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Tomi Ungerer ^{FR}
Jacques Villeglé ^{FR}
Olav Westphalen ^{DE}
Winshluss ^{FR}
Virginie Yassef ^{FR}

01.10

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02.22

2020

OPENING NIGHT

01.09
18:00 - 21:00

33

Rue de Seine

PEYBAK
« ABRA-CHAH, THE
WELL OF ABRAKAN »



Matthieu Haberdard, *I have to practice to not have the desire to use it on you*, 2019

LE VAISSEAU D'OR

With Gilles Barbier, Bianca Bondi, Alice Guittard,
Matthieu Haberdard, Charlotte Heninger, Edward Kienholz,
Benjamin Loyauté, Gaspard Maîtreperrière, Lucie Picandet,
Niki de Saint Phalle, Daniel Spoerri
Curated by Gaël Charbau

- Sometimes in the sky I see endless sandy shores covered with white rejoicing nations. A great golden ship, above me, flutters many-colored pennants in the morning breeze. I was the creator of every feast, every triumph, every drama. I tried to invent new flowers, new planets, new flesh, new languages. I thought I had acquired supernatural powers. Ha! I have to bury my imagination and my memories! What an end to a splendid career as an artist and storyteller!

Arthur Rimbaud, extract from « Adieu », in *A Season in Hell*, April-August 1873, as translated by Paul Schmidt, and published in 1976 by Harper Colophon Books, Harper & Row.

Exhibitions are born for thousands of reasons and one of them is sometimes a matter of friendship. From time to time, it is a question of elective affinity, this complex process that takes root in the history of medieval alchemy «to explain the attraction and fusion of bodies». (1) For my part, I have never wanted an exhibition to be too explicitly a slave to a subject. On the contrary, I prefer that it allows us to mix artworks that then become like beings and which, in some cases, produce a new aesthetic material, at the heart of the athanor. We do experiments, we do exhibitions, not presentations. We tell stories. It is all about letting your mind waver, like when you walk from gallery to gallery on a weekday with your fists in your pockets. Anger, drunkenness, snapshot of contrasts.

But at the local café, we realize that galleries are perhaps like borders, beaches or cliffs at the corner of the street, that separate us from the mainland of our urban boredom. Rare places in the city where anything remains possible. From this beach, therefore, it seemed possible to show something of the bowels of this great golden ship, with multicolored fogs, of which Rimbaud speaks.



Niki de Saint Phalle, *L'autel des Innocents*, 1962



Alice Guittard, *Vanessa et les pierres*, 2017

Let the artists invent this excavation, in the present, all in the same boat: when it runs aground and breaks open, they invent themselves. So yes, come new flowers, new stars, new flesh, new languages. Let everything connect on the immaterial sand of the gallery. Whether they are known or not, it doesn't matter, since they recognize each other. Careers, all mixed up, are as many fantastic journeys as history forgets, transforms into legends, or into posterity. This great golden vessel moves away obliquely as one approaches it: it multiplies and pulverizes to float better, like an intuition.

Gaël Charbau

¹ Michael Löwy, « Le concept d'affinité élective chez Max Weber », *Archives de sciences sociales des religions*, 127 | 2004, 93-103.

VALLOIS

36

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& Nathalie
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UPCOMING

28.02 - 11.04
2020

36

Rue de Seine
PILAR ALBARRACÍN

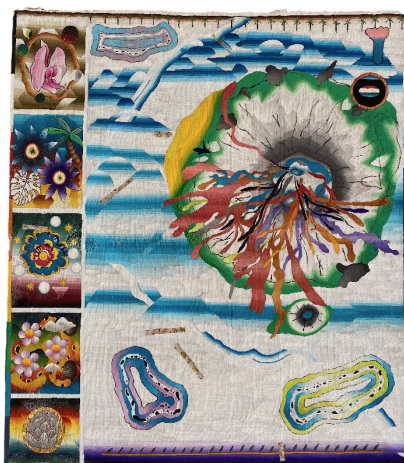
Project room

MODES ET TRAVAUX
A COLLECTION OF SWEATERS
MADE BY THE ARTISTS AND AN
EXHIBITION BY *The Drawer*

33

Rue de Seine
ZHENYA MACHNEVA

PROJECT ROOM SAMUEL TRENQUIER



La géopolitique des fleurs, 2019



Une histoire de canonisation, 2019

For many years, Samuel Trenquier has been developing a personal and singular writing that he calls « robinsologie », based on the history of Robinson Crusoe and Vendredi. His works explore fictional cycles that would punctuate their daily lives on the desert island.

The exhibition in the Project Room plunges us into a new « episode » where the two accomplices would have planned to organize this time an exhibition... We discover the artist's new drawings, gouaches made on cigarette paper, ceramics, as well as various transformed objects, most often including natural elements. Samuel Trenquier continues in this series his visual safaris where our eyes get lost in the tangle of shapes and colours of the living. It is also the story of men that seems to be transposed here into the lives of plants: large leaves and « Ralik's style » navigation maps punctuate the hanging, to help us to leave easily our shores...

Gaël Charbau

Samuel Trenquier was born in 1983 in Libreville (Gabon). He lives and works in Brussels (Belgium).



C'est toujours un plaisir de les voir par ici, 2019