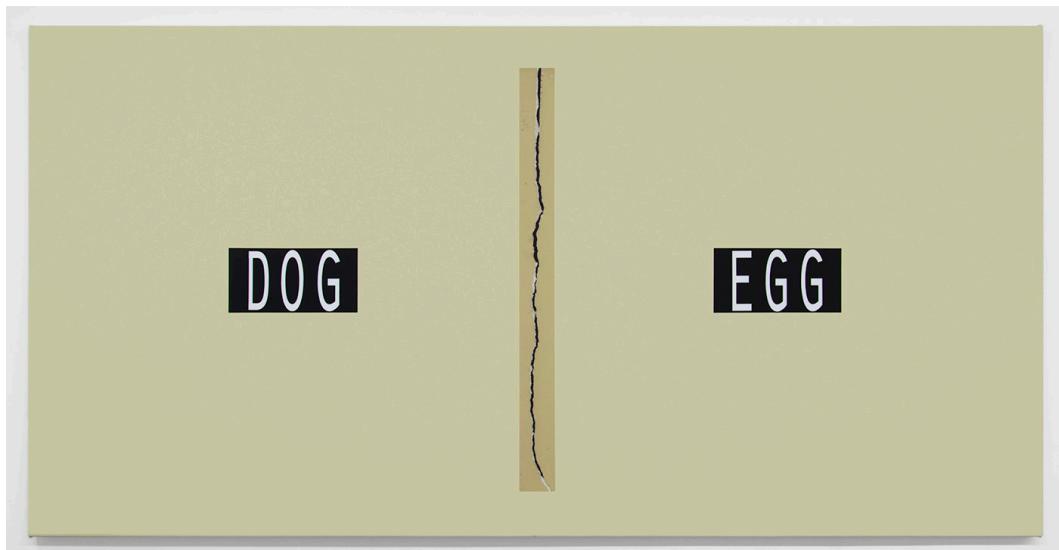
Stop By Essex Flowers, Simone Krug, Kaleidoscope, May 6 2014

Looking Back on 2011 with 15 Artworks that Feature Text, Andrew Russeth, Gallerist NY, December 2011

Town and Country, Michael Miller, The New York Observer, August 2011



Lying in a Field, 2014
Levy Delval
installation view



opener (dog egg), 2016
Enamel on PVC, inkjet, adhesive vinyl, UV clearcoat
84w x 42h in.

Andy Meerow's artworks are often struck through, bifurcated, and mirrored. Across these dividing lines, his viewer is presented with a subject suspended between formation and disintegration. In *Openers*, a new suite of paintings, this split appears as a rip along the vertical axis of three paintings. Meerow inscribes a word on either side of the rip, and then further complicates these texts through a sequence of edits and redactions. Redaction arises as a kind of meta-writing, whereby the spoken and the unspoken are compressed. The rip in the paintings, which is actually a printed image, effectively refigures the physical gap in a previous series of diptychs. Here, in a classic swap of negative and positive space, what was once a receding void between two canvases and their respective texts is re-articulated as a positive image of central importance to the work.

(Source : Art Viewer, Andy Meerow at Bodega, November 2016)

GALERIE
EVA MEYER

Alluring Shapes, Tempting Spaces

Curator DOMENICO DE CHIRICO

02.06 – 22.07.2017

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OREN PINHASI

Oren Pinhassi



Oren Pinhassi

Towel Snake (white #2), 2016

Serviette de bain, plâtre

21.59 x 27.94 x 26.67 cm

Pièce unique

Courtesy de Tempo Rubato et de l'artiste

N° Inv. OPI20170506

Oren Pinhassi



Oren Pinhassi

Towel Snake (pink), 2016

Serviette de bain, plâtre

38.10 x 38.10 x 25.40 cm

Pièce unique

Courtesy de Tempo Rubato et de l'artiste

N° Inv. OPI20170518

EXPOSITIONS PERSONNELLES / SOLO SHOWS

- 2016 *Drip Dry Eyes* - Solo show, Tempo Rubato Gallery, NYC, NY, USA
 Hanging Gardens - Solo show, New Capital Projects, Chicago, IL, USA
- 2015 *Solo Show*, 55 Gansevoort, New York, USA
- 2012 *The Contagious Bride*, Tempo Rubato Gallery, Tel-Aviv, Israel

EXPOSITIONS COLLECTIVES / GROUP SHOWS (SELECTION)

