

PRESS CLIPPINGS

PARIS INTERNATIONALE

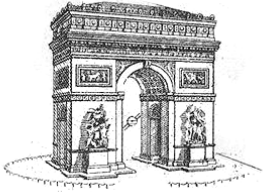
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OCTOBER 17-21, 2018



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The Art Newspaper  
Paris Internationale annonce sa liste  
June 13, 2018  
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## THE ART NEWSPAPER

### PARIS INTERNATIONALE ANNONCE SA LISTE 13 juin 2018



L'hôtel particulier du 8<sup>e</sup> arrondissement qui accueillera Paris Internationale. Photo : D.R.

Pour sa quatrième édition, et après une incursion près de la place de la République, la foire Paris Internationale retourne dans l'Ouest parisien. Le salon qui se déroule en marge de la FIAC, s'installera du 17 au 21 octobre près du parc Monceau, dans un hôtel particulier situé au 16 rue Alfred de Vigny (8<sup>e</sup> arrondissement de Paris). 43 galeries de 17 pays sont attendues parmi lesquelles figureront 8 nouveaux exposants : Damien & the Love Guru (Bruxelles), Fons Welters (Amsterdam), Isabella Bortolozzi (Berlin), Öktem Aykut (Istanbul), Roh Projets (Jakarta), Southard Reid (Londres), Wschód (Varsovie) et XYZ Collective (Tokyo). Paris Internationale poursuit sa politique de tarifs relativement bas pour encourager les galeries participantes à proposer des projets audacieux. La manifestation, qui a depuis son lancement accueilli des structures non commerciales, en invitera cinq pour sa quatrième édition, annoncées en septembre. *Ph. R.*  
<https://parisinternationale.com>



Art News  
Here's the Exhibitor List for Paris Internationale  
by Andrew Russeth  
July 18, 2018  
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# ARTNEWS

## Here's the Exhibitor List for Paris Internationale 2018

BY *Andrew Russeth* POSTED 07/18/18 5:07 PM



A charming promotional image for the affair, which was shot at its new location.  
COURTESY PARIS INTERNATIONALE



During the summer, art fairs are few and far between, but in just a few months a sizable portion of the art crowd will be in Paris for the blue-chip FIAC fair and Paris Internationale, which focuses its scrappy energy on emerging galleries. Today the Paris Internationale revealed the 42 exhibitors who have signed on for its fourth edition, running October 17 through 21 (with a preview on October 16) at a five-story, 19th-century manse near the Parc Monceau—“a favorite of Parisian flâneurs,” a news release notes.

That total of 42 represents a decrease of a dozen from last's year iteration of the Internationale, a change that was part of an effort to be “smaller and more intimate” for this go-round, Silvia Ammon, a co-director of the fair, said in an email. “In a period where one huge event chases the other,” she wrote, “it seemed important to us to differentiate ourselves by choosing a venue that feels like a home and by keeping the group of participants reasonable in order to allow our visitors to look at each artwork presented, and to enable them to engage in a proper conversation with all the gallerists.”

Ten of the exhibitors are new to the event—including Damien & the Love Guru (of Brussels), Isabella Bortolozzi (Berlin), and Southard Reid (London). All told, 21 countries are represented. The location also represents a shift from the 2017 outing in an industrial building in the Haut-Marais and marks a return to the original feel of the fair, which staged its first two editions in hôtels particuliers in the French capital.

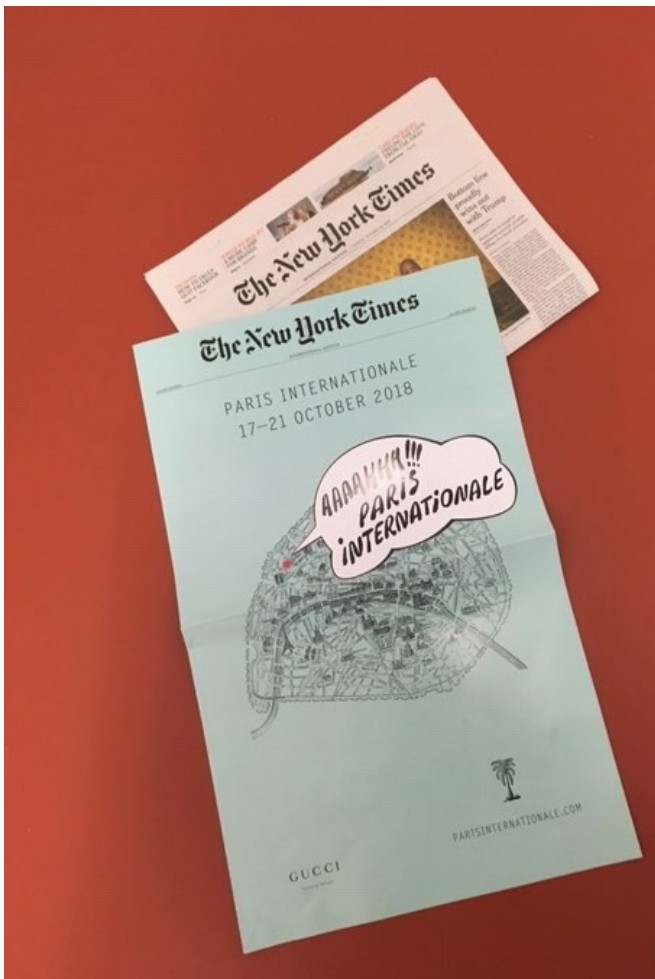
The list of 42 exhibitors follows below.

1857, Oslo	Isabella Bortolozzi, Berlin
A Thousand Plateaus, Chengdu	Joseph Tang, Paris
Agustina Ferreyra, Mexico DF	Koppe Astner, Glasgow
Antoine Levi, Paris	Kristina Kite, Los Angeles
Bodega, New York	Marfa', Beirut
BQ, Berlin	Max Mayer, Dusseldorf
Carlos Ishikawa, London	Misako & Rosen, Tokyo
Chapter, New York	mother's tankstation, Dublin   London
Christian Andersen, Copenhagen	Norma Mangione, Turin
Company, New York	Öktem Aykut, Istanbul
Crèvecoeur, Paris	Park View / Paul Soto, Los Angeles
Croy Nielsen, Vienna	Project Native Informant, London
Damien & the Love Guru, Brussels	Reserve Ames, Los Angeles
Dawid Radziszewski, Warsaw	ROH Projects, Jakarta
Deborah Schamoni, Munich	Simone Subal, New York
Emalin, London	Southard Reid, London
Federico Vavassori, Milan	Stereo, Warsaw
Fons Welters, Amsterdam	Sultana, Paris
Gianni Manhattan, Vienna	Union Pacific, London
Gregor Staiger, Zurich	Wschód, Warsaw
Horizont, Budapest	XYZ collective, Tokyo



The New York Times  
 Cover Wrap  
 October 16, 2018  
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# The New York Times





Art Tribune  
Paris Internationale, la più giovane delle fiere collaterali  
di FIAC, cambia ancora sede nel 2018

by Mariacristina Ferraioli

June 21, 2018

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# Artribune

DAL 2011 ARTE ECCETERA ECCETERA

## Paris Internationale, la più giovane delle fiere collaterali di FIAC, cambia ancora sede nel 2018

By **Mariacristina Ferraioli** - 21 giugno 2018

Novità per Paris Internationale, fiera collaterale di FIAC, che per l'autunno 2018 ha annunciato un cambio di sede. Dopo l'esperienza dello scorso anno all'interno di un parcheggio multipiano, la rassegna torna alle origini scegliendo un edificio del XIX secolo nel cuore di Parigi...



Paris Internationale, la più giovane delle fiere collaterali di FIAC, cambia ancora sede nel 2018

by Mariacristina Ferraioli

June 21, 2018

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Con Art Basel si chiude la prima parte dell'anno per quanto riguarda i grandi appuntamenti fieristici internazionali. Una sorta di cesura ideale che divide in due il calendario prima della lunga pausa estiva. In attesa che arrivi l'autunno e ricominci il girovagare dell'art world da una fiera all'altra, ecco che iniziano a trapelare le prime informazioni sulle manifestazioni della seconda parte dell'anno. Si parte da Paris Internationale, evento collaterale di FIAC, che di anno in anno sta attirando sempre maggiore interesse da parte di pubblico e addetti ai lavori, che ha annunciato una nuova sede per l'ottobre 2018.

### RITORNO ALLE ORIGINI

È una sorta di ritorno alle origini per Paris Internationale, nata nel 2015 dall'intuizione di cinque gallerie emergenti – Crèvecoeur, High Art, Antoine Levi, Sultana e Gregor Staiger, che si è imposta fin dalla sua prima edizione come uno degli eventi più interessanti della Paris Art Week. Complice una struttura snella, declinata in una sessantina di giovani gallerie internazionali e in location sempre suggestive: due hotel particulier nel cuore del 16ème arrondissement per le prime due edizioni e, per la terza, un parcheggio multipiano in zona Place de la République, che per quasi trent'anni ha ospitato la sede di Libération. Un luogo apparentemente scarno ma al tempo stesso pieno di fascino, anche grazie alla vista mozzafiato su Parigi che si ammira dall'ultimo piano. Una scelta che ci era piaciuta molto lo scorso anno – forte anche della partnership di Gucci – e che aveva riscontrato il consenso pressoché unanime di pubblico e addetti ai lavori. Per il 2018, la fiera cambia ancora pelle, scegliendo di ritornare allo stile più intimo e raccolto delle prime due edizioni. La sede scelta è una villa del XIX secolo situata al numero 16 di rue Alfred de Vigny, non lontana dall'Arco di Trionfo.

### LO STILE DELLA FIERA

Cambia la sede, cambia l'atmosfera, ma non lo stile della fiera. Resta invariato il focus sulle giovani gallerie con un'attenzione per gli artisti emergenti. Cala leggermente il numero dei partecipanti. Paris Internationale 2018 ospiterà 43 gallerie provenienti da 17 paesi. Ancora in via di definizione la lista dei partecipanti. Per il momento hanno riconfermato la loro presenza Bodega e Simone Subal da New York, BQ da Berlino, Carlos Ishikawa e Union Pacific da Londra, Croy Nielsen da Vienna, Deborah Schamoni da Monaco, Max Mayer da Dusseldorf, Mother's Tankstation da Dublino/Londra. Tra le new entries, invece, hanno dato la loro disponibilità Damien & The Love Guru da Bruxelles, Fons Welters da Amsterdam, Isabella Bortolozzi da Berlino, Öktem Aykut da Istanbul, Roh Projets da Jakarta, Southard Reid da Londra, Wschód da Varsavia, Xyz Collective da Tokyo. Le due uniche presenze italiane sono Spazio A da Pistoia e Norma Mangione da Torino. Spazio anche ad una selezione di realtà no-profit, ospitate gratuitamente dalla fiera.

–*Mariacristina Ferraioli*

Parigi // 17 — 21 ottobre 2018

Preview il 16 ottobre 2018

16, Rue Alfred De Vigny – 75008 Paris

<http://parisinternationale.com>





The New York Times  
In Paris, the Art Scene Is Happening. London Had Better Look Out.

by Scott Reyburn

October 19, 2018

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## The New York Times

# In Paris, the Art Scene Is Happening. London Had Better Look Out.

By Scott Reyburn  
Oct. 19, 2018

PARIS — October is the month when London and Paris go head-to-head, vying with each other to attract collectors to their prestigious contemporary art fairs.

In recent years, London has had the edge, at least in terms of hype. The Frieze and Frieze Masters fairs have generated far more noise than Paris's rival, the Foire Internationale d'Art Contemporain, or FIAC. In addition, the French capital suffered as a visitor destination following the 2015 terror attacks. With a two-week gap between Frieze and FIAC, most art collectors traveling long distances have to choose between one or the other.

But Paris visitor numbers have bounced back. And with Britain's economy and its art market facing an uncertain future outside the European Union after March, is that an opportunity for FIAC and its week of associated events?

"I don't like the idea of profiting from others' misfortunes," said Jennifer Flay, FIAC's director since 2010, at a preview on Wednesday. "We've been trying to redress perceptions of the French art scene for years," she added. "It's taken a while to get things to become more competitive and international."

President Emmanuel Macron of France seems to scent an opening. The president was scheduled to give a cocktail reception at the Élysée Palace on Friday "in honor of artists and creation" on the occasion of FIAC 2018 including fair exhibitors. No French president has hosted such an event since 1985, according to Ms. Flay.

The 45th edition of FIAC featured 195 galleries from 27 countries. The five-day fair, held in the majestic setting of the Grand Palais, combines contemporary and modern art under one soaring steel-and-glass roof, and attracts about 75,000 visitors, according to the organizers. The Frieze and Frieze Masters fairs, which separate contemporary and modern, each attract 60,000.

Paris is certainly being perceived again as a place to do business by international art dealers. The London and Hong Kong-based gallerist Ben Brown of Ben Brown Fine Arts was one of 18 first-time exhibitors at the fair.

"It feels good here in Paris," said Mr. Brown, who was offering an array of classic blue-chip works from the 1960s by Lucio Fontana and Yves Klein. "We're in for a rough time in England."

## In Paris, the Art Scene Is Happening. London Had Better Look Out.

by Scott Reyburn

October 19, 2018

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Sales at FIAC have a reputation for taking longer than at Frieze, but despite the general air of uncertainty, collectors were making decisions at the preview. By lunchtime, Gagolian had sold more than 10 of the spray-painted works on paper that the Berlin-based artist Katharina Grosse had produced for FIAC, marked at 40,000 to 50,000 euros, or \$46,000 to \$57,000.

