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## PhotoSaintGermain

02.11- 25.11.2023

### NEW YORK

#### UPCOMING

*I remember you well  
in the Chelsea Hotel*

30.11

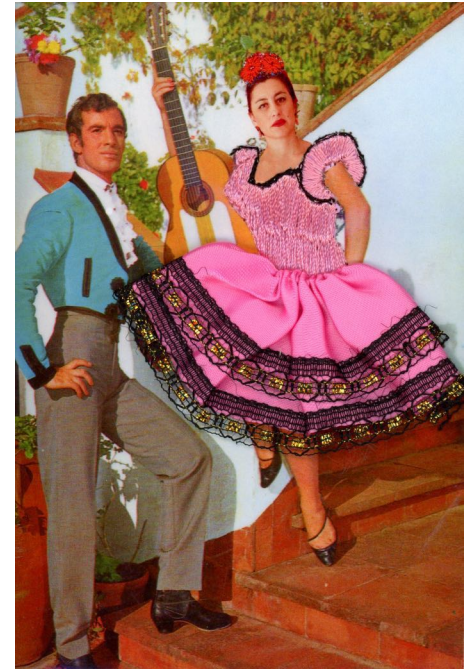
23.12.2023

# Greetings from

Group show around postcards in contemporary art

*Pilar Albarracín, Renaud Auguste-Dormeuil, Julien Berthier, Alain Bublex, Marcelle Cahn, Guillaume Chiron, Jean Dubuffet, Gilles Elie, Audrey Guttman, Perrine Guyonnet, Jean-Yves Jouannais, On Kawara, Yves Klein, Paul Kos, David Mack, Georges Malkin, Roberto Matta, Martin Parr, Bernard Rancillac, Ben Sakoguchi, Kurt Schwitters, William Wegman*

The postcard, both efficient and inexpensive, quickly established itself at the forefront of communication media from the end of the 19th century onwards. Originally, they were very much a craft - far from the logic of the tourist industry: always the same format (which hasn't changed that much), the front was reserved for a personal photograph, the back for news; something rather intimate and handmade. In the 1930s, postcards became a reflection of holidays and paid vacations, bearing witness to a moment of happiness that had become a memory. Echoing a particular and uncommon experience, or, on the contrary, an ordinary and everyday one, showing a landscape and environment, the postcard never loses the kitsch dimension of azure blues and sunsets.



Pilar Albarracín, *Sans titre (Flamencas)*, 2009

Very quickly, the news becomes secondary, the "flip side" of the postcard: the imaginary, the desires, the dreams are quickly consigned to the bottom of a drawer, accumulated and forgotten on the refrigerator door like hazy memories. Straddling the line between the real and the fantastical, the postcard has quickly and easily penetrated the world of contemporary art. Artists have seized upon them, and thanks to them, the intimate becomes universal, and the commonplace - even the banal - becomes a singular work of art. The artist, through a simple gesture, line, hole, collage or other alteration, strips the postcard of its utilitarian character. It is no longer a souvenir or a news item, but an invitation to fantasize further, to play, to divert our society's obsession with "vulgarizing the wonders of Nature and Art" (Edmond Harancourt). One thing is certain: the postcard remains a collector's item par excellence.



William Wegman, *Interior Exposition*, 2020

The gallery will be presenting an inventive selection of à la carte, as many Greetings from as open windows on contemporary art.

Agate Bortolussi