- 2017 *Alluring shapes, tempting spaces*, curated by Domenico de Chirico, Galerie Eva Meyer, Paris, France
- 2016 *Record Lines This Summer*, curated by Eleanor Rines at Magenta Plains Gallery, NYC, NY, USA
- 2015 *Two-person show with Naama Arad*, 83 Pitt Street, New York, USA
- 2014 *U:L:O Part II Paper for the Sky*, Curated by CAVE Gallery, Interstate Gallery, Brooklyn, USA
META_MORPH_ISIS, curated by Ben Foch for Black Paper, LA, USA
Yale Sculpture 2014, StoreFront Ten Eyck, Brooklyn, USA
Very Yes, Sculpture MFA 2014, Yale School of Art, Yale University, New Haven USA
- 2013 *Roads Scholars*, Iceberg Projects, Chicago, USA
M.F.A. First year show, Yale School of Art, Yale University, New Haven, USA
- 2011 *Monkeys Nine people 2*, Tel-Aviv, Israel, Curator: Liz Hajaj B.Ed.F.A Graduation Exhibition,
Hamidrasha School of Art, Beit-Berl College, Israel, Curators: Rami Maymon & Hilel
Roman Monkeys Nine people, Multiple participants art event, Tel-Aviv, Israel,Curator: Liz Hajaj
Schwartz Vilde Haya, Zemac Contemporary Art, Tel-Aviv, Israel, curator: Liav Mizrahi
- 2010 *Libra*, Group Project, The Spaceship at Hayarkon 70, Tel-Aviv, Israel Marzipan Flowers, Inga Gallery, Tel-Aviv, Israel, curator: Adam Kalderon
- 2009 *Your Cat Is Dead*, Hamidrasha Art Gallery, Tel-Aviv, Israel, curator: Doron Rabina

AWARDS

- 2016 The Shandaken Project at Storm King Sculpture Park
- 2014 Art Slant Prize 2014
Artist In Residency, Skowhegan School of Painting and Sculpture
Fannie B. Pardee Prize, Yale School of Art
- 2011 Shlomo Witkin Prize -For Excellence In the Art Field, Hamidrasha School of Art, Beit-Berl College, Israel
- 2008-11 Excellence Program Scholarship, by The Ministry of Education Israel and Hamidrasha School of Art Publications



Oren PINHASSI

Disappointment nr. 1, 2016

Cement, burlap, pvc pipes, glass

187.96 x 76.20 cm

Courtesy de Tempo Rubato et de l'artiste



Oren PINHASSI

Reclining Seat Figure #1, 2016

Cement, pigment, steel mesh

In the Middle East, there is a deeply engrained way of thinking about faith, politics, and history as being embedded in the land, in objects, and in structures. It is a place where people talk about the ground itself as something holy. Because *things* are thought of as carrying in them historical, religious and political significance, the condition in the Middle East is, more clearly than probably anywhere else in the world, one in which power or ownership over a piece of land is impossible to disentangle from power over histories and ideologies—to build upon or destroy them, to excavate.

This relationship in which people imbue objects and structures with historical significance—and these, in turn, bear our histories back to us—is one way of looking at the dynamic relationship that exists between the human and the non-human. My work, as a study of architectures, acts as a port of access to this complex network between humans and things. My ideologies of design are generated by my preoccupation with this back-and-forth: the ways in which things are constantly shaping each other.

- Statement of the artist

GALERIE
EVA MEYER

Alluring Shapes, Tempting Spaces

Curator DOMENICO DE CHIRICO

02.06 – 22.07.2017

—

GERDA SCHEEPERS

Gerda Scheepers



Gerda Scheepers

64 A/B (*Blue*), 2017

Bonnets de soutien-gorge, tissu, bois

78,5 x 62,5 x 5,5 cm

Pièce unique

Courtesy de l'artiste

N° Inv. GSC20170605

EXPOSITIONS PERSONNELLES / SOLO SHOWS

- 2016 *Body Corporate*, Mary Mary Gallery, Glasgow, Scotland
SITCOM, blank projects, Cape Town
- 2014 *PSYCHO SOCIO SURFACE*, blank projects, Cape Town
- 2013 *A Social Life (Of Image)*, MaryMary, Glasgow, Scotland
Ca. Dilemma, (collaboration with Marieta Chirulescu), PIGNA PROJECT SPACE, Rome, Italy
Talking about 12 paintings, black projects, Cape Town
STUDIO BALLET, screening in the SL-public gallery of the Stockholm Underground
- 2012 *Low and Partial Romantic Comedy*, Kunsthalle Nürnberg – Albrecht Dürer Gsellschaft
Modal Approach and Accent, blank projects, Cape Town
Medium and Modality, OSL010, Basel, Switzerland
- 2011 *Rauminhalt Äquivalente*, Micky Schubert, Berlin, Germany
Relations short before Form, Koffer Ausstellungsraum, Berlin, Germany
- 2010 *Written Spoken Pictures*, Center, Berlin, Germany
Inside Arrangement. International II, Mary Mary, Glasgow, Scotland
- 2009 *Taras Bookies 2007/2009*, Sprüth Magers, Berlin, Germany
- 2008 *Inside Arrangement. International*, Micky Schubert, Berlin, Germany
- 2007 *The Office Projects and Others*, Art Cologne Preis für Junge Kunst 2006 at Artothek, Cologne, Germany
- 2006 *Things Prepared*, Art Cologne 2006, Cologne, Germany
(*New Talents Program*), Sprüth Magers, Cologne / Munich / London
Come Garden of the Combed Rocks, Bonner Kunstverein, Peter Mertes Stipendium
- 2005 *Lace and Traces*, di.vitrine, Düsseldorf, Germany
Linescape, Bar Ornella, Cologne, Germany