Ms. Grosse's centerpiece was the monumental "Ingres Wood," a sumptuously pigmented installation of pine trunks on fabric using a recently felled tree planted in Rome by the 19th-century French painter Jean-Auguste-Dominique Ingres. It was priced at €550,000.

Notable among FIAC's confirmed early sales was the \$250,000 paid at the booth of the Los Angeles dealer David Kordansky for the 2018 circular cast polyester sculpture "Untitled (Parabolic Lens)" by Fred Eversley. Mr. Eversley is a former NASA-trained engineer who is included in the current Brooklyn Museum edition of the influential exhibition "Soul of a Nation: Art in the Age of Black Power." The work is a new version of a sculpture originally conceived in 1969.

When it comes to fair venues, FIAC wins hands down over Frieze. The Grand Palais is one of the world's most spectacular settings for any cultural event. But this signature building will close for renovation soon after the 2020 edition, and will then be used as a venue for the 2024 Paris Olympics. During the renovation period, FIAC will occupy a temporary structure on the Champ de Mars, near the Eiffel Tower, according to Ms. Flay.

Could that move compromise any shift of gravity toward Paris? Possibly. But "FIAC Week," like "Frieze Week," is about a lot more than one art fair.

Serious-minded satellite events are another important draw for collectors. London has the 1-54 Contemporary African Art Fair; Paris has the Paris Internationale and Asia Now fairs, both four years old.

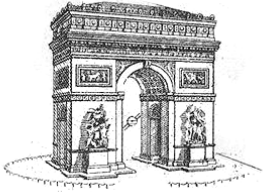


The Dutch artist Hendrickje Schimmel's works question notions about the fashion industry, including altered found shirts displayed at Paris Internationale by 650mAh, a Hove, England-based nonprofit group. Hendrickje Schimmel, via 650mAh

Paris Internationale is a pop-up event organized by smaller contemporary galleries seeking to keep costs low. This year's fair was held in a vacant 19th-century residential building overlooking Parc Monceau in northwest Paris. Forty-two dealers and eight nonprofit ventures squeezed into its rambling domestic spaces.

"This is the best of the 10 things I've seen since the end of August," the globe-trotting Belgian collector Alain Servais said at the crowded Tuesday preview. "Dealers are taking risks by bringing artists that have an institutional following, but not a commercial following."

The reclusive Belgian conceptual artist Jef Geys, for example, who represented Belgium at the 2009 Venice Biennale and who died in February, has an auction high of just \$13,125, according to the Artnet price database. At Paris Internationale, Galerie Max Mayer, based in Düsseldorf, Germany, presented Geys's hauntingly ambiguous black lacquer sculpture, "Schildwachten (Darth Vader)." Dating from the early 1990s, it was priced at €55,000.



In Paris, the Art Scene Is Happening. London Had Better Look Out.

The New York Times

by Scott Reyburn

October 19, 2018

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At the other end of the price spectrum, on view in a bathroom, 650mAh, a nonprofit based in Hove, England, was showing works by Hendrickje Schimmel, a Dutch contemporary artist who works in London. Ms. Schimmel makes pieces that “exist somewhere between sculpture and product,” questioning the preconceptions of the fashion industry.

Unwearable shoe sculptures found no early takers, but an altered found cotton shirt sold for €300.

Meanwhile, around the corner at Asia Now, in another chic residential setting, visitors were putting on headsets to experience the 2018 virtual reality piece “Happily Contained” by the young Chinese digital artist Miao Ying. One of an edition of three, this all-enveloping nightmare of 21st century consumerism was presented by the Paris-based DSL-collection. Another was available, priced at €45,000, from MadeIn Gallery, Shanghai, one of more than 40 Asian and Western galleries at the fair.

Also on display were lyrical collages incorporating vintage photographs by the New York-based Filipino artist Pinky Urmaza. Eight of these were presented by the Vinyl on Vinyl Gallery of the Philippines. Priced at €650 to €790, they quickly sold out.

The sense that there’s plenty happening in the Paris art scene was further reinforced on Thursday with almost 130 art and design dealerships exhibiting at FIAC Week’s annual “Gallery Night.” Freedman Fitzpatrick, a Los Angeles gallery that opened near the Hotel de Ville in February, was showing politically charged sculptures by the young New York artist Diamond Stingily.

“We wanted to have a second gallery in Europe, and we do have a lot of clients in this region,” said Robbie Fitzpatrick, a co-founder of the dealership, which was also exhibiting in the first-floor younger galleries section of FIAC. “Paris is a global hub.”

Once Britain, and London, formally leave the European Union next March, Paris looks likely to become an increasingly compelling destination in the art world. It certainly will if Mr. Macron has anything to do with it.

Correction: October 19, 2018

An earlier version of a picture caption with this article misstated the fair where the photograph was taken. It was at Paris Internationale, not FIAC. It also misstated the city in which the nonprofit group 650mAh is based. It is Hove, England, not London.

Correction: October 21, 2018

An earlier version of this article misstated the surname of a founder of the Los Angeles gallery Freedman Fitzpatrick. He is Robbie Fitzpatrick, not Freedman.



Le Figaro  
Fiac, Paris Internationale... Les rendez-vous d'art  
contemporain à ne pas rater  
by Nikita Dmitriev  
October 8, 2018  
1/1



# Fiac, Paris Internationale... Les rendez-vous d'art contemporain à ne pas rater

Par Nikita Dmitriev Mis à jour le 11/10/2018 à 10:44 Publié le 08/10/2018 à 15:31

## ● Paris Internationale, la petite sœur de la Fiac

La foire d'art contemporain investit cette année un immeuble à côté du parc Monceau. Création de Silvia Ammon et Clément Delépine, *Paris Internationale* présente avec *Paris Avant-Première* et *Artagon*, l'art pour les intellos: fabriqué de matériaux pauvres ou même dematerialisé (digital, sonore, vidéo), s'articulant autour de la critique sociale, présenté par des jeunes galeries européennes, américaines, moyen-orientales.

Où et quand: 16 rue Alfred de Vigny - 75008 Paris, du 17 au 21 octobre



Il sole 24 ore  
Paris Internationale conquista i collezionisti  
by Nicola Zanella  
October 23, 2018  
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# Il Sole 24 ORE

MERCATO DELL'ARTE

## Paris Internationale conquista i collezionisti

—di Nicola Zanella | 23 ottobre 2018



Galleria Fons Welters, artista Will McCarthy



Negli stessi giorni in cui al Gran Palais andava in scena Fiac, si è svolta a Parigi anche la quarta edizione di Paris Internationale, la fiera collaterale dedicata alla ricerca e alla sperimentazione: 42 le gallerie partecipanti, un netto calo voluto rispetto agli anni precedenti. I visitatori, nei sei giorni di apertura, sono stati circa 11.000. La fiera parigina punta ad unire un'identità sperimentale ad una cornice decisamente borghese, la sede quest'anno è un intero palazzo del XIX secolo affacciato sul Parc Monceau, una delle aree immobiliari più care ed ambite della città. Le 42 gallerie suddivise sui 4 piani del palazzo hanno puntato, soprattutto, su opere di piccolo formato, sia scultoree che bidimensionali, con una cifra stilistica condivisa e senza dubbio paragonabile a quella di Liste a Basilea ma con un'aura più laccata e meglio fruibile a livello di spaziale della fiera svizzera.

Il co-direttore, Clément Delépine si dice molto contento delle migliorie della fiera, contento di aver avvicinato la sede alla Fiac rispetto all'edizione 2017, per rendere più fluido il passaggio dei collezionisti da una fiera all'altra.

A livello economico Delépine esprime soddisfazione per la nuova partnership con Gucci, che copre il budget per circa il 25% rendendo così possibile la riduzione degli espositori, potendo creare così una vera e propria fiera-Boutique, in cui ad ogni espositore viene assicurata un'interazione massima col pubblico presente. La partnership tra la fiera e la casa di moda è funzionale sia dal punto di vista economico, ma anche simbolico, il gruppo Gucci, fa capo a François-Henri Pinault, uno dei più importanti, cà va sans dire, collezionisti mondiali.

La vera innovazione della fiera parigina sta però nell'aver aperto le sue porte ad una galleria affermata come Isabella Bortolozzi, presenza fissa a Fiac fino all'anno scorso, che quest'anno ha optato per Paris Internationale, proponendo un solo show del duo belga Jos de Gruyter & Harald Thys. Il costo dello stand va dai 4.500 ai 7.500 euro permettendo alle gallerie possibilità di sperimentazione non paragonabili ad una fiera con costi fissi anche 10 volte superiori. Paris Internationale slega in questo modo il concetto di ricerca dalla retorica generazionale; altra galleria storica presente, sul mercato da quasi 30 anni, è l'olandese Fons Welters, il cui direttore Nick Terra si dice molto soddisfatto della qualità dei contatti e della struttura della fiera che permette interazioni più approfondite coi collezionisti, la galleria di Amsterdam già all'inaugurazione ha venduto una scultura di Will McCarthy ad un collezionista olandese, artista emergente che non avrebbe avuto senso esporre in fiere infinitamente più care visto i prezzi contenuti a cui viene proposto.



Le gallerie presenti si dicono soddisfatte soprattutto per il networking di altissima qualità di cui hanno potuto usufruire e, in molti casi, ottime anche le vendite come ad esempio per una galleria di ricerca come la londinese Union Pacific, che nei primi due giorni di fiera ha fatto sold out dei disegni di Anne Oak in vendita dai 1.500 alle 4000 sterline con formati di piccole dimensioni.

Molta attenzione in fiera per lo stand di Emalin che proponeva un dialogo tra le fotografie, trovate su internet secondo un criterio di ricerca insolito, di Megan Plunkett e le sculture dell'artista russo Evgeny Antufiev, già in collezione permanente alla Tate. Collezionisti italiani hanno premiato lo stand londinese, infatti tre fotografie di Plunkett sono state acquisite dal Mauro Mattei Art Trust, invece, una scultura di Antufiev da Mauro de Iorio, che da poco ha inaugurato la sua collezione pubblica a Trento. L'artista russo era proposto con prezzi dai 2.500 ai 16.000 euro, tra le quotazioni più alte riscontrate nei vari stand.

Il gruppo di acquisizione di video arte, Seven Gravity Collection, che riunisce sette collezionisti italiani ha comprato un video di Paul Maheke in vendita a 5.000 euro presso la galleria Sultana di Parigi. Sultana è tra le cinque gallerie che hanno fondato Paris Internationale, insieme a Crèvancoeur, Gregor Staiger, Antoine Levie e High Art, tutte ancora presenti anche in questa edizione eccezionale fatta per High Art che quest'anno ha partecipato a Fiac. La fiera madre e la sua giovane collaterale sembrano quindi aver instaurato un rapporto fluido in cui Paris Internationale non si pone come mero trampolino verso Fiac, ma pare abbia acquisito una propria identità e un proprio senso compiuto.



# L'EFFERVESCENCE DES FOIRES SATELLITES DE LA FIAC

*Positionnées sur des territoires plus ou moins définis, les foires « off » se font et se défont, témoignant du bouillonnement au moment de la Fiac. Entre valeurs sûres, découvertes et redécouvertes*

## FOIRES OFF

Cette année, la « semaine de l'art » commence, avant la Foire internationale d'art contemporain (Fiac), par un week-end de trois jours intitulé « Paris Avant-Première ». Cette nouvelle initiative rassemble des jeunes marchands et des espaces d'art indépendants en amont de la grande manifestation du Grand Palais espérant profiter de la présence de ses premiers collectionneurs. Le vernissage collectif, prévu de 18 heures à minuit, le 12 octobre, présente des galeries établies, mais aussi des enseignes plus conscientes, des artist-run spaces et une poignée de marchands venus de Los Angeles. Faut-il y voir un indice du climat d'émulation créé par la Fiac ? Le rayonnement de cette dernière est propice à tout un écosystème : autour d'elle, des foires off meurent, d'autres apparaissent.

### Classique

Art Élysées apparaît, pour sa 12<sup>e</sup> édition, comme la plus installée et la plus classique des foires off. Elle se distingue par son emplacement sur l'avenue des Champs-Élysées, mais aussi par son fort contingent de galeries d'art moderne, dont Hélène Bailly, qui y présente des œuvres d'artistes modernes et d'après-guerre avec des prix – par exemple pour une huile sur toile de Poliakoff ou un dessin à la craie sur papier de Picasso – autour de 200 000 à 300 000 euros.

Soucieuse de dynamiser son image, la foire met en avant sa sélection design, ainsi que son pavillon consacré à l'art urbain. La galerie Le Feuvre & Roze comptait depuis deux ans parmi les enseignes les plus intéressantes de cette section. Signe que le street art a la cote, elle rejoint le secteur historique, dans la section art contemporain, où elle présentera entre autres les très identifiables « Rubik's cubes sur plexiglas » d'Invader (110 000 euros). Dans les prix abordables, signalons les multiples (entre 500 et 2 500 euros) de Philippe Geluck à la galerie Huberty-Breyne, spécialisée dans les originaux de bande dessinée. Le chat iconique et ironique du dessinateur belge aime bien égratigner les poncifs de l'art, mais attention, il est pris au sérieux : dessins entre 4 500 et 7 000 euros, toiles entre 18 000 et 30 000 euros.

### Branchée

Paris Internationale doit, pour sa part, défendre son image de foire tendance et revient à ses fondamentaux. Elle le manifeste pour cette quatrième édition par le choix d'une adresse intimiste près du parc Monceau. Foire autoproclamée de la scène émergente, elle a fait son credo du soutien aux jeunes galeries.





