

La distance juste

**PILAR ALBARRACÍN
GILLES BARBIER
FREDI CASCO
MARINA DE CARO
MATÍAS DUVILLE
ANA GALLARDO
JUAN FERNANDO
HERRÁN
MARTIN KERSELS
HENRIQUE OLIVEIRA
PAULINA SILVA
HAUYÓN &
WALTER ANDRADE
VIRGINIE YASSEF**

June 24th

—

July 27th
2013

**Curator
ALBERTINE
DE GALBERT**

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois

The Tender and the Obscene

I wanted to write an exhibition about tenderness, the way you cover your face in the flickering slash of a horror movie. I wanted it dedicated to the cataclysms and reversals revealed whilst living alongside the Other, without absorption or exclusion. The Other at the end of the bed or at the end of the road. A mother or a daughter. A lover or a friend. I wanted to write an exhibition about the incredibly resilient force contained in the notion of tenderness, the power it has to seal a wound.

Tenderness is relative. It isn’t sentimental or mushy. The intensity with which it is given or received depends on the traumas inflicted or consoled. It is a hollow feeling. To really understand it, we must speak of violence, overflow, drowning in a bath of emotions. Dizzying, genuine, an unquenchable intention. Tenderness comes after the battle, it is a warrior’s repose.

In a lecture entitled “The Hollow of the Palm and Infrared Love,” the psychiatrist Jean-Pierre Klein¹ offered the following definition of the term, for lack of a better description: “Tenderness is neither possession, nor submission – which objectify – nor passion, nor addiction – which amputate and merge fractions of subjects.” As he sees it, the subtlety in tenderness resides in the “right distance,” very slight but not nil, which separates two free subjects connected to one another.²

The rhythm of this show turns on the “right distance.” It questions our relationship to the contour, the physical limit of otherness. Pushed back, scraped past or flooded over with a single word or gesture, this limit shifts whether you’re the victim or the author.

Some works evoke this tension between contradictory forces, a precarious balance, as does the sculpture by Virginie Yassef, or *Estela 1946 / 2011* by Ana Gallardo. Other works suggest an abrasion, as in *Hook & Blanket* by Matías Duville, *La esquina es mi corazón (The corner is my heart)* by Paulina Silva Hauyón & Walter Andrade, or *L’Arbre* by Virginie Yassef & Julien Prévieux. Again others represent absorption and excess, as in *La Cabra* by Pilar Albarracín and the drawings by Henrique Oliveira. Sculptures by Marina De Caro and Gilles Barbier stage soft and boneless bodies, that have suffered a certain violence, a gesture frozen by the artist, the remains of which have been kept. And finally, there are works that represent absence and distance, through a *mise en abyme* of the object evoking tenderness. This is the case in a series of photographs by Fredi Casco *La Felicidad*, in *Posición Horizontal* by Juan Fernando Herrán, as well as in *Rickety’s Ghost* and the photographic series *Tossing a Friend* by Californian artist Martin Kersels.

I wanted to write an exhibition about tenderness, where you will be hired as a dancer in a *pas de deux* at the edge of the void.

Albertine De Galbert

¹
Director of Inecat (Institut national d'expression, de création, d'art et de thérapie [National Institute of expression, creation, art and therapy]).

²
Patrice van Eersel, “Une soudaine irruption de la tendresse?” in *Le Grand Livre de la Tendresse* (Paris: Albin Michel, 2002), p. 23.

La Cabra

Pilar Albarracín questions the traditional gender hierarchy through video, performance, sculpture, photography and installation. She constantly refers to cultural specificities, rituals, clichés and folk culture from her birthplace, Andalusia, and use them to overthrow traditional gender roles and the foundations of sexual identities.

In *La Cabra* (The Goat), the artist is engaged in a tragicomic struggle, a dance with a goatskin flask filled with wine. Full and heavy, the animal gorged with wine destabilises the dancer and spills over its blood-red elixir on the artist's immaculate dress, following the rhythmic thumping of her heels.

The embrace with this inanimate partner literally bursts out and evokes the pathetic fate of a forever-skewed relation, the impossible assimilation, and the failed attempt to be as one.



La Cabra, 2001, performance/video, 3'20",
edition of 5+1 A.P.

EXHIBITIONS (SELECTION)
born in 1968

<u>2013</u> "Au Bazar du genre". MuCEM, Musée des Civilisations de l'Europe et de la Méditerranée, Marseilles, France	<u>2011</u> "Coreografías para la salvación", La Conservera, Centro de Arte Contemporáneo, Ceuti, Murcia, Spain*	"Recuerdos de España", Instituto Cervantes, Tokyo, Japan*
<u>2012</u> "El Origen del Nuevo Mundo", Galerie GP & N Vallois, Paris, France*	<u>2010</u> "Fabulations", Centre d'art Le lait, Albi, France*	<u>2009</u> "Pilar Albarracín", Galerie GP & N Vallois, Paris, France*
	<u>2008</u> "Mortal cadencia", La Maison Rouge, Paris, France*	<u>2005</u> "Always a little further", 51 st Venice Biennial, Venice, Italy
	<u>2004</u> "Pilar Albarracín", Galería Filomena Soares, Lisbon, Portugal*	<u>2003</u> "The Real Royal Trip", PS1 MoMA, New York, USA
		<u>2002</u> "Buscando a Herr Traumerreger", La Caixa Foundation, Barcelona, Spain*
		<u>1997</u> "You are Welcome", Galeria Juana de Aizpuru, Madrid, Spain*

<u>2004</u> "Pilar Albarracín", Reales Atarazanas, Sevilla, Spain*	<u>2003</u> "The Real Royal Trip", PS1 MoMA, New York, USA	<u>1997</u> "You are Welcome", Galeria Juana de Aizpuru, Madrid, Spain*
<u>2005</u> "Always a little further", 51 st Venice Biennial, Venice, Italy	<u>2006</u> "Gilles Barbier", Carré d'Art, Musée d'Art Contemporain, Nîmes, France*	<u>2004</u> "Gilles Barbier", Kunstverein Freiburg, Freiburg, Germany*
<u>2008</u> "Mortal cadencia", La Maison Rouge, Paris, France*	<u>2000</u> "Jour de fête", Centre Pompidou, Paris, France	<u>2001</u> "Pique-nique au bord du chemin", MAC, Marseilles, France*
<u>2010</u> "Fabulations", Centre d'art Le lait, Albi, France*	<u>2009</u> "Vraoum! Bande dessinée et Art contemporain", La Maison Rouge, Paris, France	<u>2003</u> "The American Effect", The Whitney Museum of American Art, New York, USA
<u>2011</u> "Coreografías para la salvación", La Conservera, Centro de Arte Contemporáneo, Ceuti, Murcia, Spain*	<u>2012</u> "El Origen del Nuevo Mundo", Galerie GP & N Vallois, Paris, France*	<u>2013</u> "Au Bazar du genre". MuCEM, Musée des Civilisations de l'Europe et de la Méditerranée, Marseilles, France

Head Clubbing

Polymorphous artist, Gilles Barbier came to sculpture from photography and the *camera obscura*. He likes labels only if he can stick them upside down, on a piece of a too real nudity still showing, in order to cover it. His work is organoleptic and self-confident, like a visual alliteration of slaps behind the head, which provoke a surprise answer and contradictory emotions.