EXPOSITIONS COLLECTIVES / GROUP SHOWS

- 2017 *Alluring shapes, tempting spaces*, curated by Domenico de Chirico, Galerie Eva Meyer, Paris, France
- 2016 *SHE MIGHT BE*, Delmes and Zander, Cologne, Germany
- 2015 Furniture : a sculpture exhibition, blank projects, Cape Town
Group Show, Micky Schubert, Micky Schubert, Berlin, Germany
Back to the Future II: Abstract Art in South Africa: Past & Present, SMAC Gallery, Stellenbosch
- 2014 *Thinking, Feeling, Head, Heart*, The New Church Museum, Cape Town, South Africa
next thing you know, blank projects, Cape Town
- 2013 *blank projects in Johannesburg*, Ithuba Arts Gallery, Johannesburg
The Stairs, Albus Greenspon Gallery, New York, United States of America
blank projects, Art Cologne/NADA, Cologne, Germany
When Form Becomes Attitude, blank projects, Cape Town

- 2012 *3 Positionen zu Malerei*, collaboration with Varda Caivano und Maria Chirulescu, Galerie Barbara Gross, München, Germany
Be with me, Galerie Peter Bergman, Stockholm, Sweden
Cocaine – Blows my brain, Spor Klüüb, Berlin, Germany
Re-Opening, Deweer Gallery, Otegem, Belgium
- 2011 *The yarn beam and the revolving stage*, Galerie Thomas Flor, Düsseldorf, Germany
Dwelling, Marianne Boesky Gallery, New York, United States of America
Gerda Scheepers & Alistair Frost, Mary Mary Gallery, Glasgow, Scotland
Morgen, Provinz Editionen, Bochum, Germany
SINGLE-club, Düsseldorf, Germany
- 2010 *Ladies Room*, Galerie Warhus Rittershaus, Cologne, Germany
Drawing on Coats and Hindered Kindreds, Oktober, Düsseldorf, Germany
The Importance of Being Earnest, Naumannstrasse 81, Berlin, Germany
A Thing is a Thing in a Whole Which it's Not, Temporary Gallery Cologne, Mauritiuswall 35, Cologne, Germany
Dearie Does the Do not Care, Halle für Kunst E.V., Lüneburg, Germany
Woodman, Woodman, Who Spare That Tree, Galerie Micky Schubert, Berlin, Germany
- 2009 *Arrival Inside*, Mary Mary, Glasgow, Scotland
dok25a, Düsseldorf, Germany
- 2007 *Elegance*, Kölnischer Kunstverein (collaborative work with Thea Djordjadze and Rosemarie Trockel)
We Stopped in The Colonnade, Hotel, London, United Kingdom
Showing Landscape, Cologne, Germany
- 2006 *Modus*, Neue Kunsthalle St. Gallen, Switzerland (collaborative work with Thea Djordjadze and Rosemarie Trockel)
Could Chair This Dance, Multihalle, Cologne, Germany
Bar Ornella auf dem Hügel, Kunst:Dialoge Museum Ludwig, a project in the public sphere by Museum Ludwig, Cologne, Germany
Teller und Unterschiebung, acapulco, Düsseldorf, Germany
- 2005 *Regarding Düsseldorf – Junge Kunst in Düsseldorf*, 701 e.V. Düsseldorf, Germany
7, Sprüth Magers Lee, London, United Kingdom
Fünf für Köln, Panzer und Schöne Aussicht, Cologne, Germany
unitdēd, Plain Bar de Player, Rotterdam, Netherlands
- 2004 *Cotton, Bone and Rock spread like a single Thing of thin and hard when wet with 2004 Ocean Water*, Panzer, Cologne
Thea Djordjadze, Robert Elfgen, Gerda Scheepers, Sprüth Magers Projekte, Munich, Germany
Rheinschau, Art Cologne, Sprüth Magers Projekte, Munich, Germany
- 2002 Klasse Rosemarie Trockel, Kunstverein Gelsenkirchen, Germany