Elles sont une quarantaine cette année, provenant de 21 pays. La tendance est aux espaces « non-profit » ; Paris Internationale en a sélectionné huit. Onze nouvelles enseignes rejoignent par ailleurs cette édition, parmi lesquels Fons Welters (Amsterdam) avec Gabriel Lester et Win McCarthy, un artiste américain aperçu l'an dernier à Frieze (prix compris entre 4000 et 24000 euros). Un nombre des galeries parisiennes qui trouvent ici une alternative, Sultana mélange sur son stand peintures (Celia Hempton), sculptures (Jacin Giordano, Pia Camil) et vidéos (Paul Maheke). Les prix vont de 5 000 euros (la vidéo de Paul Maheke) à 15 000 euros pour les sculptures de Pia Camil, qui a intégré plusieurs collections publiques et privées et est également défendue par la galerie Blum & Poe. La galerie allemande BQ retient également l'attention avec un stand consacré aux nouvelles œuvres d'Alexandra Bircken dont on avait pu voir fin 2017 la saisissante exposition monographique au Centre d'art contemporain d'Ivry-le Crédac (prix entre 7 000 et 28 000 euros).

### Non conformiste

L'Outsider Art Fair (OAF) quitte l'hôtel du Duc pour l'Atelier Riche-lieu et réunit 37 galeries internationales venues de dix pays. Qu'entend-on par artistes outsiders ? On connaît les cathédrales d'A.C.M, sculptures créées à partir de pièces électroniques usagées, présentées par la Galerie JP Ritsch-Fisch (Strasbourg), mais moins les avions en carton de Mattia Fiordispino montrés par la galerie Rizomi. Et la définition peut s'entendre de façon plus large pour la galerie LJ qui, à défaut d'art brut, défend des artistes en marge du marché de l'art classique, telles la Taïwanaise Tangent Lin et l'Américaine Allyson Mellberg – dont les dessins font partie de la collection de la Maison Rouge-Fondation Antoine de Galbert, Paris (pour les deux, prix entre 800 et 2 000 euros).

### Versatile

Le Paris Contemporary Art Show by YIA – ex-Young International Art Fair – revendique une ligne éditoriale orientée désormais vers l'art moderne et contemporain. Une soixantaine d'enseignes annoncées sur le papier, dont plus de la moitié participent pour la première fois. Bernard Vidal et Nathalie Bertoux, dont la galerie est itinérante depuis la fermeture en 2015 de leur enseigne Vidal-Saint Phalle, se sont laissés tenter par cette vitrine au Carreau du Temple. Ils y défendent la peinture de Pius Fox (né en 1983) à la faveur d'un one-man-show. Représenté par plusieurs marchands européens, (dont Martin Kudlek à Cologne), cet artiste berlinois avait bénéficié d'une exposition personnelle au Frac Auvergne en 2015 (de 1 500 euros pour des œuvres de format A4 à 10 500 euros pour les plus grandes). À voir également côté émergent, la galerie Persona Curada et côté historique, la galerie Kogure qui viendra de New York présenter des œuvres de... Claude Viallat.

### Extrême-orientale

Asia Now affirme son ambition de foire ambassadrice de l'Asie à Paris, alors que la saison Japonismes 2018 bat son plein. Outre un espace consacré au pays du Soleil-Levant imaginé par Sou Fujimoto Architects, cette quatrième édition offre l'occasion de découvrir des galeries venues de Tokyo ou Kyoto, comme COHJU contemporary art, mais aussi d'importantes enseignes chinoises, coréennes et quelques galeries philippines. Plusieurs galeries européennes font écho à l'engouement pour la scène coréenne, ou y ont œuvré depuis quelques années, comme la galerie danoise Maria Lund, qui présentera des tableaux-reliefs de Lee Jin Woo (né en 1959), dont l'œuvre fait partie de la collection du Musée Cernuschi (de 3 000 à 40 000 euros) et des sculptures en céramiques de l'artiste Shoi (née en 1983) de 1 000 à 40 000 euros. Conversations, programmes vidéos, projets spéciaux... le menu s'annonce riche.



### Toute nouvelle

Bienvenue, la dernière née de ces foires off, s'installe pour près de deux semaines à la Cité internationale des arts. Son fondateur, le galeriste Olivier Robert, l'a lancée en réaction au « mouvement inflationniste » du marché de l'art. Il a fédéré 24 galeries, majoritairement françaises. La Clermontoise Claire Gastaud montera trois grands panneaux de la série « Mots Mêlés » (2018) de Tania Mouraud, à laquelle le Centre Pompidou-Metz a consacré une exposition monographique en 2015 (autour de 20 000 euros). Ouverte à Paris en 2010, la galerie Dohyang Lee consacre son stand à un projet d'Elisabeth S. Clark (née en 1983), ex-résidente du pavillon du Palais de Tokyo en 2011 et dont on a vu le travail rigoureux à la Biennale de Lyon en 2017 (prix entre 2000 et 40 000 euros). Signalons la présence de la bruxelloise Aeroplastics, et de quelques enseignes parisiennes reconnues telles qu'Anne Barrault, Christian Berst, Florence Loewy, Eva Meyer, Polaris, ou encore Cortex Athletico, également présente à la Fiac, mais qui s'associe ici à la galerie bordelaise La Mauvaise réputation autour des peintures « hallucinées » de Gorka Mohamed, Manuel Ocampo et Thierry Lagalla.

### Unique en son genre

Private Choice n'est pas une foire, mais une sélection d'œuvres mises en scène et en vente dans un bel appartement près de la Fiac. Créé en 2013 par Nadia Candet, collectionneuse de longue date et conseillère en art, l'événement s'est affirmé comme un rendez-vous prisé des amateurs d'art et de design mêlant les deux disciplines, comme les éditions et les pièces uniques. Des vide-poches sculptés de Lamarche-Ovize, aux dessins d'Angelika Markul (1 600 € pièce), des lampes en verre de Murano de Jean-Michel Othoniel (2 320 €) à un Polaroid d'Ellen Carey (12 000 €), on navigue entre objets de décoration et installation in situ : après leur déambulation sur l'île Saint-Louis pendant la Nuit Blanche, Edgar Sarin et Mateo Revillo se plient ici à l'échelle domestique en occupant 22 mètres carrés.

**ART ÉLYSÉES**, du 18 au 22 octobre, avenue des Champs-Élysées de la place de la Concorde à la place Clémenceau, 75008 Paris.

**PARIS INTERNATIONALE**, du 17 au 21 octobre, 16, rue Alfred de Vigny, 75008 Paris.

**OUTSIDER ART FAIR**, du 19 au 21 octobre, Atelier Richelieu, 60, rue de Richelieu, 75002 Paris.

**PARIS CONTEMPORARY ART SHOW BY YIA**, du 18 au 21 octobre, Carreau du Temple, 4, rue Eugène Spuller, 75003 Paris.

**ASIA NOW**, du 17 au 21 octobre, 9, avenue Hoche, 75008 Paris.

**BIENVENUE**, du 15 au 27 octobre, Cité internationale, 18, rue de l'Hôtel de Ville, 75004 Paris.

**PRIVATE CHOICE**, du 15 au 21 octobre, 7, avenue Franklin Roosevelt, 75008 Paris.



Le guide d'insider de l'art contemporain à Paris pendant la FIAC

by Ingrid Luquet-Gad

October 12, 2018

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## les inRockuptibles

# Le guide d'insider de l'art contemporain à Paris pendant la FIAC

Par Ingrid Luquet-Gad

12/10/18 17h08

**FIAC, Paris Internationale, Avant-Première : les acteurs de l'art contemporain à Paris font le point sur les nouvelles dynamiques et les lieux à ne surtout pas rater**

Tous les ans à la même période, on veut de ses nouvelles. Comment se porte-t-elle ? Où aime-t-elle se montrer, sortir, et avec qui ? Sa fraîcheur et sa fougue ont-t-elle été préservées ? La scène française est une sacrée diva. Tout le monde en parle, tout le monde la cherche, mais elle, elle préfère rester secrète. Laisser courir et se faire désirer.

La semaine de la FIAC (Foire internationale d'art contemporain) sonne chaque octobre l'heure du bilan. En général, les constats tournent mollement autour de l'autocongratulation : tout va au mieux, rien ne bouge, on adore. Ces dernières années cependant, tout s'est accéléré.

En l'espace de quelques mois, des reconfigurations en profondeur ont eu lieu, des nouveaux lieux ont apparus, des cercles d'artistes se sont formés. D'une année à l'autre, on ne sait plus où donner de la tête et la quête du dernier lieu confidentiel ressemble de plus en plus à la localisation d'une rave secrète. On fait le point.



## Energies et synergies

"De plus en plus galeries et de project-spaces ouvrent en ce moment à Paris, mais ils restaient jusqu'ici confidentiels", raconte Daniele Balice. "Pour cette raison, il nous a paru important de créer un outil qui aiderait à se repérer". Moitié de la galerie Balice Hertling, il s'est associé à deux autres galeries, la galerie Freedman Fitzpatrick et la galerie Edouard Montassut, pour mettre en place une carte les répertoriant.

Un outil destiné à devenir pérenne, dont le lancement ce week-end prendra la forme de trois jours de vernisages et d'événements dans les espaces participants. Au total, trente-trois galeries et onze project-spaces seront intégrés à Paris Avant-Première, avec pour l'inauguration également cinq galeries invitées de Los Angeles. Originellement implantée à Los Angeles, la galerie Freedman Fitzpatrick inaugurerait en février dernier un espace format mouchoir de poche, se distinguant par une programmation ultra-pointue et ciselée sur mesure pour un espace dont les murs ont fini par sembler extensibles à loisir. "Lorsque je venais en tant qu'exposant à la FIAC, j'avais toujours beaucoup de mal à voir les expositions en galerie en ville".

Or pour Robbie Fitzpatrick, c'est précisément l'essor d'une "nouvelle vague" portée par de toutes jeunes structures qui le poussera à s'installer à Paris. "Lorsqu'est née l'idée de consacrer un week-end à mettre en lumière cette énergie, nous avons donc pensé à celui précédant la FIAC pour que les collectionneurs étrangers de passage à Paris puissent venir plus tôt et vraiment consacrer du temps à explorer la scène locale."

## L'hétérogénéité comme vecteur commun

A Paris, une telle boussole existe bel et bien : c'est Galeries Mode d'Emploi, le petit format poche à couverture coloré que l'on observe glissé sous le bras ou dans la poche des arpenteurs de galeries. Et pourtant, indice que l'essor en question n'est pas qu'un effet de poudre aux yeux, 90% des structures de Paris Avant-Première n'y figurent pas.

"Une nouvelle génération tente de trouver sa place dans un monde de l'art en reconfiguration constante", continue Daniele Balice. "Les espaces que nous avons réunis, et la liste restera ouverte à de futurs candidats, ont surtout en commun l'hétérogénéité de leur public. Dans ces espaces plus expérimentaux, on croise à la fois les artistes, les curateurs et les collectionneurs."

Parmi les espaces en question, des galeries déjà identifiées mais tournées vers la création émergente (Sultana ; PACT ; Sans Titre (2016) ; Antoine Levi ; Marcelle Alix ; Crevecoeur ou encore New Galerie), des project-spaces déjà reconnus comme des lieux de prospection cruciaux à la scène française (The Community ; Treize ; La Plage ; BONNY POON ; Shanaynay ; DOC ! ; Palette Terre ou encore Tonus).

Mais on y trouve aussi des nouvelles têtes apparues au cours de l'année (BONNY POON ; Sundogs ; Goswell Road) et des projets plus hybrides (Caro Sposo, projections de films d'artistes ; After 8 Books, librairie d'art contemporain ; Artagon, exposition-concours d'étudiants en école d'art).

Surtout, ils sont à l'indice de nouveaux lieux qui opèrent désormais depuis un lieu physique certes, mais sont souvent plus connectés à une synergie internationale qu'à un contexte local qui peine à les accueillir. Depuis 2015, Edouard Montassut a ouvert passage du Ponceau une galerie exposant à la fois des français émergents (dont Guillaume Maraud, actuellement exposé dans le cadre du 20e Prix Fondation d'Entreprise Ricard) et des artistes étrangers souvent hors des circuits de visibilité hexagonaux. Il le souligne.

"J'avoue que j'ai l'impression de venir après deux décennies d'initiatives françaises totalement et volontairement déconnectées de la scène internationale. Aujourd'hui, les artistes ne veulent plus de ces conditions, et c'est aussi la raison pour laquelle les programmations de ces nouveaux lieux sont si hétérogènes. A l'étranger, ces-derniers jouissent déjà d'une solide réputation."



## Paris, capitale de l'émergence ?

A Paris cependant, la FIAC et Paris Internationale, les deux principales foires d'art contemporain (il y a aussi Bienvenue Art Fair, Asia Now, Outsider Art Fair), se distinguent par une même volonté de participer à l'énergie du vivier d'artistes, curateurs, critiques, galeristes et acteurs du monde de l'art en général qui font la scène le reste de l'année.

Jennifer Flay, aux commandes du vaisseau amiral depuis 2003, tient à le rappeler. « *La FIAC, c'est bien sûr au Grand Palais, avec les galeries sélectionnées que nous sommes ravis d'accueillir, et c'est également bien plus. Nous avons par exemple créé la Nocturne des Galeries, organisée depuis 2010 le jeudi de la semaine de la FIAC* ».

“A un autre niveau, l'une des premières choses que j'ai faites en arrivant est d'ouvrir la foire à des galeries plus jeunes, et à leurs artistes, qui font sans aucun doute aujourd'hui l'une des forces de la FIAC. La création du Secteur Lafayette en 2008, qui aide financièrement les jeunes galeries à participer à la foire, l'intégration des galeries émergentes s'est encore consolidée”

“Les galeries Balice Hertling ou Freedman Fitzpatrick sont passées par là. Cette année, nous accueillons la galerie Edouard Montassut ou encore Bonny Poon, toute jeune galerie d'un an à peine hébergée au sommet d'une tour dans le XIIIe arrondissement”.