This is the case for the *Head Clubbing* series, self-portrait busts moulded with playdough, which the artist has hit with a hammer. The result is then remoulded to keep this ecstatic although ambiguous gesture – who's never dreamed of doing this? This boneless head cast aside by its body immortalises the violence of the impact, but also the quality of the soft material and the overall fragile balance. For the artist, tenderness "structures itself through marriages, by welcoming the hardness to reduce its violence. [...] It is the evocation of a soft resistance." It is like a sword hitting water, a non-premeditated gesture without a follow-up, a condensed let-go.



Head Clubbing, 2013, colored P.U. resin,
96×73×30 cm, unique piece

EXHIBITIONS (SELECTION)
born in 1965

<u>2013</u> Galerie GP & N Vallois, Paris, France*(8 th Solo Show at the Gallery)	<u>2011</u> "Paris – Delhi – Bombay", Centre Pompidou, Paris, France	<u>2009</u> "Vraoum! Bande dessinée et Art contemporain", La Maison Rouge, Paris, France
<u>2008</u> "Le cockpit, le vaisseau, ce que l'on voit depuis le hublot", Espace Claude Berri, Paris, France*	<u>2006</u> "Gilles Barbier", Carré d'Art, Musée d'Art Contemporain, Nîmes, France*	<u>2004</u> "Gilles Barbier", Kunstverein Freiburg, Freiburg, Germany*
<u>2003</u> "The American Effect", The Whitney Museum of American Art, New York, USA	<u>2000</u> "Jour de fête", Centre Pompidou, Paris, France	<u>1999</u> "dAPERTutto", 48 th Venice Biennial, Venice, Italy
<u>2002</u> "Buscando a Herr Traumerreger", La Caixa Foundation, Barcelona, Spain*	<u>2001</u> "Pique-nique au bord du chemin", MAC, Marseilles, France*	<u>2003</u> "The American Effect", The Whitney Museum of American Art, New York, USA
<u>2005</u> "Always a little further", 51 st Venice Biennial, Venice, Italy	<u>2006</u> "Gilles Barbier", Carré d'Art, Musée d'Art Contemporain, Nîmes, France*	<u>2008</u> "Mortal cadencia", La Maison Rouge, Paris, France*
<u>2009</u> "Vraoum! Bande dessinée et Art contemporain", La Maison Rouge, Paris, France	<u>2010</u> "Fabulations", Centre d'art Le lait, Albi, France*	<u>2011</u> "Coreografías para la salvación", La Conservera, Centro de Arte Contemporáneo, Ceuti, Murcia, Spain*

<u>2001</u> "Pique-nique au bord du chemin", MAC, Marseilles, France*	<u>2000</u> "Jour de fête", Centre Pompidou, Paris, France	<u>1999</u> "dAPERTutto", 48 th Venice Biennial, Venice, Italy
<u>2003</u> "The American Effect", The Whitney Museum of American Art, New York, USA	<u>2006</u> "Gilles Barbier", Carré d'Art, Musée d'Art Contemporain, Nîmes, France*	<u>2008</u> "Mortal cadencia", La Maison Rouge, Paris, France*
<u>2005</u> "Always a little further", 51 st Venice Biennial, Venice, Italy	<u>2009</u> "Vraoum! Bande dessinée et Art contemporain", La Maison Rouge, Paris, France	<u>2010</u> "Fabulations", Centre d'art Le lait, Albi, France*
<u>2009</u> "Vraoum! Bande dessinée et Art contemporain", La Maison Rouge, Paris, France	<u>2011</u> "Coreografías para la salvación", La Conservera, Centro de Arte Contemporáneo, Ceuti, Murcia, Spain*	<u>2012</u> "El Origen del Nuevo Mundo", Galerie GP & N Vallois, Paris, France*

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*Solo show

La Felicidad

Fredi Casco is interested in oversights from History and in the symptoms of the banal. When he is not himself the photographer, he collects images abandoned by others, from the political sphere and the history that is closer to his own personal life, and gives them a second life. His work is syncretic, delicate and discreet, without grandiloquence.

La Felicidad (Happiness) is a series of 20 photographs from a family album in which the artist often features with his mother. Re-shot with a flash, the already-yellowed-by-time images almost disappear. The light emanating from the now anonymous faces evokes an almost painful nostalgia of the loss of childhood innocence. This distance with the dear object is not just a *mise en abyme* of tenderness, but a reflexion on the images that form our memory and our personal mythologies. Similar to official black tie photographs where political handshakes can even seem natural, family photographs are the stones forming a rampart protecting the vital need to belong somewhere.



La Felicidad, 2011, 20 colour photographs, 25×20 cm each, edition of 3+1 A.P., ©Fredí Casco

EXHIBITIONS (SELECTION)
born in 1967

2013 "El Atlas del Imperio", Latin American Pavillion, 55 th Venice Biennial, Venice, Italy	Korea Foundation Cultural Center, Seoul, South Korea	2011 "Operaciones y Ceremonias", CAV/Museo del Barro, Asunción, Paraguay*	2010 "Ghost Chaco", Migliorisi Foundation, Asunción, Paraguay	2008 "FVD", Galería Planta Alta, Asunción, Paraguay*	1 st Chile Triennial, Santiago de Chile, Chile
"América Latina: 1963-2013", Fondation Cartier pour l'art contemporain, Paris, France		2009 Museo de la Justicia y la Memoria, Asunción, Paraguay*			
2012 "Identity: Latin American and Caribe Photography",					

2006 "El Retorno de los Brujos Vol.1", Centro Cultural Cabildo, Asunción, Paraguay*	2007 "Positions in Context", Cisneros Fontanals Art Foundation, Miami, USA	2003 Söders Internationella Konst Biennial (r), Stockholm, Sweden	2001 "La Carne Fluorescente", Galería Pancho Fierro, Lima, Peru*
10 th Havana Biennial, Havana, Cuba	2 nd Thessaloniki Biennial, Thessaloniki, Greece		

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*Solo show

Drawings /
Untitled

In Marina De Caro's work, drawing, performance and sculpture complement and add on to each other to form a singular cosmos. She creates, to and from the soul, fabulous, baroque and oneiric forms which deploy themselves in a poetic and sensitive space, where possibilities are endless. One project does not follow the other, they are intertwined with urgency and vitality.

