

## VIRGINIE YASSEF

### Au milieu du Crétacé

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Jean-Yves Jouannais <sup>FR</sup>,  
Martin Kersels <sup>USA</sup>,  
Paul Kos <sup>USA</sup>,  
Paul McCarthy <sup>USA</sup>,  
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Olav Westphalen <sup>D</sup>,  
Winchluss <sup>FR</sup>,  
Virginie Yassef <sup>FR</sup>

17<sup>th</sup>  
January

1<sup>st</sup> March  
2014

#### OPENING

Thursday  
16<sup>th</sup> January  
from 6:00 p.m.

#### OFF-SITE

#### VIRGINIE YASSEF

Ils se déplacent  
à la vitesse d'un  
mètre par seconde!

Espace Croisé,  
Roubaix  
8<sup>th</sup> Feb -19<sup>th</sup>  
April 2014



A country road. A tree.  
Evening.

Estragon, sitting on a low mound, is  
trying to take off his boot. He pulls at  
it with both hands, panting.

He gives up, exhausted, rests, tries  
again.

As before.

Enter Vladimir.

These lines introducing the first scene of *Waiting for Godot* (1952) by Samuel Beckett could almost be *à propos* to accompany this proposition by Virginie Yassef. They ignite our imagination and immediately immerse us in a certain theatre of the absurd. Indeed, the promenade at the Vallois gallery starts with a tree trunk, the very one that obstructed the rue des Cascades in Ménilmontant during this year's *Nuit Blanche* event in Paris. Confusion was at its height around *L'Objet du doute* (2013). « Is it marble? » was one question being asked. Not far from here, in the Tuileries Gardens, *The Tree of Vowels* by Giuseppe Penone surely triggers similar poetic comments. Then suddenly, Yassef's tree, like a real fictional character, stirs. As if drawing its last breath...

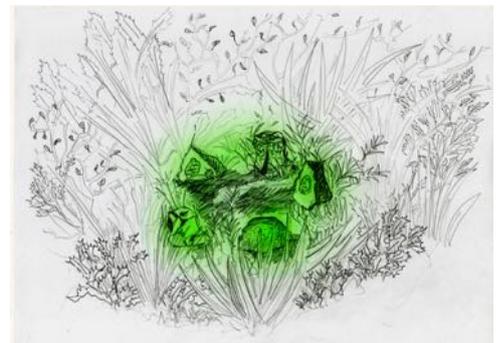
Beyond this treacherous appearance is a clearing presenting various works which expand upon the recent exhibitions at La Galerie in Noisy-le-Sec (*A Wall of Sand Has Just Collapsed*, December 2012 to February 2013) and at La Ferme du Buisson in Noisiel (*The Monkey Sign* with Julien Bismuth, April to October 2013). They are accompanied by a selection of *Ghost Scenarios*, a series of enigmatic photographs which Yassef has been developing since 2003 and function as would a narrative predella panels in Italian painting. The 2012 installation in Noisy-le-Sec, *No one has ever seen a dog deliberately exchange a bone with another dog*, was partly inspired by *Investigations of a Dog* (1922) by Franz Kafka; this piece was the beginning of a long-term commitment towards the kind of staging and scenography encountered in theatre. It was the backdrop for a mutant show during which, between Noisy

and Noisiel, a child transformed into a dog. Here, one of the elements becomes a peacock feather wheel: this motorised deployment exaggerates this animal's extraordinarily seductive exhibitionism.

In this same environment, which isn't so dissimilar to those created by Pierre Huyghe and Philippe Parreno, the viewer is invited to listen to a conversation, worthy of Beckett's play or the exchanges between the dogs in Kafka's text. Several fake stones and logs gathered here question human behaviour. Yassef proposes to "attend sculptures" which are "all set to talk". In October 2013, nature in the Parc des Buttes-Chaumont with its famous concrete trompe-l'oeil reproductions led the artist to put together a two-part live experience on and around an empty plinth. In so doing, she managed to avoid its classical constraints. From resin to polystyrene and painted cardboard, the trick materials are far from traditional bronze and closer to Disney, theatre, or science fiction films. Orality, sound, movement and the tactile attraction to elucidate these mysterious illusions are all at play to amplify the potential for wonderment.

"To be continued" was Emilie Renard's title for her interview with Virginie Yassef. Indeed!

Caroline Hancock



## PIERRE SEINTURIER

### *I was born to have Adventure*

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17<sup>th</sup>  
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#### **UPCOMING**

**MARTIN KERSELS**  
Olympus

**MATÍAS DUVILLE**  
Project Room

14<sup>th</sup> March  
—  
26<sup>th</sup> April 2014

Pierre Seinturier is always on the look-out, a pencil and a drawing book close at hand. He accumulates and records forms, images or even figures fated, most of the time from memory, to be transposed at the superior level of drawing, oil painting on canvas and paper.



Pierre Seinturier tells stories, or more specifically actions: a couple climbing into a small boat on a lakefront, a man chasing a woman on a footbridge above a canal, a hunter shooting at a target in a forest while his companion aims his weapon at him, or another man shooting at a bear in the luxurious green decor of an ancient forest from Western America. An apparent peace also foretells tragic events to come: a murder, a fight, a drowning... A muffled tension creeps into Seinturier's work, who borrows from cinema but also from techniques of print images, framing, composition and precision of volumes to look like storyboards. Nothing is random, and depending on his mood, the

artist also reworks the same theme by playing with variations of colour and narration to build scenarii with *film noir*-like plots.

Even though the heir of a particular pictorial tradition, Pierre Seinturier still manages to re-invent the genre by offering a resolutely contemporary painting, extending with brio the questionings and investigations of his predecessors. Like a free-rider of his own images, he is not really interested in stories or their moral, but more in the beauty of a moment, of a gesture.



Pierre Seinturier was born in 1988. He works and lives in Paris where he graduated from the École Nationale des Arts Décoratifs. In 2013, he won the special prize from the jury at the Salon de Montrouge and presents this year *The torture never stops* at The Musées des Tissus et des Arts Décoratifs in Lyon, as part of the modules by Fondation Pierre Bergé-Yves Saint Laurent (an exhibition showed until 5th January 2014).