Depuis une poignée d'années, l'attrait pour l'émergence s'est renforcé. Certains collectionneurs, Jennifer Flay ne s'en cache pas, et de nombreux curateurs et critiques sans aucun doute, viennent maintenant en priorité pour le Secteur Lafayette.



Sven Loven, "The Egoist Rider", 2018. Courtesy de l'artiste et Christian Andersen gallery. Présentée dans le cadre de Paris Internationale 2018

## Porosité, indistinction et court-circuit

**Cette année, la liste surprend par ses partis pris effectivement radicaux, visant le très jeune et le très pointu. Dont huit galeries sur dix déjà aperçues dans le contexte d'une autre foire, quant à elle clairement définie par un facteur générationnel : Paris Internationale.**

“Nous divergeons sur les principes, mais la FIAC et Internationale oeuvrent toutes deux à la consolidation de la place de Paris sur la carte artistique. Il y a d'ailleurs une certaine porosité entre les deux foires, puisque nous récupérons cette année la galerie Isabella Bortolozzi de Berlin qui était l'an passé à la FIAC”, explique Clément Delépine, co-directeur avec Silvia Ammon de Paris Internationale, foire fondée en 2015 par cinq galeries, quatre parisiennes (Antoine Levi ; Crevecoeur ; Sultana ; High Art) et une suisse (Gregor Staiger).



**Implantée dans un lieu différent à chaque édition, la foire renoue après une incartade par les anciens bureaux bétonnés du journal Libération avec le format domestique des deux premières années.**

**S'il y a porosité, il y a aussi indistinction et court-circuit. Bien sûr, on ne peut que se féliciter de cette énergie venant ranimer d'entre les moribonds une scène qui, en termes de jeunesse et d'ouverture à l'international, avait eu tendance à stagner.**

### **La crise, la mode ou la disruption ?**

Si les très jeunes galeries tiennent le haut du pavé et attirent comme jamais, le nivellement entre espace commercial (la galerie au sens propre) et project-space (les espaces à but non lucratif donc, initiatives d'artistes, de curateurs, ou de collectifs mixtes) s'impose également comme la nouvelle règle du jeu. Paris Avant-Première ne distingue pas entre l'un et l'autre.

Paris Internationale invite chaque année des project-spaces à participer, jusqu'ici sur dossier et désormais via appel à projet ; le secteur Lafayette invite des espaces tellement intégrés à une certaine scène et un certain type d'espace qu'on s'étonne qu'ils aient passé le cap de la galerie – après tout, une étape logique dans la volonté de maîtriser son propre contexte d'existence.

La grande question reste : pourquoi ? La crise, la mode, un véritable changement structurel ? Sans doute un savant dosage des trois. En ce qui concerne les méga-foires dont la FIAC fait partie, le système vacille. Début octobre, Art Basel, l'impératrice des foires, annonçait changer les prix de ses stands dès la prochaine édition de 2019 et mettre en place une grille tarifaire plus favorable aux petites et moyennes galeries.

Lorsque la FIAC introduisait le secteur Lafayette en 2009, la décision était également directement corrélée à une période de crise. Mettre l'accent sur les structures émergentes permet de détourner l'attention des grosses galeries qui ont de moins en moins la cote. Et de la part des initiatives autogénérées, s'assembler est en réaction une manière de contrer la récupération. Il n'empêche : hors du panier de crabes de la semaine de la foire, la dynamique est bel et bien là, amenée à se pérenniser et à essaimer.

- **Paris Avant-Première** donnera le coup d'envoi avec des vernissages à travers la ville le week-end du 12 au 14 octobre. **Paris Internationale** aura lieu du 17 au 21 octobre dans un hôtel particulier au 16 rue Alfred de Vigny et la **FIAC** investira le Grand Palais du 18 au 21 octobre.



## THE ART NEWSPAPER

### Paris Internationale, l'avant-garde entre cour et jardin

Pour sa quatrième édition, Paris Internationale revient dans un hôtel particulier parisien et renoue avec les éléments qui ont fait son succès : une sélection resserrée de 51 galeries et espaces indépendants proposant des stands curatés tirant parti de lieux inspirants.

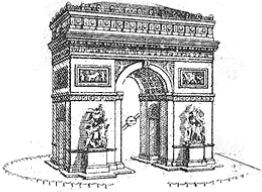
Par Cédric Aurelle

**ISABELLA  
BORTOLOZZI  
(BERLIN)  
A RENONCÉ  
CETTE ANNÉE  
À LA FIAC EN  
FAVEUR DE PARIS  
INTERNATIONALE**

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Comme lors de ses précédentes éditions, Paris Internationale propose une sélection stimulante de propositions résolument internationale et balayant tous les segments du marché, depuis les espaces indépendants les plus confidentiels jusqu'aux galeries les plus influentes dans leur catégorie, que l'on a plus l'habitude de voir sur Art Basel. C'est notamment le cas des berlinois BQ (Berlin) qui reviennent après leur première participation l'an dernier. Un début de fidélité que Jörn Bötnagel, cofondateur de la galerie, explique ainsi : *« nous apprécions l'aspect non conventionnel des espaces. S'il s'agit pour nous de se retrouver dans un contexte de foire classique bondé de monde, nous préférons faire Art Basel »*. Et pour jouer à fond sur l'esprit des lieux, BQ a jeté son dévolu sur une des cuisines de l'ancien hôtel particulier, un espace sémiotique parfait pour présenter *Interceptor II*, une moto trafiquée par Alexandra Bircken, dont le public français avait pu découvrir un exemplaire l'an dernier au Crédac, à Ivry-sur-Seine (34 000 euros). Autre prise de choix, Isabella Bortolozzi (Berlin) a renoncé cette année à la FIAC en faveur de Paris Internationale. Pour la plus italienne des galeristes berlinoises, *« c'en est assez de ces stands qui coûtent plus cher que les œuvres des artistes que l'on souhaite défendre. Cette logique économique n'est pas durable. Par ailleurs, en venant à Paris, je recherche cette tradition d'avant-garde que je retrouve sur Paris Internationale. Pour moi, c'est ça le futur »*.

Aussi présente-t-elle un de ses plus jeunes artistes, l'Allemand Veit Laurent Kurz, qui a encombré un boudoir de ses peintures sales oscillant entre paysages post-technologiques dystopiques et décor hollywoodien de film d'horreur de catégorie B (peintures entre 8 000 et 12 000 euros).



Vue du stand Life Sport (Athènes) sur Paris Internationale.  
Photo : Cédric Aurelle

À l'autre bout de l'échiquier du monde de l'art, Paris Internationale a invité un espace indépendant américain de Géorgie (Atlanta Contemporary) qui présente dans un placard une sélection d'artistes singuliers du sud des États-Unis. Pour 15 euros, on peut emporter un exemplaire d'une édition de Bobby, premier ouvrage entièrement conçu et dessiné sur Apple Macintosh en 1985 par Keith A. Smith, l'histoire d'un garçon qui tombe amoureux d'un autre et invente un subterfuge pour passer outre les regards racistes et homophobes de ses parents. Les Anglais de Goswell Road, un *artist-run space* parisien, montrent quant à eux des œuvres de l'Américain David West, installé à Paris depuis 2002 et témoin de l'*underground* musical des New York et San Francisco des années 1980 et 1990, visibles dans ses dessins et peintures de sex-shop du Boulevard de Rochechouart.





*Louis Fratino chez Antoine Levi (Paris). Photo : Cédric Aurelle*

En marge des médias traditionnels, tels que les dessins homo-érotiques de Louis Fratino chez Antoine Levi (entre 4 700 et 7 000 euros), les sculptures post-chamaniques en bois et autres matériaux du russe Evgeny Antufiev chez Emalin (Londres), certains stands donnent une place notable aux Nouveaux Médias. Ainsi Sultana présente une vidéo de Paul Maheke (présentée à la Biennale de Rennes), tournoyant à la manière d'un derviche tourneur (5 500 euros, l'exemplaire d'une édition de 5) ou Fons Welters (Amsterdam) des panneaux de leds de Gabriel Lester (entre 7 500 et 20 000 euros). Mais pour repartir avec un nouveau look, on passera dans la salle de bains que se partagent avec bonheur 650mAh (Grande-Bretagne) et Life Sport (Athènes) où les œuvres se confondent avec des vêtements et le stand avec une cabine d'essayage.

**Paris Internationale, jusqu'au 21 octobre, 16 rue Alfred de Vigny, 75008 Paris, <https://parisinternationale.com>**



# LE QUOTIDIEN DE L'ART

## La sorcière, le textile et le post-internet

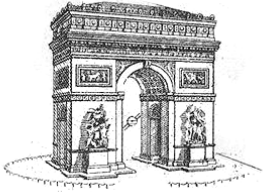
Par Pedro Morais



Paris International, Alexandra Bircken chez BQ, Photo : Pedro Morais.

La foire qui, en 2015, s'est polarisée sur la toute jeune scène parisienne et internationale, dirigée par Sylvia Ammon et Clément Delépine, revient avec réussite dans un hôtel particulier à côté du parc Monceau. Si certaines de ses galeries intègrent désormais la FIAC, d'autres font l'inverse, à l'image d'Isabella Bortolozzi (Berlin) qui présente, dans une mise en scène remarquable, les figures d'outre-tombe de Veit Laurent Kurz, qui ont séduit de nombreux collectionneurs. Cette attention aux cultures underground est très présente. On la retrouve dans le monde utopique d'Eddie Owens Martin (Atlanta Contemporary) ou dans les étonnants dessins de David West, décrivant des concerts de musique industrielle (chez Goswell Road, incroyable artist-runspace parisien).

Malgré un déclin de la peinture d'influence surréaliste et symboliste (représentée par Vittorio Brodman chez Gregor Staiger), les traits reconnaissables de la jeune génération sont là : les rituels évocateurs de la nature et des animaux (Gagliardi et Adam Cruces chez Joseph Tang) ; le rapport au désir et aux corps transgenre (les fabuleuses sculptures cyborg de Alexandra Bircken chez BQ de Berlin, les peintures de Louis Fratino chez Antoine Levi) ; l'intérêt pour la mode et la transformation de la galerie d'art en show-room chic (notamment avec le présentoir hilarant de Life Sport d'Athènes). La céramique est également présente, et l'artiste Neal Jones la recouvre même de mots (chez Southern Reid). Des figures clés associées au post-internet font un retour étonnant, des précurseurs (Shana Moulton chez Crèvecoeur) à Ed Fournielles (chez Carlos Ishikawa). Et voici que résonnent au cœur de la foire des statements empreints de cynisme ou de désespoir, comme chez Project Native Informant, avec le collectif DIS qui écrit au marqueur : « Quand tous les contenus seront illisibles et tous les lecteurs analphabètes, il n'y aura plus qu'à circuler ». À méditer.



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## **FIAC 2018 : PARIS INTERNATIONALE FAIT VIBRER LE PARC MONCEAU**

**17 octobre 2018 Par  
Yaël Hirsch**

*Aaaahhh! La foire la plus internationale parmi les offs de la FIAC s'installe dans un immeuble entier qui donne sur le Parc Monceau. 42 galeries, 21 pays, du chic et des conférences sont au programme de cet événement résolument contemporain.*





C'est dans un nouveau lieu et aux abords du Parc Monceau que Paris International a ouvert ses portes ce mercredi 17 octobre 2018. Toujours très décalée, la foire permet aux galeries d'exposer leurs artistes sur quatre étages d'un immeuble, salle de bains, placards et cuisine compris. Hétérodoxe, acidulé, multiformat le résultat est vibrant et vivant.

Dans cette création pléthorique, voici ce que nous avons repéré : les sculptures anthropomorphiques de Jesse Wine chez Simone Subal, l'installation de canards noirs avec vue de chez Kristina Knite, les œuvres croisées de Naoki Sutter-Shudo et Sol Calero à la galerie Crèvecoeur.

Mais nous avons aussi aimé les tableaux à la manière des maîtres anciens de à la galerie Vavassori, le travail textile de Damian & the love guru chez Norma Mangione et la peinture fantomatique de Tamara al Semarreaie chez Marfa.

Très impressionnantes sont les toiles un peu psychédéliques du danois Christian Andersen. Et l'on a rit devant la bécane en cuisine de la galerie berlinoise BQ. Entre spiritualité et documentaire, les photos de Chen Qialin sont arrangées comme dans une chambre mortuaire chez les chinois Thousand Plateaus.

Enfin nous avons apprécié la maison hantée installé chez Isabella Bortolozzi et les photos féministes de Jessee Darling chez Sultana.

Tandis que daily derives inaugure un programme de visites commentées, de jeudi à dimanche, chaque jour apportera son lot de « conversation piece(s) » avec des prises de paroles d'artistes, de commissaires mais aussi d'astrologues ou de spécialistes du bitcoin.