Just as Lygia Clark, Annette Messenger or Ernesto Neto, Marina De Caro is interested in the body as a cover, but also as something organic. She works with soft materials and tenderness like they possess a plastic quality. The absence of delimitation and sharp contours, the delicacy of colours and the techniques used, invite visitors to let their imagination run wild, to absorb the image and to almost "complete" it. For the ceramic sculpture presented in the exhibition, the artist let a clay figure fall down from a scaffold. The gravity made its work and printed its inescapability. This paradoxical body, frozen by its baking, bears the scars of its fall, and this decay provokes a mixed feeling of empathy and fear.



Untitled, 2010, ceramic, 25×130×60 cm, unique piece, ©Marina de Caro

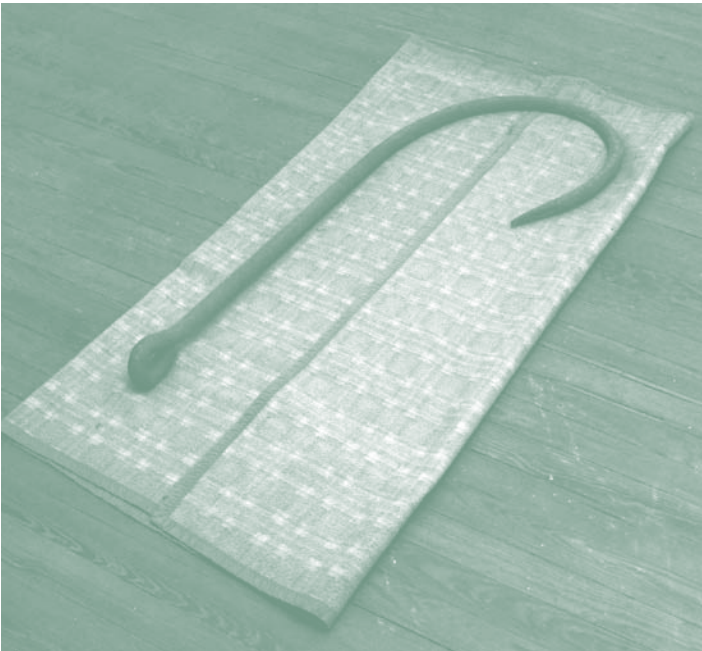
EXHIBITIONS (SELECTION)
born in 1961

2013 "Objetos móviles", Fundación Telefónica, Buenos Aires, Argentina	2012 "Aire de Lyon", Fundación Proa, Buenos Aires, Argentina	2011 "Une terrible beauté est née", 11 th Lyon Biennial of Contemporary Art, Lyon, France	2010 "Qui es-tu Peter?", Centre culturel Louis Vuitton, Paris, France	2009 "La belleza es de los artistas cuando la felicidad es compartida", 5 ^a Bienal Internacional de Arte Textil, Buenos Aires, Argentina*	2008 "Marina De Caro", Museo de Bellas Artes de la Provincia de Corrientes, Corrientes, Argentina*	2007 Pontevedra Biennial, Centro Cultural Recoleta, Buenos Aires, Argentina	2006 "Entrepárentesis", Pontevedra Biennial, Pontevedra, Spain	2005 "Tragedia Griega", Alberto Sendros Gallery, Buenos Aires, Argentina*	2003 "Arte en el Subte", Metrovías, Buenos Aires, Argentina
"Sculpture Is Everything: Contemporary Works from the Collection", Queensland Art Gallery, Brisbane, Australia	"My Head wants to create a World", Galerie Vanessa Quang, Paris, France*								

Drawings /
Hook and Blanket

Matías Duville’s drawings are emaciated landscapes, upside down realities, made-up natural phenomena, at the same time poetic and brutal. Scratched, chiselled in the wall, realized with a ball-point pen, charcoal or even with some mud, these small cataclysms leave no room for human component. The houses are empty, the cars are abandoned, the bodies, even inert, are absent. The world created by Matías Duville is deserted by men. It is perhaps what makes this work so particular, neither dramatic nor funny, but strange and silent.

Hook and Blanket appears as a sculptural growth of his bi-dimensional work. This strange object, a kind of mysterious relic the size of a body folded up on itself, evokes at the same time wound and solace. On an old blanket, the type we would put on the shoulders of a castaway, a rusty hook is resting, like a disproportionate claw created by the artist. Its format reminds us more of a butcher’s hook and the slaughters which are associated to it, rather than of a fly fishing trip. This confrontation, between the obscene – an image of ripping –, and tenderness, illustrates well the topic of the show.



Hook and Blanket, 2012, iron and blanket, 10×150×105 cm, unique piece, ©Matías Duville; Courtesy Galeria Luisa Strina, São Paulo

EXHIBITIONS (SELECTION)
born in 1974

<u>2013</u> "Matías Duville (with SAM Art Projects)", Chapelle des Beaux Arts, E.N.S.B.A., Paris, France*	<u>"Tenth parallel"</u> , Fondazione Cassa di Risparmio, Modena, Italy	<u>"Smart Exhibition"</u> , Freedom Tower, Miami, USA
Prix Canson, Finalist, Petit Palais, Paris, France	<u>2011</u> "Whistle", Galeria Nueveochenta, Bogotá, Colombia*	"Modelos para armar", MUSAC, Castilla y León, Spain
<u>2012</u> "Safari", MALBA, Museo de Arte Latino Americano, Buenos Aires, Argentina*	<u>2010</u> "Esto fue otro lugar", Galeria Luisa Strina, São Paulo, Brazil*	<u>2009</u> "Huesped", MUSAC Collection, Museo Nacional de Bellas Artes, Buenos Aires, Argentina
		<u>2007</u> "Cover", MUSAC, Laboratorio 987, Castilla y León, Spain*
		"Signos de existencias", Museum of Contemporary Art, Santiago de Chile, Chile

<u>2008</u> "Narrative/ Non-Narrative: Contemporary Artists from the CIFO Programs", SCOPE, Miami, USA	<u>2006</u> "Run for your life", Diverse Works art space, Houston, USA	<u>2004</u> "Salón nacional de Rosario", Museo Castagnino, Rosario, Argentina
	"Interfaces", Fondo Nacional de las artes, Buenos Aires, Argentina	"BBAX", Villa Elizabeth, Berlin, Germany
	<u>2005</u> "Autocine", Macro, Rosario, Argentina*	"Rosemberg/ Duville/Chen", MAC, Bahía Blanca, Argentina
		– *Solo show

Estela 1946 / 2011

For fifteen years, Ana Gallardo’s work explores – as an emotional project – the reappraisal of an intimate heritage, hers and others’ who have agreed to confide in her. Similar to Robert Filliou, for whom art is “what makes the life more interesting than art,” she perceives artistic facts in everyday life and in emotional relations. Art does not constitute an end in itself, its proposals apply to the civil, social, and political life.