AWARDS

- 2011 Marianne-Defet-Malerei-Stipendium, Kunstverein Nürnberg 2008 Arbeitsstipendium Kunststiftung NRW
- 2006 Art Cologne New Talents Prize 2006
Art Cologne Preis für junge Kunst 2006
- 2005 Peter Mertes Stipendium, Bonner Kunstverein
Peter Mertes Stipendium, Bonner Kunstverein
- 2004 Reisestipendium, Kunstakademie Düsseldorf
Travel grant, Kunstakademie Düsseldorf

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Low & Partial Romantic Comedy, Kunstverein Nürnberg, Albrecht Dürer Gesellschaft, 2012
Kunst- und Kulturstadt Köln, Stadt Köln, Cologne, 2007
Come Garden of the Combed Rocks, Peter-Mertes-Stipendium, Bonner Kunstverein, 2006
Automne/Frottée, Modus, Neue Kunsthalle St. Gallen, 2006
Entangled - Approaching Contemporary African Artists, edited by Marjorie Jongbloed, Volkswagen Stiftung, Hannover, 2006
Bar Ornella (Documentation 2005 – 2006), Bar Ornella, Cologne, 2006
Teller und Unterschiebung. Eine Arbeit von Lutz Driessen, Simon Hemmer, Jan Meier, Gerda Scheepers, Düsseldorf: Acapulco, 2006
United Cool Hot Alone, Panzer, Cologne, 2005
Regarding Düsseldorf, 701 e.V., Düsseldorf, 2005

PRESSE

Künstlerische Komödie, Abendzeitung, 14-15.01. 2012, p. 18.
Starke Kunst der leisen Art, Nürnberger Nachrichten, 13.01., 2012, p. 3.
Mückl, Christian: 'Stille Revolte gegen das Starre', Nürnberger Zeitung, 2012, 13.01. p. 8.
Pataczek, Anna: 'Die neue Matrix', Der Tagesspiel, No. 21 078, 27.08.2011
Lowndes, Sarah. Frieze, no. 125, September 2009, pp. 146 – 147
Badke, Christine: '»Elegance« im Kölnischen Kunstverein', Stadtrevue. Das Kölnmagazin, 11.2007.
Goral, Andi: 'Arbeiten von Gerda Scheepers in der Kölner Artothek', report-k.de / Kölns Internetzeitung, 10.07.2007.
Badrutt Schoch, Ursula: 'Unfassbare Stoffe', Tagblatt St. Gallen, 02.09.2006.
Kliemann, Thomas: 'Kleine Kratzer und ein nackter Hermelin', General-Anzeiger Bonn, 11.03.2006.

EDUCATION

2001 – 2005 Kunstakademie Düsseldorf
1999 – 2001 Hogeschool voor de Kunsten Arnhem



Gerda Scheepers, *I do this and this and that simultaneously* (2015) | Acrylic on fabric and wood; 110 x 30 x 35; 60.5 x 50.5 cm

Titles in her work groups are often borrowed from other structural environments in society. The internal structures inherent to them are imitated or modified in a similar way to how the sculptures are treated, transformed from the original, to support the abstract visual narrative.

References to clothing draw upon the exhibition's theme of the body. In conjunction Scheepers' materials imitate physical and psychological gestures or postures like being tired, falling apart, having an expression – almost like material 'actors' in a narrative. In this sense there is an idea of a performative whole in the exhibition though all works act both in combination with each other as well as alone. The physical and psychological spaces around people and the body as address for the tensions that arise from them, informs the tensions and narratives within her work. Forming part of a simultaneously gestural, physical and formally methodized process,

Scheepers' relation to materials and the studio is also very much the foundation of her finalised pieces. These works often show their making and notes for making, with gesture, motif and method merged as one layer. There is often a shifting of roles amongst her many references such as architecture, television, films, furniture and clothing, referencing within them the everyday. Here she continues this part of her process, by including the mundane objects of a generic everyday (in this instance the lo-fi aesthetic of an instant garment closet) and explicitly referencing 'a body' (indeed one work here is a depiction of the digestive system). (Source : Mousse Magazine, Gerda Scheepers' « Body Corporate » at Mary Mary, Glasgow, 2016)



Gerda Scheepers, *Untitled 4* (2017), Fabric collage, 53 x 56 cm



A PROPOS

Galerie d'art contemporain, la Galerie Eva Meyer est située dans le 3e arrondissement de Paris depuis décembre 2012. Elle a pour but la promotion et la diffusion d'artistes contemporains Français et Européens à travers l'organisation d'expositions in-situ et hors-les-murs (musées, centres d'art et foires) et via la production d'oeuvres. Elle fait suite à la Galerie Marion Meyer, plus connue pour son travail avec les Avant-Gardes du XXème siècle, tels Man Ray, Marcel Duchamp, Max Ernst et Francis Picabia.

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