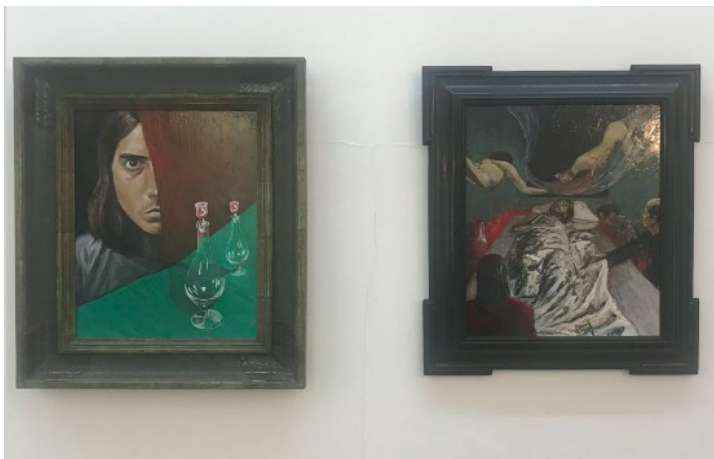
Aaaahhh! Paris Internationale, 16 rue Alfred de Vigny 75008, Paris.

Wednesday, Oct. 17, 12–7 PM

Thursday—Saturday, Oct. 18—20, 12–8 PM

Sunday, Oct. 21, 12–6 P

Visuels : YH





## Fiac 2018 : Des foires off pour tous

par Marie Maertens le 18.10.2018

**Découvrez les foires « off » d'art contemporain qui se tiennent actuellement à Paris, en marge de la programmation officielle de la Fiac.**

Cela semble de bon augure d'entendre Clément Delépine, codirecteur de Paris Internationale, affirmer qu'il existe en France davantage de collectionneurs qu'on ne le dit. Pour sa quatrième édition, la foire accueille des enseignes émergentes, mais aussi d'importants acteurs du marché, tels qu'Isabella Bortolozzi. « Nous permettons aux galeries plus confirmées de soumettre des projets spécifiques ou d'offrir un nouvel éclairage sur certains artistes. »

Également dans « cette volonté de sortir de l'économie des records et de ne pas penser qu'à François Pinault ou Bernard Arnault », le galeriste Olivier Robert inaugure la foire Bienvenue, avec une vingtaine d'exposants, en majorité de l'Hexagone. Tandis que Romain Tichit, fondateur de la YIA, s'oriente vers des marchands plus établis qu'à ses débuts en 2010, mais peu montrés en France.

D'autres géographies sont évidemment à l'honneur sur Asia Now, qui fait un focus sur le Japon et projette, en exclusivité européenne, le film Kusama Infinity, sur la célèbre artiste nipponne.

Pour Marion Dana, de la New Galerie, « cette foire représente une formidable opportunité de développer un nouveau réseau d'acheteurs ». Ces derniers auront encore le choix de l'Outsider Art Fair, qui a bien réussi à s'implanter à Paris et propose, pour sa sixième édition, des prix permettant de se laisser toucher par le virus de la collection.



# LE QUOTIDIEN DE L'ART

soit dit en passant / by the way

## Agir

**E**n novembre prochain, la Fondation d'entreprise Ricard publiera *20 ans d'art en France, une histoire sinon rien*, tissant des liens entre ses propres expositions et une constellation d'autres qui ont eu en commun d'éclairer la scène hexagonale. Le mérite des auteurs de cette rétrospective prospective, Michel Gauthier et Marjolaine Lévy, est de souligner l'évolution de l'image de la scène artistique française en une génération.

Art officiel, art (trop) conceptuel, art de l'entre-soi : que ne lui a-t-on reproché... jusqu'à ce qu'on le porte au pinacle ? Ces dix dernières années, Paris et la France sont tirés vers le haut par le rebond de la FIAC, la montée en puissance de Paris Internationale — qui n'a rien à envier à Independent —, l'aura du Palais de Tokyo, ainsi que la force de frappe des collectionneurs François Pinault et Bernard Arnault. Sans oublier le succès international de galeristes comme Perrotin ou Mennour, le rayonnement de quelques jeunes artistes comme Camille Henrot. Le pays, en l'espèce, a fait la démonstration d'un génie propre : sa capacité à se

couler dans le *mainstream* et les formes les plus consensuelles, tout en restant singulier. Depuis l'élection d'Emmanuel Macron en mai 2017, le regard a changé sur une France plus jeune et plus conquérante, qui osait se distinguer de Trump et prétendait « *en même temps* » changer l'Europe. Reste ce paradoxe : le Président qui aurait dû amplifier ce

## Taking action

In November, the Fondation d'entreprise Ricard will publish « 20 ans d'Art en France, une Histoire, Sinon Rien » (20 Years of Art in France: A History Or Nothing), creating links between its own exhibitions and a constellation of other events which had in common to brighten up the French scene. The value of the creators of this prospective retrospective, Michel Gauthier and Marjolaine Levy, is that they serve to underline the evolution of the French artistic scene's image, over one generation.

Official art, art which is (too) conceptual, art as a social grouping... it has been overly criticized... before being praised to the skies! Over the past ten years, Paris and France have been upgraded due to the rebound of Fiac, the growing strength of Paris Internationale, which has nothing to envy to Independent, the aura of Palais de Tokyo, the power of such collectors as François Pinault and Bernard Arnault, the international success of such galleries as Perrotin and Mennour and the international reach of young artists, Camille Henrot, for example.

As a matter of fact, the country has demonstrated its very own kind of genius: the capacity to melt itself into the mainstream and the most consensual forms, while retaining its singularity. Since Emmanuel

mouvement ascensionnel n'imprime pas encore sa marque dans le champ de l'art. L'invitation faite à quelques galeristes et artistes vendredi 19 octobre ne suffit pas à calmer le désarroi d'un monde de l'art qui attend une incarnation pour la rue de Valois. Espérons que le député centre droit Franck Riester, nommé ministre de la Culture en remplacement de Françoise Nyssen, saura redonner du coffre à un portefeuille anémié et s'inspirer du nom de son parti : Agir.

ROXANA AZIMI





Macron's election, in May 2017, people have looked to a younger and more innovative France, which strived to distinguish itself from Trump while claiming to change Europe « at the same time ». A paradox remains: the president who should have been the one to amplify this rising movement hasn't yet stamped his mark in the field of art. A number of art dealers and artists have been invited on Friday 19th, but it is not enough to appease the disarray of an art world which awaits someone to personify the movement in the Rue de Valois (the Ministry of Culture). We are hopeful that the Center Right Deputy Franck Riester, freshly appointed to replace Françoise Nyssen (as Minister of Culture), will be able to breathe new life into an anemic portfolio, inspired by the name of his party : *Agir* (Taking Action).



# Le Journal des Arts

## LES FOIRES « OFF » AU 7<sup>E</sup> CIEL

*Les foires satellites de la Fiac ont presque toutes bénéficié d'un climat positif lors de la semaine de l'art contemporain parisien*

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### FIAC OFF

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Paris. Art Élysées s'est bâtie sur sa proximité avec la Fiac, dont elle mime l'envergure – au risque du remplissage – tout en jouant la carte d'une plus grande accessibilité, avec entre autres un pavillon « art urbain ». Difficile cependant d'échapper à l'effet queue de comète. Après un vernissage calme, le public a afflué les jours suivants. « Beaucoup de visiteurs regardent, convient Dominique Bert, de la galerie Bert, c'est la première étape avant de se décider à franchir le pas. » Le marchand, qui avait vendu le premier jour un beau André Lansky, compte depuis douze ans parmi les vedettes de cette foire où il réalise « environ le quart de (s)on chiffre d'affaires annuel ».

Née sous une bonne étoile ? Pour sa première édition, Bienvenue semble avoir trouvé sa place, celle d'une foire de taille réduite offrant une bannière collective à une sélection cohérente de marchands (une vingtaine, essentiellement français). Bernard Jordan, avec un solo show de Nina Childress, qui lui a valu le prix du meilleur stand décerné par le sponsor Inocap, s'estime satisfait des contacts générés, même s'il n'a vendu la première semaine que « des petites pièces entre 2 000 et 10 000 euros ». Pas de pluie de dollars donc, mais « une atmosphère détendue et un bilan positif », de l'avis de Bernard Utudjian, de la galerie Polaris.

**Bon alignement de planètes également pour Paris Internationale, revenue à la voilure réduite de ses débuts (en 2014) avec une quarantaine d'enseignes de 21 pays différents, et qui a connu cette année sa « plus belle édition », selon son co-directeur Clément Delépine, tout en confirmant son statut de foire ultra-branchée, soutenue par Gucci. Pour sa première participation, la galerie polonaise Wschód, a réalisé des ventes « sur des petits montants, entre 1 600 et 10 000 euros ». Mais « sur d'autres stands, des pièces plus chères ont intégré des collections muséales », assure Clément Delépine. Guillaume Sultana se félicitait pour sa part du plébiscite autour des installations de Jesse Darling : « Les gens sont à l'affût de choses ambitieuses. »**

« Le public est cultivé », affirmait non loin de là, sur Asia Now, la galeriste Maria Lund, qui a vendu plusieurs œuvres au charbon sur papier de Lee Jin Woo – aux alentours de 4 000 euros. L'ambiance de raffinement dans laquelle baigne la foire axée sur l'art asiatique pourrait être lénifiante, cependant elle n'empêche pas les trouvailles : comme celle du peintre Joji Nakamura sur le stand de la galerie The Container (Tokyo). La toile grand format réalisée par ce « Basquiat japonais » lors d'une performance le soir du vernissage a trouvé immédiatement une acheteuse pour 9 000 euros.





L'ensemble des enseignes ont fait de bonnes affaires – entre 1600 et 65 000 euros. Record établi à 165 000 euros pour une peinture de l'artiste coréen Kim Tschang Yeul défendu par The Columns Gallery. Dans la galaxie des foires spécialisées, sous la verrière lumineuse de l'atelier Richelieu, l'Outsider Art Fair a visiblement fidélisé un public d'amateurs. Au rez-de-chaussée, les valeurs sûres : de l'univers de la créatrice tchèque Anna Zemankova (1908-1986) chez Carven Morris (New York), qui mettait également en avant des artistes afro-américains cotés (tels Bill Traylor et Frank Jones) à la découverte récente, mais sensationnelle de l'autodidacte Jean-Daniel Allanche dont l'œuvre, exhumée après sa mort en 2015, « a intégré de grandes collections, comme celles de l'American Folk Art Museum de New York », précise le galeriste Hervé Perdriolle. Sans oublier l'incontournable Henry Dargery (sur le stand du fondateur d'OAF, Andrew Edwin). À l'étage, des propositions plus inégales pour une vision élargie aux artistes en marge du marché.

En revanche, la morosité était palpable cette année sur Paris Contemporary Art Show by YIA. « Les mauvaises galeries attirent les mauvais clients », se désolait un participant. « On est une galerie pop up ; notre présence sur les foires, où nous donnons rendez-vous à nos collectionneurs, est nécessaire », se consolait Bernard Vidal, venu avec un bel ensemble du peintre allemand Pius Fox.

• ANNE-CÉCILE SANCHEZ



# VIRTUTE

## Amalia Ulman et Evgeny Antufiev : artistes phares de Paris Internationale 2018

par Nikita Dmitriev

La quatrième édition de la foire d'art contemporain Paris Internationale a confirmé une tendance déjà visible : l'humour subversif et les thématiques conjuguant mystique et folie attirent de plus en plus de jeunes artistes.

Créée par Silvia Ammon et Clément Delépine en 2015, la foire ouvre ses portes un jour avant la Fiac. La date compte. "Nous découvrons de nouveaux artistes, de nouvelles situations", expliquent les organisateurs. Les 42 galeries européennes, américaines et asiatiques y présentent l'art expérimental, dont les créateurs sont soit trop jeunes, soit hors cadre pour la FIAC au Grand Palais. C'est dans un bel immeuble haussmannien de 4 étages près du parc Monceau, que Paris Internationale a pris place cette année.

L'artiste britannique Michael Fullerton (galerie Koppe Astner, Glasgow) y dévoilait une série audacieuse de portraits – en effet, il fallait en avoir de l'audace pour présenter une peinture réaliste et figurative dans une foire d'art contemporain ! S'inscrivant dans la tradition du portrait officiel, à l'instar de ceux que l'on accroche à l'hôtel de ville après le départ d'un maire, ils révèlent une perspicacité psychologique de Fullerton ainsi que son indubitable savoir-faire de peintre.



À l'âge de 29 ans, l'artiste argentino-espagnole Amalia Ulman, représentée par la galerie Deborah Schamoni (Munich), compte déjà à son actif des expositions à la Tate Modern, la Whitechapel Gallery et la Biennale de Berlin. Diplômée de la St. Martin's de Londres et résidant à Los Angeles, elle place le sarcasme et l'auto-humiliation au cœur de son œuvre. Dans le cadre de sa performance *Excellences and Perfections* de 2014, Ulman animait un compte Instagram au nom de son alter ego fictionnel – jeune mannequin et blogueuse lifestyle à l'air de prostituée. À juste titre accusée de snobisme, Ulman doit néanmoins être reconnue comme l'une des meilleures caricaturistes de sa génération. À Paris Internationale, l'artiste présentait un autoportrait dérangeant, où son visage, calme et mélancolique, était couvert d'une substance liquide évoquant le sperme.



En se moquant du discours de la publicité sociale, Ulman y dévoilait aussi un poster faisant partie d'une campagne imaginaire intitulée "American Responds to Money", qui entend proposer des solutions au problème d'argent. La première partie de ses slogans reprend une rhétorique morale banale mais bien intentionnée, habituelle pour ce genre de textes : "Vous ne deviendrez pas pauvre étant un ami", "Vous ne deviendrez pas pauvre en donnant du sang", puis l'artiste passe aux déclarations absurdes, du genre "Vous ne deviendrez pas pauvre en prenant un bus", tout en concluant par des thèses cyniques : "Vous pouvez devenir pauvre en étant né d'une mère pauvre".