The video *Estela 1946/2011* was shot in Xochiquetzal, a retirement home for old destitute prostitutes abandoned by their family, located at Tepito close to Mexico City. The original artistic project was the object of a negotiation: the artist would take one pensioner under her charge for 70 hours, following which she would be free to come and go as she pleases. Ana thus took care of Estela, a handicapped octogenarian, who died a few weeks before the end of the contract. The original project never came out, but the video testifies to this paradoxical experience. The tender gesture of the massage is contrasted by an ear-splitting soundtrack, which invades space and forces the spectator to reconsider the image, the nature of which is ultimately changed.



Estela 1946/2011, 2012, Video, 6'24", edition of 3+1 A.P., ©Ana Gallardo; Courtesy Ignacio Liprandi Arte Contemporáneo, Buenos Aires

EXHIBITIONS (SELECTION)
born in 1958

<u>2013</u> "Artesur, Collective Fictions, Curatorial Project", Palais de Tokyo, Paris, France	<u>2011</u> "Niterói Encuentro con Sudamérica", MAC Niterói, Rio de Janeiro, Brazil	<u>2010</u> "Há sempre um copo de mar para um homem navegar", 29 th São Paulo Biennial, São Paulo, Brazil
<u>2012</u> "Sicaria", Ignacio Liprandi Gallery, Buenos Aires, Argentina*	"Buenos Aires, historias de la calle", Kunstverein, Wolfsburg, Germany	"Ensayos y desvios", Fondo Nacional de las Artes, Buenos Aires, Argentina
"Un lugar para vivir cuando seamos viejos", Fundación Parasol, London, GB*	"Premio Mulier, mulieris", Museum of the University of Alicante, Spain	<u>2009</u> Museum of Contemporary Art, Rosario, Argentina*

"Celles et ceux d'Alstom", Ecole d'Art Gérard Jacot, Belfort, France*	"La materialidad", Imago Fundación Osde, Buenos Aires, Argentina	"Ocultar para ver", Museo Metropolitano, Buenos Aires, Argentina
"Grito e escuta", 7 th Mercosul Biennial, Porto Alegre, Brazil	<u>2007</u> "Begin in with a Bang! From Confrontation to Intimacy", American Society, New York, USA	<u>2004</u> "Tía Rosita, with Rosa Carbone", C.C.R., Buenos Aires, Argentina*
<u>2008</u> "Fragmentos para una niña triste", Le 19, CRAC, Montbéliard, France*	<u>2005</u> "De rosas capullos y otras fábulas", Proa Foundation, Buenos Aires, Argentina	– *Solo show

1 – p.11
Paulina Silva Huyón &
Walter Andrade
La esquina es mi corazón
(*The corner is my heart*)
2011
lipstick on wall
variable dimensions
©Huyón & Andrade

5 – p.15
Martin Kersels
Rickety's Ghost (with
Dark Spirits, Dance, and a
Television)
2010
mixed media & video
120×550×420 cm
unique piece

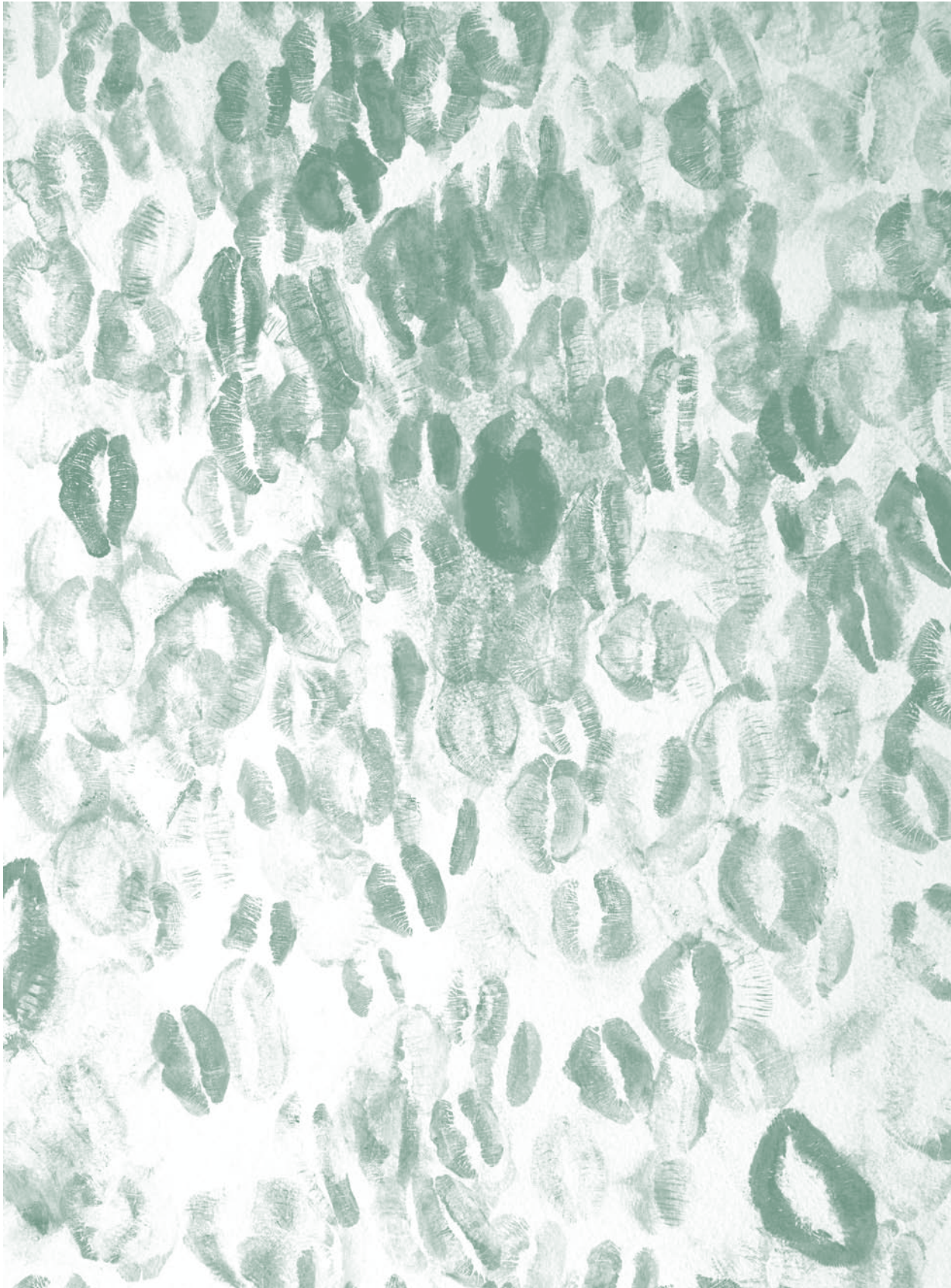
2 – p.12
Fredí Casco
La Felicidad
2011
20 colour photographs
25×20 cm each
edition of 3+1 A.P.
©Fredí Casco

