

**JULIEN BERTHIER & VIRGINIE YASSEF**  
**“Everything’s gonna be all right”**  
**11 June–31 July 2004**  
**Private view Thursday 10 June 2004**

Julien Berthier - Virginie Yassef, artistic duo. Or not.

They first teamed up during their final year at the Beaux-Arts, in 2000. But not as duettists; they go their own separate ways when they need to, when they feel like it. That’s what they’re like, Julien Berthier and Virginie Yassef: free. Especially when it comes to categories and images.

And they’re like that about mediums, too, juggling at will with video, photography, installation, drawing, furniture, prototypes and models. And always oddball, ironic.

That said, what is the thread tying these two artists to the very diverse supports they use? A pronounced taste for the absurd and the odd, a desire to create confusion and an attraction to the unlikely. Julien Berthier and Virginie Yassef delight in non-specialisation, in pursuing their seemingly naive way of thinking. It’s all about shifting meanings and forms.

Here is *Everything's gonna be alright*. What does it consist of? A photograph hidden by Berthier behind an automatic curtain, which is raised or lowered by the gallerist with a remote control. Behind it, an aerial view shows letters forming a sentence that has been dug, furrow-like, into the earth: “Everything’s gonna be all right.” The message may be “reassuring” but it’s incomprehensible on the ground, where all one can see is the not very comforting sight of a ransacked garden. And the device that shows or hides the work is itself frustrating or affirmative. Is the artist right to ironically say that this is there “to protect it”?

Another work: *N’effraie pas mon placard* (Don’t frighten my cupboard!) by Virginie Yassef. Here too the device is a simple one: kept in a half-open cupboard, a flash is activated whenever the phone rings in the gallery. The artist collects childhood fears and maybe tries to soothe them. Is this mockery or something else? Once again, too, all this is connected with the gallerist’s activity.

The exhibition brings together a number of these offbeat works which constantly alternate between controlled disruptions and free foundations, creating a system that may seem aberrant but in which the absurd has its own rules. Lewis Carroll is near.

Leonor Nuridsany

**PROJECT ROOM : SPANDAU PARKS**  
**“Rainbow Girls”**

Galerie Georges-Philippe & Nathalie Vallois is pleased to present a set of photographs by the Californian artist Spandau Parks.

A great friend of Paul McCarthy and Richard Jackson, this artist, who is little known in France, has been working on the same twenty canvases since 1975. Loath to let them go, every day he adds new layers of paint. As he has for nigh on thirty years.

Gradually, these thickening strata of matter have come to form reliefs, with strange colours and surprising glossy patches. This obsessive, perpetual work in progress is recorded in a startling series of photographs. These cibachromes, sometimes forming diptychs and polyptychs, are blown-up details of his canvases. For viewers, they are like indefinable organic landscapes.

**FUTURE SHOWS**

**18 September –31 October 2004**

**ALAIN BUBLEX**

Solo show

“Not every Bouvard is lucky enough to find their Pécuchet”

**4 November–11 December 2004**

**JOACHIM MOGARRA**

Solo show

“Romantic Landscapes and Other Stories”

**January–February 2005**

**TATIANA TROUVÉ**

Solo show

**February–March 2005**

**MARTIN KERSELS**

Solo show