L'installation de Veit Laurent Kurz (galerie Isabella Bortolozzi, Berlin) était, sans nul doute, la plus théâtrale de toute la foire. L'artiste allemand avait entièrement investi une petite chambre avec des sculptures anthropomorphes épouvantables, habillées en tenues du 19<sup>e</sup> siècle dans l'esprit de Dracula, Frankenstein, la famille Adams ou encore du docteur Jekyll et M. Hyde.

L'artiste russe Evgeny Antufiev (galerie Emalin, Londres), star de la dernière biennale Manifesta à Palerme, travaille au croisement de l'art brut et de l'art primitif. Né dans les années 80, dans une petite ville multiethnique en Sibérie – aux confins de la Mongolie et de la Chine – Antufiev est, depuis le plus jeune âge, confronté à l'art bouddhiste. Enfant, il a survécu à la catastrophe socio-économique de l'effondrement de l'URSS. Parmi de nombreuses hystéries collectives de cette époque, le culte du Nain de Kychtym avait une ampleur particulière : un bébé momifié, découvert par hasard dans un marais en 1996, est devenu pour des dizaines de milliers de personnes l'objet de vénération mystique, tout en étant proclamé messager des civilisations extraterrestres et héritier de l'empereur Nicholas II.

Les sculptures, masques et idoles d'une religion inconnue aux visages farfelus créés par Antufiev, renvoient à ce contexte tout aussi traumatique que pittoresque. A l'instar des masques carnavalesques du 18<sup>ème</sup> siècle, le visage souffrant en verre créé par l'artiste américain Win McCarthy (galerie Fons Welters, Amsterdam) partage avec les œuvres d'Antufiev la puissance d'expression, mais il lui manque leur ambiguïté. L'artiste russe est décidément en mesure de capter ce demi-sourire errant que l'on rencontre chez les malades mentaux ou sur les totems des tribus les plus isolées.





Happening  
Paris Internationale 2018 | Collectors and artists who really  
understand what they are looking at

by Henri Robert  
October 17, 2018  
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||| H A P P E N I N G

PARIS INTERNATIONALE 2018 | COLLECTORS AND ARTISTS WHO REALLY UNDERSTAND WHAT  
THEY ARE LOOKING AT

by **Henry Robert**

*"P.I. is more densely concentrated with arts professionals, curators, serious collectors and artists, who really understand what they are looking at. Consequently such meaningful, concentrated engagement can be productive in terms of placing work to collections and creating opportunities for artists".*

Mother's Tankstation Gallery Director Finola Jones' words illustrate the enthusiasm surrounding the 4th edition of the fair.

After having taken over the brutalist surroundings of an enormous old parking lot, the fair - led by five galleries - has returned to the bourgeois neighbourhoods of France's capital and its decadent mansions. Wandering the borders of Parc Monceau allows a (re)discovery of the video work of Shana Moulton (b.1976) - of which one can never tire - but also lets you launch yourself into a unique world, such as that offered by the Jakarta-based gallery Roh Projects. Here, Bagus Pandega's (b.1985) technical exploration brings together audio and LEDs and confronts the paintings of Japanese artist Kei Imazu.



Bagus Pandega, *Bough #2* (2015) / Kei Imazu, *Blue Fish in My Hand* (2018) -

Courtesy of Roh Projects



Lee Kit - mother's tankstation



Happening  
Paris Internationale 2018 | Collectors and artists who really  
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Further off, the only Chinese gallery at the fair - A Thousand Plateaus Art Space - is set up inside. The gallery is presenting the work of two women-artists, Chen Qiulin (b.1975) and Xiong Wenyun (b.1955, who are little-known to the European public but hold a prized position on the Chinese scene. The photographic project of the latter artist, *The Flowing Rainbows*, begun nearly ten years ago launches us into a journey across Tibet as the artist has integrated coloured plastic tarpaulins, doors and curtains to the landscape, inviting a reflection on “nationality, habitation, environment, history” into this peculiar world, at an altitude of 4,200m. Alongside these photographs is the video work of Chen Qiulin, who was a prize-winner at the last edition of the Loop fair in Barcelona.



Xiong Wenyun, *The Flowing Rainbows* – A Thousand Plateaus Art Space

“The reduction of scale of this year’s venue and the smaller number of galleries, has, in our opinion, produced a near perfect event for both galleries and viewers, and generated a good balance of non-profit to commercial presentations”, commented Finola Jones, who is presenting here the work of artist Lee Kit, currently the subject of a solo show at the Hara Museum in Tokyo.

In a period of grand return for painting, Tamara Al Samerraei’s powerful work, presented by the Marfa’ gallery (Beirut), is not to be missed and has drawn significant attention from collectors.

In short, an alliance of quality, risk-taking and maturity.



Marfa's booth

Here Are 10 of the Most Exciting Artists to Discover at FIAC and  
Its Satellite Fairs in Paris  
by Kate Brown & Naomi Rea

October 19, 2018

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# artnet®

## Here Are 10 of the Most Exciting Artists to Discover at FIAC and Its Satellite Fairs in Paris

From Cai Lei's trompe l'oeil canvases to Zoë Paul's intricate beaded curtains, here's what you won't want to miss this week in Paris.

Kate Brown & Naomi Rea, October 19, 2018

Just a fortnight after Frieze closed up shop in London, the second biggest fair week in Europe has already arrived. Foire internationale d'art contemporain—better known as FIAC—is in full swing in Paris this week and the art world has descended on the the great glass greenhouse that is the Grand Palais. But the city's art scene is buzzing beyond the prestigious main fair as well. Galleries, museums, and foundations all around town are staging shows, while a number of other coinciding fairs have sprung up to take advantage of the influx of collectors to the city.

From the young galleries presenting work at Paris Internationale to captivating debut presentations of more established artists at FIAC, there is a wealth to see across the city. Overlooked and emerging Eastern artists abound at Asia Now, while self-taught masters get their moment in the spotlight at the Outsider Art Fair. Here are our picks of the top artists to discover this weekend at Paris's art fairs.

### **Cai Lei at Tang Contemporary Art, Asia Now**

If you're in the mood for an optical illusion you might try heading over to Asia Now, the contemporary Asian art fair which is on through October 21. On the second floor of the Parisian mansion that hosts the fair, Tang Contemporary Art is presenting work by the young Chinese artist Cai Lei.

Born in 1983, Cai's background is in architecture and interior design, which becomes clear once you look at his trippy convex canvas works. The artist plays with perspective to create an illusory conceptual space. In the case of *In Ambiguous Sight 180911* (priced at \$25,000), an interior hallway opens off into rooms on both sides. It's hard to look away from the monochrome trompe l'oeil work, which seems to oscillate between the second and third dimensions. In creating this space, which simultaneously protrudes and recedes, the artist works with a new kind of medium that resides somewhere between canvas and sculpture. Cai has shown in China and at international art fairs including the Armory Show in 2017 and Art Shenzhen in 2016. It's the third year that the gallery, which is based between Bangkok, Hong Kong, and Beijing, has brought the artist's work to Asia Now. Sales were slow on opening day of the fair, but gallery director Vivian Har told us buyers at this event tend to look first and then return before the close of the fair to bargain.

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### Thilo Heinzmann, neugerriemschneider, FIAC

Thilo Heinzmann is not exactly a breakout artist, but the Berlin gallery neugerriemschneider's expansive solo presentation of works by the German painter marks a first for the artist at a major European fair. The artist, who used to be an assistant to Martin Kippenberger in the 1990s and a student under Thomas Bayrle, will have his first solo exhibition at the gallery in the spring likely to line up with Berlin Gallery Weekend.

At the fair, the gallery, known for its early representation of Olafur Eliasson, Pae White, Isa Genzken, and Ai Weiwei, presents new paintings that use almost no paint at all and are activated by light passing through them. The Berlin-based artist's punctuated colored glass on a white picture plane are encased in clear acrylic, and cast shadows as light beams come through the French palace's glass-domed roof.

### Jessie Darling at Galerie Sultana, Paris Internationale



Charms and Prophylactics (2018). Courtesy of Galerie Sultana.

The London-based artist, who currently has a solo exhibition at Tate Britain, is known for creating emaciated sculptures, which usually consist of elongated bodily frameworks that support precarious assemblages. That transformed rather recently when Darling graced the cover of Artforum earlier this year, presenting a new "still life" series of disarming materials presented in careful compositions: a sage bundle, a clear band-aid, some thread, and a couple of crosses.

Galerie Sultana's sunlit booth on the top floor of Paris Internationale, which is held in a classical hotel particulier this year, is replete with an intimate balcony and park view, creaking hardwood floors, and decadent mouldings. The setting teases out the domestic nature of Darling's new series, which the artist made while housebound with a disabled right arm and a young baby. A frank encounter with motherhood and pain are the prevalent themes in the eight photographs on view in Sultana's booth. In Little I, photographs of Darling's own hand appears holding a clay figure that looks like a fetus. In Demonstration, six dildos are taped to hold up a protest sign, saying "it is necessary to tell this story in the following way."

### Kwame Akoto at Artpool Project, Outsider Art Fair

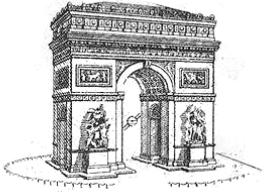
At the art fair dedicated to self-taught and other "outsider" artists, open through October 21, Artpool Project is presenting work by the Ghanaian artist Kwame Akoto, who goes by the alias "Almighty God." Born in 1950, Akoto apprenticed from a young age as a sign painter. He went on to open his own painting workshop, Anthony Art Works, but he changed the name to Almighty God Works after he converted to Christianity and became an evangelist, assuming the new name for himself too.

Akoto is prolific in his production, creating works that deal with Ghanaian culture, Christian themes, celebrity, death, and mourning. Believing his talent to be a gift from God, he often inscribes biblical texts onto his canvases and frames. Akoto was included in Susan Vogel's "Africa Explores" exhibition co-organized by the New Museum at the Center of African Art in New York in 1991. He still works as a sign maker in his local community. The works presented at the fair this year were selected by the French artist Hervé Di Rosa.

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### Liz Craft at Truth and Consequences, FIAC

The Geneva-based gallery Truth and Consequences has dedicated its booth to artist Liz Craft, who is showing a range of sculptures and wall works. As always, Craft's work is never far from being both humorous and ardently feminist. At FIAC, she takes "feminine" or crafty art forms, like ceramics, jewelry, and fashion and adds a girlish fascination with unicorns. "What is she thinking?" asks a tiled speech bubble at the booth—it's not clear whether that question is curious or dismissive.

Though the artist is well-known in her home city of Los Angeles, where her work has been acquired by both the Hammer and LACMA, her inception into the European market is more recent. In Paris her work appears in two booths, at Truth and Consequences in the Lafayette Sector for younger galleries, as well as in the main galleries sector, where she figures in a group presentation with Neue Alte Brücke from Frankfurt am Main.

### Shiori Eda at A2Z Art Gallery, Asia Now

Born in Tokyo in 1983 and graduating from the city's National University of Fine Arts in 2010, Shiori Eda was thrust into prominence in Japan after gaining the attention of the acclaimed painter Kyosuke Tchinai. Her dark, enormous, striking paintings confront the viewer with a surreal subconscious universe. One large-scale work, *Tsunami*, echoes Hokusai's famous *Great Wave* as well as the devastating tsunami of 2011 in Japan. In it, tiny figures of naked women dance on a dive platform before plunging into a monstrous abyss, with only one figure appearing to resurface. The work, which had already sold for €30,000 (\$34,500) on opening day, presents an allegory for the experience of women in different stages of their life, and comments on the culture of misogyny in Japan.

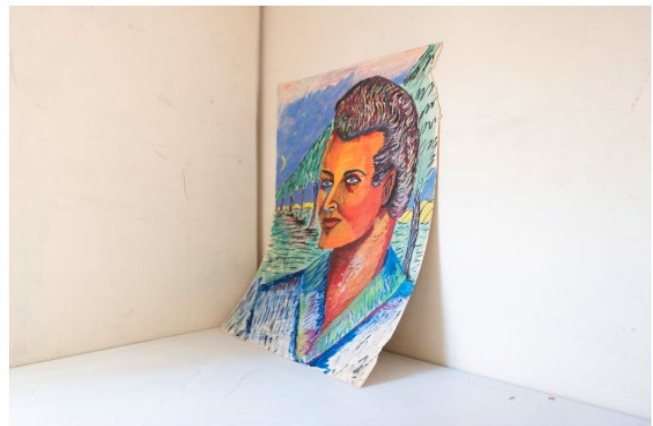
### Zoë Paul at The Breeder, FIAC

For The Breeder's debut appearance at FIAC, the Athens-based gallery opted to bring an artist that many in the European art world discovered during her 2016 performance at documenta.

If you were there, it's likely that at some point you sat and rolled little clay beads as part of it. For Paul's elegant solo presentation at FIAC, the artist has made large-scale, labor-intensive beaded curtains, which display incredible scenes of nude figures in motion. The artist and a team of studio assistants string the hundreds, if not thousands, of little beads. "Rolling a bead is like solving a small problem" the artist said at the fair.

In other works, Paul, who was raised between Oxford and Kythira, Greece, weaves colorful yarn into discarded metal grates from the backs of refrigerators. "When the invention of the fridge came to warmer climates it shifted social structures, as the preservation of food was previously difficult," said a representative of the gallery. "Prior to the intervention of this domestic appliance a greater social occasion had been made over the act of passing food."

### Eddie Owens Martin at Atlanta Contemporary, Paris Internationale



Eddie Owens Martin. Courtesy of Atlanta Contemporary.