6 – p.16
Henrique Oliveira
Untitled
2009–2013
pencil on paper
21.5×27.9 cm
unique piece

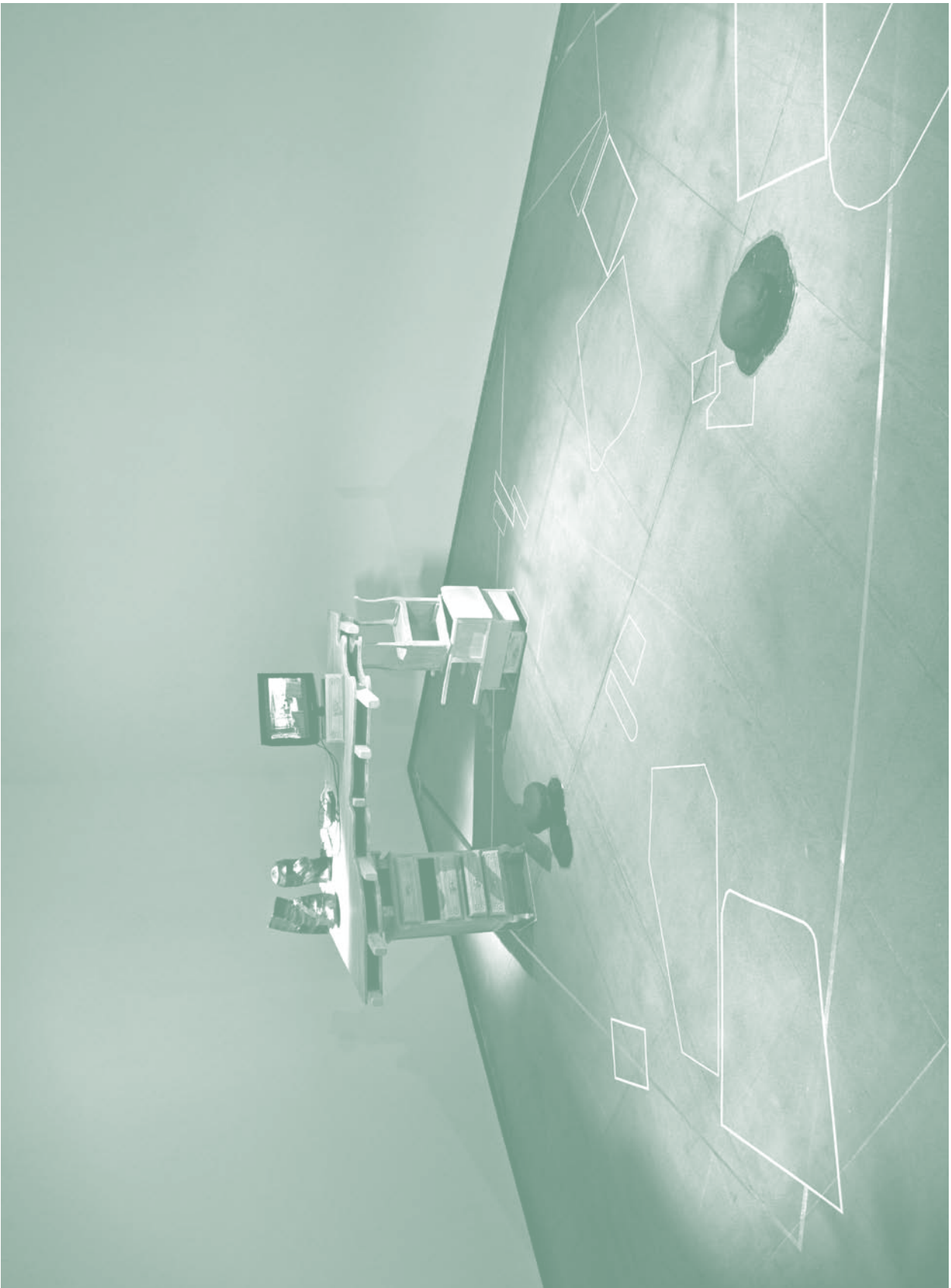
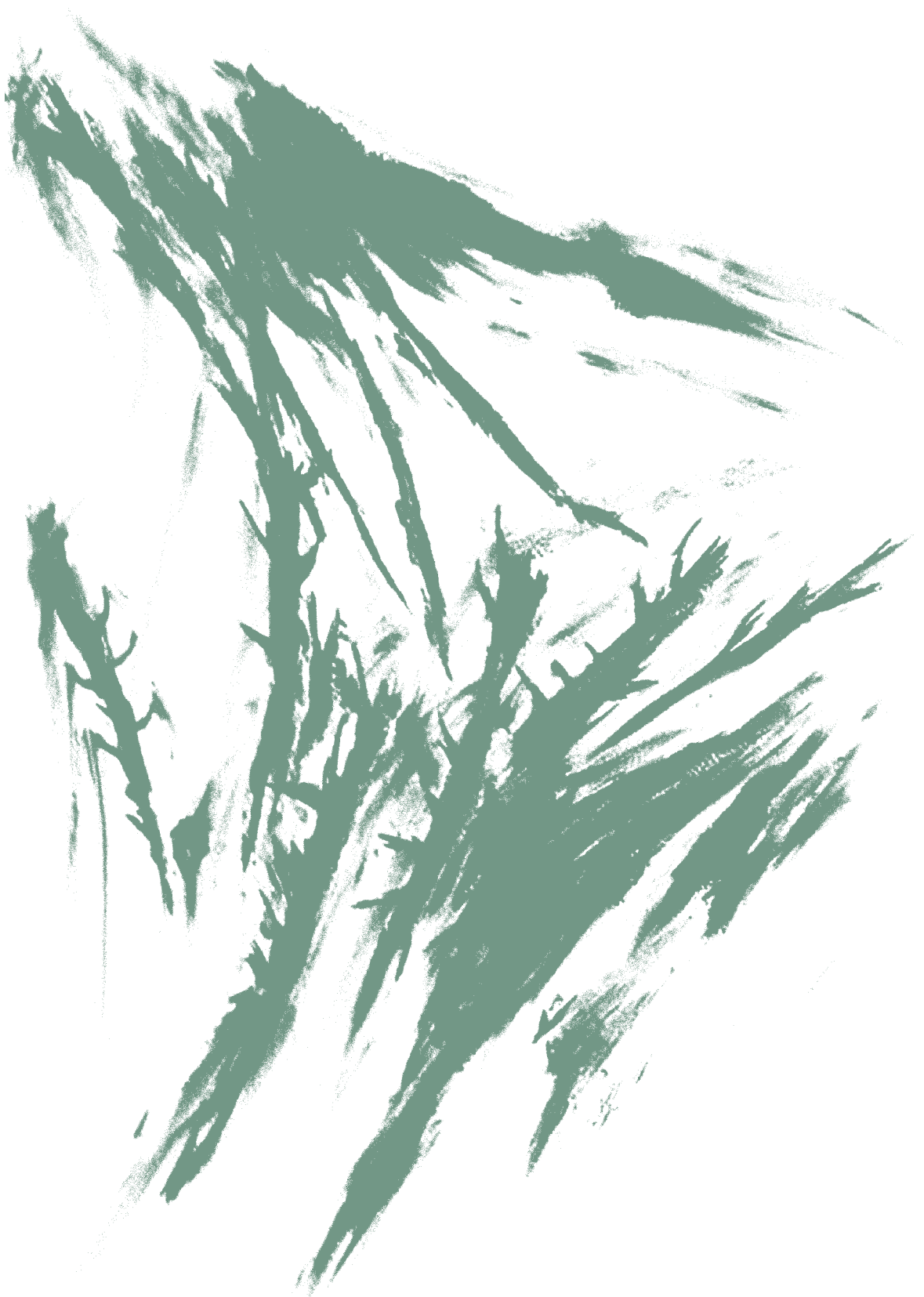
3 – p.13
Marina De Caro
Untitled
2011
pencil on paper
30×21 cm
©Marina de Caro