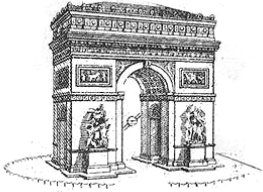
The Georgia-based nonprofit presents "History of the Soul" at Paris Internationale, and it's one of the few displays of historic works at the otherwise very contemporary fair. Curated by Daniel Fuller, the six-person showing includes the late artist Eddie Owens Martin. Culled from the archives of Columbus State University, Martin's captivating works on paper capture the spirit and mind of this outsider artist, who was born in 1908 in the rural Georgia before he escaped to the north via an underground railroad.



Here Are 10 of the Most Exciting Artists to Discover at FIAC and  
Its Satellite Fairs in Paris  
by Kate Brown & Naomi Rea

October 19, 2018

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The New York Times once referred to Martin as “the philosopher of the far-out” and indeed he lived and thrived on the fringes. He documented the people he met living as a vagrant, fortuneteller, and male prostitute with pencil or watercolor on paper, presented like a cabinet of curiosities alongside the intricate jewelry he also made. He also founded his own religion (he was the only member), and changed his name to St. EOM. Later in life, Martin went on to create the epic site of Pasaquan, a seven-acre artistic monument with more than 900 feet of painted fence, totems, decorative walkways, and sculptures, which was later restored and turned into a foundation.

Paris Internationale’s presentation of this curious visionary aligns with a dedicated exhibition in New York, “Eddie Owens Martin, Pasaquoyan in the City: Fashioning a Southern Saint” at Institute 193, on view through November 3.

#### Rain Wu on view at Asia Now

One of the special projects at Asia Now is a conceptual sculptural work, The Tea Set, by Taiwanese artist Rain Wu, who is based between Maastricht, Brussels, and London and is currently in residency at the ThalieLab Art Center in Brussels.

Rain Wu handmade the rough stoneware clay set while in residence at the Design Museum of London in 2016. It comprises a series of narrative objects that forge a dialogue between Asian and British cultures by linking the British “cuppa” to the rituals of a traditional Asian tea ceremony. Each element of the set serves a purpose in a narrative, from the boat motif that references how merchants in the Renaissance brought tea over from China to the events of the Boston Tea Party to the hourglass sugar bowl that tracks the one minute that it takes for the tea to infuse.

At the fair yesterday, Rain activated the work in a tea ceremony performance, during which she recited stories about the cultural and social history of tea in the UK. Previously, she has exhibited at the Sharjah Biennial, the Taipei Biennial, and the London Design Biennale.

This work has previously been shown at Tate Modern and the Woodruff Art Center in Atlanta, but Asia Now marks the first time the artist is selling her work, with each of six editions of the tea set priced at €3,500.

#### Julien Creuzet at DOCUMENT, FIAC

In FIAC’s section for emerging galleries, the Lafayette sector, the Chicago-based gallery (and FIAC newbie) DOCUMENT is showing the young French-Caribbean artist and poet Julien Creuzet. Based in Paris, Creuzet’s work addresses his own diasporic experience. Speaking at the booth, Creuzet said that his sculptural engravings, such as of an entwined couple etched into orange plywood, are approximately the size of a bed and a pillow, and that the work explores the “toxicity between two people.”

Headphones are provided to drown out the bustle of the fair and to hear an accompanying sound work, a composition of music and spoken word, which is not for sale. On the first day, the large wall piece Compass, heart, cloudy, fern Moist, heat, beat, wind, kisses (2018) had already sold for €14,000. Its companion, teh pillow-sized Twirl, tongue, whirl, ego (2018) had not yet sold at a price of €6,000.

Also showing at the booth were Creuzet’s poetically titled sculptures of fabric, cable, plastic, metal, and water. Emotion, hurricane, you are so different emotion that attracts me, I saw your soul in full storm (2018) is priced at €8,000 and Weaving, we caressed ourselves too much twisted in our telepathies, entangled (2018) at €10,000. Creuzet’s profile is growing quickly, with a recent solo presentation at the Fondation Ricard. His work was also included in the 12th Gwanju biennial and the sixth Rennes biennale earlier this year, and he has a solo show coming up at the Palais de Tokyo in February 2019.



# CONCEPTUAL FINE ARTS

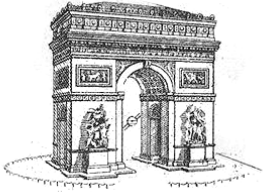
## Paris Internationale 2018: the non-art-fair

by **Stefano Pirovano** - October 19, 2018

It could have been a disaster, on the contrary it has improved year after year. The fourth edition of Paris Internationale marks an important step forward in the evolution of what is more and more difficult to simply call 'art fair'.

What makes the difference at Paris Internationale edition 2018 is, behind the scenes, the even stronger presence of its official sponsor since last year, Gucci (part of the Kering group, thus, for the art world, of Monsieur Pinault), which has allowed among other things to cut down the cost of the space to the extent that the way this non-fair has been curated seems to be more similar to that that could happen in a museum, whilst sticking to the commercial objective of the initiative, and assuring the invited galleries of an even better location that hosted the memorable 2016 edition, that is the former building of collector Calouste Gulbenkian. More than sponsorship it may perhaps be better to talk about partnership, as the New York Times readers must have thought, since the copies which have arrived in Paris were wrapped in a big light blue page dedicated to the fair. Merci Monsieur.

Edition 2018 is taking place in a five storied Haussmannian building, situated at 16 Rue Alfred de Vigny, not too far from FIAC and from a landmark of French collecting that is Musée Jacquemart-André. The location is that of a beautiful bourgeois building, which will be entirely renovated in the coming years, therefore is not afraid of being respectfully occupied by the galleries. This year they are 42, with 8 no-profit spaces adding up, selected amongst more than 150 candidates. The galleries, on the other hand, have all been 'invited' by the board, including Isabella Bortolozzi, the first top gallery taking part to Paris Internationale. Indeed, since its first edition, Paris Internationale is the direct expression of the very same art dealers' work, who have chosen not to respond to institutions ruling over them, as it generally happens with art fairs, starting from FIAC, through Art Basel and TEFAF. If you think about it, this does change things to a very large degree. More than a fair, Paris Internationale is actually a community of galleries which work, without any fee, for the event itself, hence for themselves, attempting time after time to offer the public a point of view on contemporary creativity, which certainly is oriented yet guarded against marketing.



This year there has been some discontent as, in order to make room to the 11 new galleries invited, someone else had been left out. Then again, Paris Internationale's mission is clearly stated, that is 'to deconstruct the traditional codes of art fairs by anchoring the project in an outstanding context within Paris' city center'. It follows that shuffling the cards is part of the game, a turn over is thus expected, contrary to what happens (or only happens marginally) at big fairs where the nodes are controlled by big powers while those galleries economically or politically weaker are relegated further and further from the 'centre'. At this point, let's take time to reflect. Whether it is a matter of fact that in traditional fairs smaller galleries do benefit from the light emanated by the main galleries, it is also true that in the past years little to nothing has really changed within these events' system, where the big ones remain big, while the little ones don't ever grow. Hence, artists can't do anything but leaving the small, or mid-size gallery as soon as the occasion pops up. 'This is the way the world works' someone would surely claim, yet this is not quite the case, else fine arts would be worth much This year there has been some discontent as, in order to make room to the 11 new galleries invited, someone else had been left out. Then again, Paris Internationale's mission is clearly stated, that is 'to deconstruct the traditional codes of art fairs by anchoring the project in an outstanding context within Paris' city center'. It follows that shuffling the cards is part of the game, a turn over is thus expected, contrary to what happens (or only happens marginally) at big fairs where the nodes are controlled by big powers while those galleries economically or politically weaker are relegated further and further from the 'centre'. At this point, let's take time to reflect. Whether it is a matter of fact that in traditional fairs smaller galleries do benefit from the light emanated by the main galleries, it is also true that in the past years little to nothing has really changed within these events' system, where the big ones remain big, while the little ones don't ever grow. Hence, artists can't do anything but leaving the small, or mid-size gallery as soon as the occasion pops up. 'This is the way the world works' someone would surely claim, yet this is not quite the case, else fine arts would be worth much more than modern and contemporary one; whereas, quality and quantity being equal, it is almost always true the other way round. Thus, art ages with its own public and it's up to future generations to choose what to bring along and what, instead, to leave behind.

Regarding the artists seen at Paris Internationale 2018 edition, we shall refer you to the photo-gallery we published yesterday on our Instagram account – although we highly recommend not stop here. There should be no need to point out that social networks are indeed exceptional search tools and we are certain your eyes will see even better than ours. It'd be just enough here to add a couple of notes. First of all, if painting is the queen, then the gallery is its kingdom. Some works more than others do feel the context where they are presented, and creating the most suitable one is not only a matter of instinct, or of talent. Let's go back to the psychological problem we mentioned at the beginning, that is anchoring – or else, let's settle for calling it 'fashion', yet again. The second point we would like to highlight concerns materials, and is aimed at the artists. There is not only the issue of material's stability, but also that of the ageing. And ageing well is a matter of vital importance, for us all.



# ARTSY

## What Sold at FIAC

● Nate Freeman Oct 22, 2018 1:12 pm [f](#) [t](#) [✉](#)

On Friday night at the Élysée Palace in Paris, dealers and artists in town for the annual Foire Internationale d'Art Contemporain—the fair known as FIAC, which opened to VIPs on Wednesday with 195 galleries from 27 countries, and closed Sunday night—attended a party where the guest of honor set to address them was no less of an eminence than French president Emmanuel Macron. No head of state in France had thrown such a party for the fair since 1985.

“I’ll always be with those who create,” President Macron said to the crowd, which included dealers such as Daniel Templon and Kamel Mennour, collectors such as Laurent Dumas and Guillaume Houzé, and artists such as Adel Abdessemed and Laurent Grasso. “I need creative, unruly and inspiring people.”

The gesture from Macron harmonized nicely with the narrative that dealers, collectors, and advisors had been pushing all week: Almost three years after the terrorist attacks of 2015 crippled local tourism, FIAC has bounced back, with an energy and buying power that rival the Frieze London and Frieze Masters fairs held in the Brexit-affected U.K. two weeks earlier. Organizers said that 75,000 visitors were expected to attend, and the fair confirmed Monday that attendance figures nearly approached the estimate, as 72,500 people stopped by the Grand Palais in five days.

The strength of FIAC makes a case for Paris as a market power, even though France as a country lags behind the U.S., the U.K., and China in sales volume. According to Clare McAndrew’s *The Art Market | 2018* report, released earlier this year by UBS and Art Basel, the U.S. has a global market share of 42%, followed by China with 21% and the U.K. with 20%; France is in fourth place with 7%. If collectors have to choose between going to Frieze or going to FIAC, one major selling point of London is that you can kill two birds with one stone: There are contemporary art fairs and contemporary art auctions. Paris during FIAC has no major contemporary sales to lure collectors who like to buy at booths during the day and bid via a paddle in the sales rooms at night.

According to *The Art Market | 2018*, in 2017, sales in France ticked up 9% to reach \$4.1 billion. And while several mega-galleries have opted to expand first to Los Angeles or Asia rather than set up a brick-and-mortar space in Paris, the presence of all the world’s biggest galleries at FIAC reflected the buoyant local collecting. Hauser & Wirth has no gallery in Paris and sat out FIAC in 2017, but this year, the mega-gallery decided to return with a themed booth called “Le Cœur est Là,” which explored the notion of sexual ambiguity and the human body, and garnered some of the fair’s most notable sales. Philip Guston’s *Martyr* (1978), a noisily brilliant painting of arrows smashing into a wooden box, sold for \$6 million, a significant price for any fair. Also at the booth was a large Louise Bourgeois work on paper, *Les matins se lèvent* (2010), which sold for \$2.5 million.



By the end of Wednesday's VIP preview, the gallery had also sold two ceramic tile wall works by Rashid Johnson—one for \$315,000 and the other for \$245,000—to a French foundation.

David Zwirner is another mega-gallery that has yet to plant a flag in France with a Paris gallery, and it sold a brand-new, bright yellow, 4-foot-tall Carol Bove steel sculpture, *Bather* (2018), for \$500,000; a Sherrie Levine sculpture for \$240,000; and a Richard Serra work on paper, *Orchard Street #11* (2018), for \$350,000. A large untitled painting of an iceberg by Harold Ancart—the first time the celebrated young artist appeared in a Zwirner fair booth since his first show with the gallery in London last August—sold to a European institution for \$150,000.

"This is already our best FIAC in four years," said James Green, a director at Zwirner's London gallery, on Friday, with two days still to go.

White Cube, another outfit with a heavy London presence but no gallery in Paris, sold a large Theaster Gates "Civil Tapestries" work for \$750,000; two paintings by Georg Baselitz for €495,000 (\$567,628) each; and two paintings by Tracey Emin, one for £240,000 (\$311,518) and another for £290,000 (\$376,417).

**Such reported successes had attendees speculating whether FIAC had ousted the Frieze fairs in London for the prize of October's best European fair. One art advisor, who asked to not be named, said he had seen more American collectors at Paris Internationale, the satellite fair for young galleries that runs concurrently to FIAC, than he had at all of Frieze two weeks earlier.**

When asked to compare the two fairs, Andreas Gegner, the director of Sprüth Magers's London location, said, "We had a fabulous Frieze, but I talked to others who said it was very slow."

"They said, 'We hardly did any business and the mood was very low,'" Gegner said, referring to Frieze.

"But here"—here being Paris—"everyone is very happy," Gegner went on. "It's the most beautiful fairground on the planet, and it really lends itself to showing art."