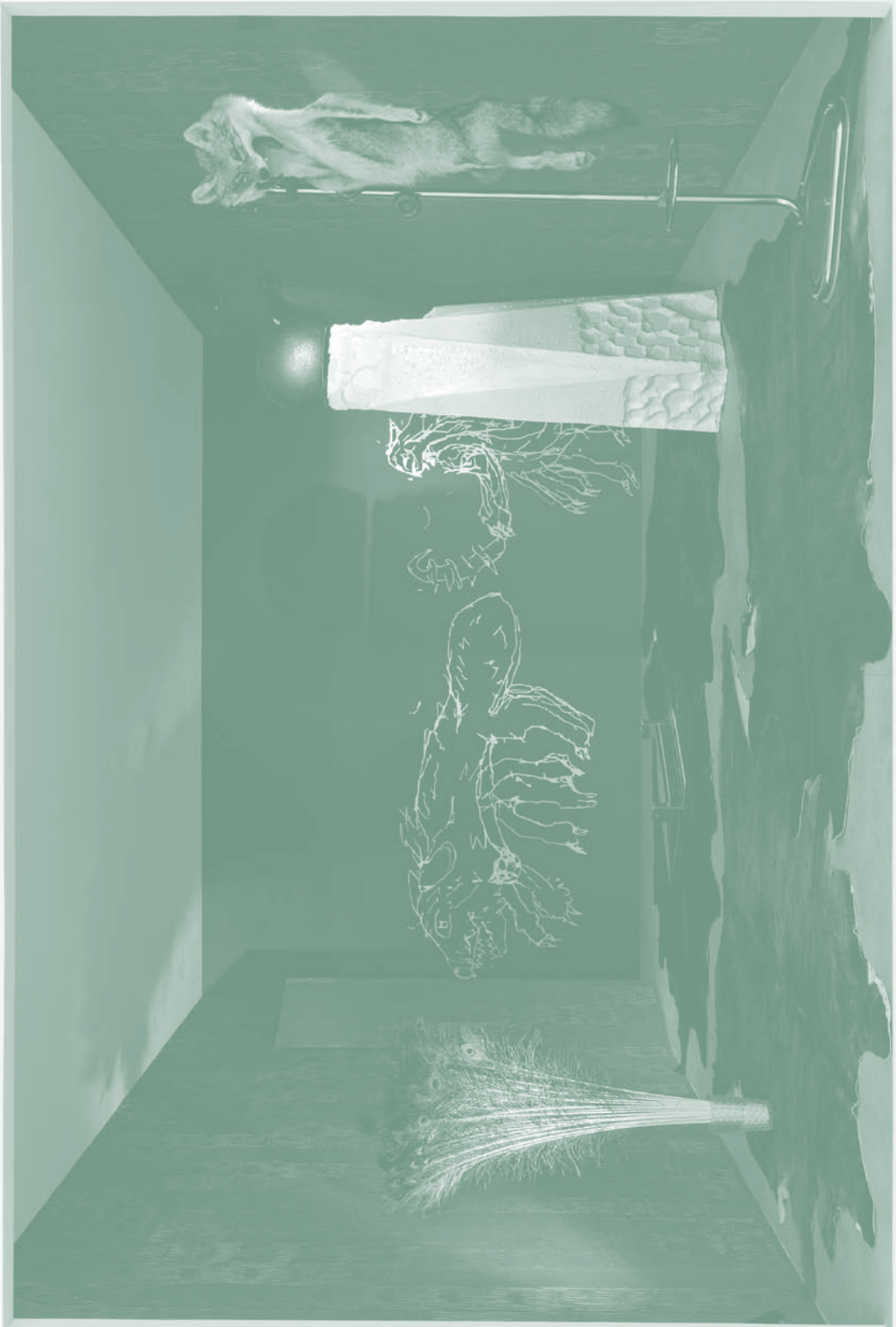
7 – p.17
Virginie Yassef
On n'a jamais vu de chien
faire, de propos délibéré,
l'échange d'un os avec
un autre chien
2012
Exhibition view of
"Un mur de sable vient
de tomber", La Galerie,
Noisy-le-Sec, France

4 – p.14
Matias Duville
Untitled
2011
pastel & charcoal on paper
34×49.5 cm
©Matias Duville:
Courtesy Galeria Luisa
Strina, São Paulo







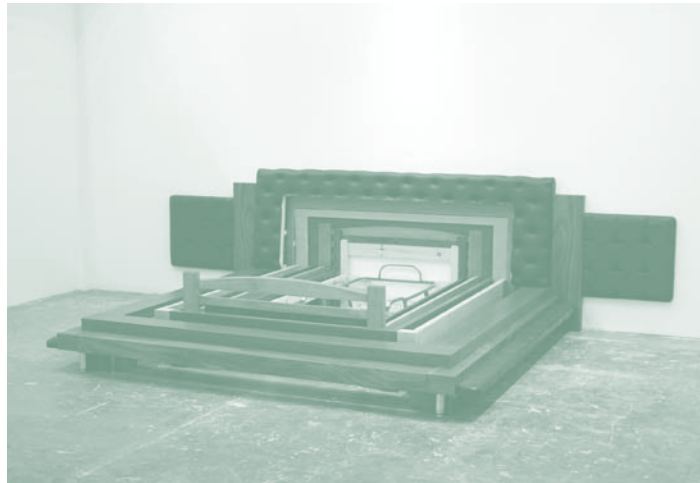


**JUAN FERNANDO
HERRÁN^{CO}**

Posición Horizontal

Following his studies at the Royal College of London, Juan Fernando Herrán has observed the existence and manifestations of public sculpture from the angle of contemporary art. His projects explore subjects such as the design of Colombian rural territory in the context of drug culture and war, or inhabited, transformed and domesticated places in cities like Medellín or London. He explores the margins, considering the inventiveness of those who live in these disaster areas where the urbanisation runs wild.

Thus, *Posición Horizontal* refers initially to these improbable and precarious stackings observed by the artist during his peregrinations. This work consists in several bed frameworks, from the big well-to-do bed with leather-padded headboard to the small cot with its metallic structure. This small bed, the only element of the installation in its entirety, seems contained by the successive layers of wood, as so many layers of skin would protect a heart beating after attacks.



Posición Horizontal, 2011-2012, mixed media, 110×408×260 cm,
edition of 2+1 A.P., ©Juan Fernando Herrán;
Courtesy Galería Nueveochenta, Bogotá

**MARTIN
KERSELS** ^{US}

Tossing a Friend / Rickety's Ghost

Martin Kersels began with performance, as part of the performance troupe SHRIMPS from 1984 to 1993, in which he already articulated his work around his own presence in the world – tall, imperfect and so vulnerable. As seen in his performances and installations, the position of the body, the discomfort, the notions of weight, speed, space and time, have become the material of his artistic practice itself.

With the photographic series *Tossing a Friend*, the artist experiments the literal distancing of several of his friends. As in the shots by Muybridge or Klein, this choreographed rejection is broken down into several steps to be analysed, as if to finally grasp the mechanism at work in the relation to the other.



Tossing a Friend (Melinda), 1996, triptych: C-Prints,
67x100 cm each, edition of 6+2 A.P.

EXHIBITIONS (SELECTION)
born in 1963

<u>2013</u> "Artesur, Collective Fictions, Curatorial Project", Palais de Tokyo, Paris, France	<u>2011</u> "Entre siempre y jamás", Instituto Italo-Ameri- cano, 54 th Venice Biennial, Venice, Italy	Museo de Antioquia, Medellín, Colombia	<u>2003</u> "Traces of Friday", Institute of Contemporary Arts, Philadel- phia, USA	"De la représentation à l'action", Le Plateau, Paris, France	<u>1998</u> "The Garden of forking paths", Kunstforenin- gen, Copenha- gen, Denmark; Edsvik konst & Kultur, Estocolmo, Sweden; Museum of Art, Helsinki, Finland; Nordjyllands Kunstmuseum, Aalborg, Denmark	Cuba; Ludwig Forum für Internationale Kunst, Aachen, Germany
<u>2012</u> "Voyage- Voyage", Maison de l'Amérique Latine, Paris, France	<u>2010</u> "Menos Tiempo que lugar", Centro de Arte Contemporáneo, Quito, Ecuador; Palais de Glace, Buenos Aires, Argentina;	<u>2008</u> "Apertura Colombia", Fotofest, Station Museum of Contemporary Art, Houston, USA	<u>2002</u> "Terra incógnita", Museo de Arte Moderno de Bogotá, Bogotá, Colombia*	<u>2001</u> "Da Adversidade Vivemos", Musée d'Art Moderne de la Ville de Paris, Paris, France	<u>1992</u> "Un Marco por la Tierra", MAM Bogotá, Colombia; MACCASI, Caracas, Venezuela; Palacio de Bellas Artes, Havana, Cuba	
		<u>2004</u> "Território Livro", 26 th São Paulo Biennial, São Paulo, Brazil	International Liverpool Biennial, Tate Liverpool, Liverpool, GB	"Versiones del Sur: Eztetyka del sueño", Palacio de Velásquez, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain	<u>1994</u> 5 th Havana Biennial, Museo de Bellas Artes, Havana,	- *Solo show

EXHIBITIONS (SELECTION)
born in 1960

<u>2012</u>	<u>2011</u>	<u>2010</u>	<u>2009</u>	<u>2008</u>	<u>2007</u>	<u>2006</u>	<u>2005</u>	<u>2004</u>	<u>2003</u>	<u>2002</u>	<u>2001</u>	<u>2000</u>	<u>1999</u>	<u>1998</u>	<u>1997</u>	<u>1996</u>	<u>1995</u>
"Charms and Devotionals", Elizabeth Leach Gallery, Portland, USA*	"Charms, Stacks & Flotsam", Mitchell-Innes & Nash Gallery, New York, USA*	"2010", 75 th Whitney Biennial, Whitney Museum, New York, USA	"2010", 75 th Whitney Biennial, Whitney Museum, New York, USA	"Ne pas jouer avec des choses mortes", Villa Arson, Nice, France	"Martin Kersels: Heavyweight Champion", The Frances Young	"Tumble Room", Tinguely Museum, Basel, Switzerland*	"Charmes in a Throne Room", ACME., Los Angeles, USA*	"Dionysiac", Centre Pompidou, Paris, France	"Suburban House Kit", Deitch Projects, New York, USA	"The Americans: New Art", Barbican Art Gallery, London, GB	"Tumble Room", Deitch Projects, New York, USA*	"Departures, 11 artists at the Getty", The J. Paul Getty Museum, Los Angeles, USA	"Spinning", Galerie GP & N Vallois, Paris, France*	"Young American 2", Saatchi Gallery, London, GB	"Martin Kersels", Kunsthalle, Bern, Switzerland*	"Commotion: Martin Kersels", Yerba Buena Center for the Arts, San Francisco; Contemporary Arts Forum, Santa Barbara; Madison Art Center, USA*	"Objects of the Dealer (with Soundtracks)", Dan Bernier Gallery, Santa Monica, USA*

HENRIQUE OLIVEIRA^{BR}

Drawings

Brazilian artist Henrique Oliveira creates organic forms in his drawings, paintings and in his installations in which the metastatic movement is compelling. His work reflects the Brazilian topography, its sprawling cities and the radiant flora of its forests, which seem inhabited by the same rage to break free from the structures meant to contain them, like a teenager stuck in a world too small for him.

His sculptures are made of small *Tapumes* wood slats normally used for construction site fences. This material, which usually represents containment and authority, is here diverted to illustrate a spillover. It is simultaneously the plaster which contains form, and the material which structures it. His drawings are like numerous parallel universes, or challenges for the viewers who are forced to negotiate this occupied space. Oliveira uses the modernist structure as a stepping stone, a base before smashing it.



Fogo Morto, 2012, mixed media and plywood, 230×210×90 cm, in situ installation, unique piece, private collection

EXHIBITIONS (SELECTION)
born in 1973

2013 "Henrique Oliveira: Baitogogo (SAM Art Projects)", Palais de Tokyo, Paris, France*	"Sculpture is Everything: Contemporary Works from the Collection", Queensland Art Gallery, Brisbane, Australia	2011 "Henrique Oliveira", Galerie GP & N Vallois, Paris, France*	"Artists in Dialogue #2: Henrique Oliveira, Sandile Zulu", Smithsonian Institution, Washington, USA*	2009 "Grito e escuta", 7 th Mercosul Biennial, Porto Alegre, Brazil	— *Solo show
"L'arbre de vie", Collège des Bernardins, Paris, France	"Ursulinens Prolapse", Offenes Kulturhaus, Linz, Austria*	"Henrique Oliveira, Tapumes", Boulder Museum of Contemporary Art, Boulder, USA*	2010 "Há sempre um copo de mar para um homem navegar", 29 th São Paulo Biennial, São Paulo, Brazil	2006 "Fiat Mostra Brasil", Porão das Artes, Pavilhão da Bienal, São Paulo, Brazil	
2012 "Inside Out and from the Ground Up", MOCA, Cleveland, USA	"Realidade Líquida", Galeria Millan, São Paulo, Brazil*		2008 "Seja Marginal, Seja Herói", Galerie GP & N Vallois and Galerie Natalie Seroussi, Paris, France	2005 "Tapumes", House of Latin America Culture, Brasília, Brazil*	

PAULINA SILVA HAUYÓN^{CL} & WALTER ANDRADE^{AR}

La esquina es mi corazón

In her work, Paulina Silva Hauyón considers the relations between micro-stories, popular culture and universal history. She gathers objects or already existing signs made by others, and inhabits them by questioning their ideological meaning. Formally, she is interested in the colour black, in the relation between light and darkness, and in particular in perception as an effort, in the harnessing of the ephemeral.

The work of Walter Andrade is developed around a questioning of the nature of representation – the idea of fiction as mimicking the real –, and the durability of images. He materialises the transitory states and the effect of time on memory, its relentlessness, which contrasts with the innate desire for human preservation.

La esquina es mi corazón (*The corner is my heart*), an installation created by both artists, contains a double reference. On one hand, its title is borrowed from a collection of texts by Chilean writer Pedro Lemebel, whose chronicles reveal a secret world of losers, outcasts and homosexuals evolving in the city of Santiago de Chili, in the context of the clandestine sexual trade, saunas and HIV. On the other hand, the kiss pattern evokes the one spread out on Oscar Wilde's grave at the Père Lachaise cemetery. The work is thus loaded with ambiguity, the kisses seem to suffer from the repetitive rhythm with which they are applied on the walls.



La esquina es mi corazón (The corner is my heart), 2011, lipstick on wall, variable dimensions
©Hauyón & Andrade

EXHIBITIONS (SELECTION)

PAULINA SILVA HAUYÓN born in 1980	2009 "Piezas de conversación", FAC, Montevideo, Uruguay*	2005 "Colectivo Parque", CUBO Proyecto Caja Negra Artes Visuales; Ojo del desierto Centro Cultural, Calama, Chile	2004 "Campo de prueba", Colectivo Parque, CUBO Proyecto Caja Negra Artes Visuales, Chile; Borges Centro Cultural, Buenos Aires, Argentina	WALTER ANDRADE born in 1984	2011 Premio Itáu Cultural, espacio Itáu, Buenos Aires, Argentina	"Zona de influencia", MUMART, Museo Provincial de Bellas Artes Emilio Pettorutti, La Plata, Argentina
2012 Bienal Regional de Bahía Blanca, MAC, Bahía Blanca, Argentina	"Cuentos para no dormir", Fondo Nacional de las Artes, Buenos Aires, Argentina	First prize Printmarking Universidad Finis Terrae, Centro Cultural Montecarmelo, Santiago de Chile, Chile	"Para hablar con los muertos", Local arte contemporáneo, Santiago de Chile, Chile	2013 "Para hablar con los muertos", Local arte contemporáneo, Santiago de Chile, Chile	First place Fundación Guasch Coranty Foundation, Centro de Arte Tecla Sala, Barcelona, Spain	"42.521 men online now", Museo de Arte y Memoria, La Plata, Argentina*
2010 First place International Painting Prize Fundación Guasch Coranty Foundation, Centro de Arte Tecla Sala, Barcelona, Spain	2007 "La Esperanza Negra", 713 Arte Contemporáneo, Buenos Aires, Argentina*		2001 First prize Philips Chilean Young Talents, Museo Nacional de Bellas Artes, Santiago de Chile, Chile	2012 Bienal Regional de Bahía Blanca, MAC, Bahía Blanca, Argentina		— *Solo show

VIRGINIE YASSEF^{FR}

Untitled / L'Arbre

Virginie Yassef's installations, her sculptural world, are to be discovered with the gentleness of a tightrope walker, on tiptoes. The artist borrows wonder and cruelty from the world of children, but also this unbridled imagination, of eccentric associations, both comforting and frightening. Assemblage of fetish objects – some are activated by the visitors –, her decor invites the viewer to caution, in a run-up to both attraction and revulsion evoked by a sculpture with two parts which are paradoxically bound by an empty space, a magnetic field. The upper part floats above the main body of the work. It constantly threatens to fall and inspires the same kind of respect in the viewer as would a ballerina on tiptoes.

The video *L'Arbre* (The Tree), performed in collaboration with Julien Prévieux, is a dance of a different kind. The artists start eating gently, then hungrily but with calm and perseverance the bark and the flesh of a tree trunk engulfed with humidity. The unstable and blurred image of the Super8 accentuates the strangeness and fragility of this *pas de deux*.



Virginie Yassef & Julien Prévieux, *L'Arbre*, 2008, Super8 video on DVD, 7'00", edition of 4+2 A.P. Courtesy Galerie Jousse Entreprise, Paris and Galerie GP & N Vallois, Paris

EXHIBITIONS (SELECTION) born in 1970

2013
"Le signe singe" (with Julien Bismuth), La Ferme du Buisson, Noisiel, France*

2012
"Un mur de sable vient de tomber", La Galerie, Noisy-le-Sec, France*

2011
"2001-2011: Soudain, déjà", Ecole nationale des Beaux-Arts, Paris, France

2010
"Coûte que coûte, il nous faut atteindre la rivière de la queue coupée", Le Grand Atelier, École Supérieure d'Art, Clermont-Ferrand, France*

2009
"Le millièm moustique", Jeu de Paume, Galerie GP & N Vallois, Paris, France*

"La Force de l'Art 02", Grand Palais, Paris, France

2008
"Some Magical Clangs", CRAC Alsace, Altkirch, France*

"La seconde est partie la première", Jeu de Paume, Paris, France*

"Alloy", FI:AF Gallery, New York, USA*

"Persona", Centre d'art, Pougues-les-eaux, France

2007
"Alloy", Galerie GP & N Vallois, Paris, France*

2006
"Fantômes, parachutes, dragons, projectiles", Palais de Tokyo, Paris, France

2004
"Everything's gonna be alright" (with Julien Berthier), Galerie GP & N Vallois, Paris, France*

–
*Solo show

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