The booths are awash with sunlight streaming in from the glass ceiling of the Grand Palais, an atmosphere that helped Sprüth Magers sell multiple works in the opening hours, including a George Condo drawing for \$450,000 and a Rosemarie Trockel work for €185,000 (\$212,174). On Friday evening, they were in the final stages of selling a Condo painting, *The Antipodal Explorer* (1996), for \$1.4 million.

The New York-based Mitchell-Innes & Nash opted to do FIAC instead of Frieze London because of the nature of its program: the way it represents contemporary artists, but also sells Impressionist and modern art on the secondary market.

"We can show all of it here at FIAC, whereas Frieze is bifurcated between Frieze London and Frieze Masters, and we wouldn't do both fairs," said director Josie Nash. In Paris, her booth held Pop-Tart works by Pope.L—which sold for figures between \$10,000 and \$15,000—and paintings by Eddie Martinez—which sold for figures between \$35,000 and \$95,000—as well as works by Imp-Mod masters Max Ernst, Jean Dubuffet, and Raoul Dufy. Nash added that FIAC, more than other fairs, can attract not just some board members of an institution but the entire board—meaning that acquisition decisions, which have to be unanimous, can be made on the spot. When asked why FIAC is a fair that can attract an entire board of a museum, Nash said that those who sit on museum boards find it hard to say no to a trip to Paris in October, when one of the world's most institution-rich cities is hosting multiple can't-miss shows.

Templon's Mathieu Templon, who is the director of the Paris-based gallery's space in Brussels, also said that FIAC had been better for the gallery than Frieze, though he acknowledged that "we're playing on our own home turf, so we know a lot of collectors here."

"But we still meet new French collectors, and sell to people we know but haven't sold to yet," Templon added. "I think FIAC might have been better for galleries than Frieze. You get a very serious vibe here." 45



Templon said that, by mid-day Friday, his gallery had sold most of its booth, including a Kehinde Wiley portrait completed just three weeks earlier. The gallery found a collector to buy it for \$200,000 within minutes of the fair opening, he said.

François Ceysson, the director of Ceysson & Bénétière—a local gallery that also has outposts in Luxembourg, Saint-Étienne, Geneva, and New York—agreed that, for his gallery, FIAC is the best fair of the year, a hometown occasion where it can reap the benefits selling work to both local clients and those who come to town and know the gallery. And Ceysson said that this year had been its best yet.

“In the first three hours of the fair, we did 10% of our annual sales, and we’ll end up doing 20% by the end of the fair,” he said.

He added that the gallery had sold a large Noel Dol-la work for €300,000 (\$344,007), and Louis Cane’s *X* (1967) had sold for €150,000 (\$171,995).

Many galleries opted for solo booths showcasing a single artist, including Anton Kern Gallery, which had works in multiple media by Nicole Eisenman, many of which were set on a wooden table that had been built by the artist in the booth.

The four bronze sculptures installed atop Eisenman’s wooden table each came in an edition of four. During the VIP day, an American collector bought one of each individual work. They were priced at \$225,000 each, or \$900,000 for the full set—a price high enough to be one of the fair’s biggest first-day sales.

Bridget Mulholland, the director at Anton Kern Gallery, noted that even though Eisenman is well known in the U.S.—the artist was awarded a MacArthur “Genius” grant in 2015—she has not had a solo show in Paris in over a decade. Eisenman asked Kern, who represents her, to give her a solo booth at FIAC, specifically.

“People have been floored by her work, as Parisians didn’t know her,” Mulholland said, adding that they had sold all of her paper-pulp paintings, which were priced between \$30,000 and \$40,000.

Instead of having a solo booth, Pace decided to mark the 10th anniversary of the opening of its Beijing gallery—its first in Asia—by dedicating its entire FIAC operation to Chinese artists. That it celebrated the milestone in Paris was tactical, explained Valentina Volchkova, a Pace director based in Geneva.

“There’s very much an interest in Chinese art in France, and we have collectors here that ask for it,” Volchkova said, standing in the booth. “We have some very sophisticated collectors here in Paris and we know what they’re looking for.”

Pace sold Song Dong’s *Usefulness of Uselessness – Varied Window No. 6* (2017) for \$120,000 to European collectors, and Zhang Xiaogang’s *Mirror No. 3* (2018) for \$220,000, also to European collectors.

“FIAC becomes stronger every year and confirms its position as one of the most significant moments in the art calendar,” Pace president Susan Dunne said in a statement.

As with any fair, there were some high-profile works that had yet to sell. Zwirner brought a large Franz West sculpture, hoping to capitalize on the artist’s retrospective at the Centre Pompidou, but it was unsold as of Friday. And Van de Weghe brought two show-stopping paintings by Jean-Michel Basquiat—who has a once-in-a-lifetime show of 120 works at the Foundation Louis Vuitton—but one was swapped out of the booth after it had failed to sell Wednesday, while the other was still available on Friday. Gagolian sold multiple works on paper by Katharina Grosse for €40,000 to €50,000 (\$45,850 to \$57,309), but had not sold Ingres Wood (2018), the artist’s massive painted tree trunk that spilled out of the booth and was surely one of the highlights of the fair. It was priced at €550,000 (\$630,788), and a source at the gallery said they were having conversations with collectors about the sculpture, but a sale was still in progress.



Artsy  
What sold at FIAC  
by Nate Freeman  
October 23, 2018  
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The dealers interviewed said that abundant sales and the presence of out-of-town collectors made this year's FIAC a triumph, but such a victory is not guaranteed every year. Because Frieze in London is a full two weeks earlier, it's too long of a trip to convince visiting collectors from the U.S. to stay for both. In years going forward, it will come down to which city they would rather visit, and on that front, Gegner of Sprüth Magers said, the romantic myth of the City of Light may have the edge.

"I think they're choosing now between FIAC and Frieze," he said. "And Americans love Paris."

Nate Freeman is Artsy's Senior Reporter.



# SPIKE

## NO SUEDE LOAFERS IN SIGHT

Paris Internationale 2018

by Ingrid Luquet-Gad

*Ingrid Luquet-Gad on the fair's fourth and "best" edition, and what else was going on in Paris last week.*

“The last ten minutes are the most important, that’s when all the sales happen.” It is six-something on Sunday evening, and the gallerists at Paris Internationale are wrapping up. The words come from under a big screen, currently being unplugged, that takes up all of the Dublin gallery Mother’s Tankstation’s space. For the last five days, the gallery had been showing a solo-presentation by Hong Kong-based artist Lee Kit. The words on the screen read: “Next time when you go home, she will tell you to let you go.” I am briefly reminded of the graffiti next to the entrance of Berlin’s Berghain, which for almost a decade has spelled out to its huddled masses: “Don’t forget to go home.” But then I’m brought back to the nineteenth century Haussmannian mansion hosting the fair this year with its ornate mouldings, a cast iron staircase, and café-au-lait-coloured Pierre Cardin toilets.

It is what French people would call a bonbonnière, a small box for sweets. With forty-two commercial galleries and eight non-profit spaces, this is Paris Internationale’s most intimate (and best) edition to date, and a radical shift from last year’s edition, which welcomed more than sixty-five exhibitors and was based in the recently vacated offices of the French historical newspaper Liberation. After a brief one-year flirtation with industrial concrete and massive proportions, the fourth edition of Paris Internationale returned to the domestic setting that first put it in on the map in 2015.





There is something true about those last ten minutes. As I try to rush through the three floors one last time, my friend Tarik Kiswanson, a young Paris-based artist, falls in love with a small painting, an Androgynous Angel by Kenneth Bergfeld, depicting a boyish character somewhere between monastic chic and an early Hedi Slimane ad. London's Project Native Informant was showing two of Bergfeld's works from the same series alongside works by DIS, Georgie Nettell, and Ned Vena. To Tarik's dismay, the work is already sold. We continue rushing through hasty gallerists packing like an impending shortage of Chardonnay was about to strike the city and I manage to catch a last glance at some favourites.

At the space of Parisian gallery Antoine Levi (one of the five founders of Paris Internationale, the others being Galerie Crèvecoeur, High Art and Sultana, all Paris-based, as well as Galerie Gregor Staiger from Zurich) a small picture by Lisetta Carmi, an Italian photographer who documented the daily life of Italian transvestites in the mid-1960s through the series "I Travestiti", has already been taken down. London's Union Pacific might have shown glazed earthenware works by fair-darling Urara Tsuchiya during the last two editions of Internationale they were in, but here they took on new life. I have to admit that, as a gallery exhibiting in one of the mansion's bathrooms, the small bowls with their interspecies Kamasutra scenes work well displayed on the sink. At another bathroom space – one with a balcony and flowers on the toilet (not Pierre Cardin) – Goswell Road, a secretive Parisian space and publishing house run by artists Coralie Ruiz and Anthony Stephinson, has a solo presentation of David West. His pencil and watercolour drawings depict scenes from hanging out backstage at concerts. A tuxedo-clad Blixa Bargeld from 1999 is looking cute, Suicide and Silver Apples also peer down from above a mirror.





We wind our way through the corridors where gallerists all have locker rooms, adding to the Mean Girls high school vibe of a fair where the exhibitors almost all know each other and joke around across booths. We notice Atlanta Contemporary curator Daniel Fuller singing along to the public access TV show that he is showing among a collection of artworks from the 80s and 90s. Together, they tell a story of the American South and I am told that it is a young RuPaul who appears on said TV show, called The American Music Show. Berlin's galleries BQ, with a solo presentation of Alexandra Bircken and motorcycle in the mansion's kitchen, and Galerie Isabella Bortolozzi, a much talked-about newcomer to Paris Internationale after years of surviving in the first floor FIAC jungle, showing an immersive installation by Veit Laurent Kurz, are welcomed highlights at a fair that one could have feared, judging by the last edition, was adopting the arts and craft trend a bit too eagerly. As Grayson Perry, who opened his first (and brilliant) solo show at Monnaie de Paris on Thursday, said: "Relax, young people, I've been doing pots for ages, get on the bus!"





Leaving the fair, the image of Laurent Kurz's zombie clowns stays with me. Rarely have I seen a more accurate depiction of fair fatigue. They are definitely a mood and would make a perfect meme. Remembering where this complete exhaustion comes from, I send a quick thank you and bravo message to the organisers of the underground party La Toilette (still not Pierre Cardin), Victor and Alexandre Carril, where I spent Thursday night. Since spring 2017, their once-a-month parties quickly marked themselves as one of the best in Paris. Having lived in Berlin for several years, the brothers imported just what Paris was lacking: Not only a good techno line-up but a real club atmosphere where queer-friendly people come to dance and sweat and consume substances that make the surroundings look like an Ann Craven painting.

## **"PARIS INTERNATIONALE, SINCE ITS FIRST EDITION IN 2015, HAS BEEN A KEY PLAYER IN GIVING, WELL, INTERNATIONAL VISIBILITY TO PARIS..."**

Usually hosted by the historic gay cruising club Le Dépôt in Le Marais, for their FIAC week party the two thirty-somethings instead teamed up with the curator collective Cruising Pavilion (Pierre-Alexandre Mateos, Rasmus Myrup, Octave Perrault, and Charles Teyssou), and like the Numéro x Perrotin party on Wednesday, it took place at Le Consulat, a 3000 square-metre concrete building that hosts yoga classes and conferences by day and will be turned into a supermarket next year. As I arrived, Steven Warwick was DJing, followed by Schlagga, who is part of Metaphore Collectif, a collective organising the best parties in Marseille. Surprisingly, the crowd was a good one. I spotted no cocktail dresses, no high heels, and only one pair of stray gallerist shoes (pink Jeremy Scott-y bulky trainers, of the acceptable kind, no suede loafers in sight). Foreign gallerists, assistants, a few French artists, and the usual club kid crowd of La Toilette came together.

I somehow finished the night at an afterparty in the same building organised by Allegría Torassa, who hosts Cicciolina during fashion week but also started a party called "Give A Fuck". It's hosted in a "secret club" (says the Instagram post) that you access by going up a staircase decorated by Vava Dudu, an über-Parisian iconic stylist and singer in the band La Chatte. She was supposed to play that night, but I saw her only briefly and then lost her to the night. The whole fashion world seemed to be there and of course they would want to do their own cannibalistic exclusive party. But for once, scenes actually came together during FIAC week. It's younger, more international. For once, it's actually really fun and not just work-context-but-with-alcohol fun.

Has Art-Fair Despair Driven Kenny Schachter Mad? He Sees Them  
Everywhere These Days, Even on the Train

by Kenny Schachter

October 25, 2018

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## artnet® news

# Has Art-Fair Despair Driven Kenny Schachter Mad? He Sees Them Everywhere These Days, Even on the Train

Our plucky columnist also sees Franz West everywhere, at FIAC at least. Here's his report from the Paris fairs.

The last round of London contemporary art auctions were down nearly 10 percent, but you can't really compare year-on-year results, as there's no consistency to consignments—some sales are naturally better than others. But clichés ring true, in art anyway: death, divorce, and debt bring out the goodies, and November in New York will have no shortage of premier-caliber offerings. I foresee very solid results.

But there are two megawatt Mark Grotjahns at Sotheby's evening sale on November 14th, both said to have been guaranteed by the Mugrabis; after the last high-profile buy-in at Christie's earlier this month, there's a chance the collecting clan's already substantial holdings in the artist's work might very well be augmented by the end of the night. Next month, Larry G is showing about 50 new Grotjahn paintings in New York, which the artist claims is his swan song before he retires (he's all of 50 himself), and the Mugrabis were said to be rather surprised to learn that the lion's share of the work—which once would have been long pre-sold—remain available so close to the opening.

Back to art fairs, 'tis the season. The balance of power is shifting in fair-y land, the extent of which I haven't seen for a decade or more, starting with Frieze May 2019 in New York, which I've heard will see fewer exhibitors—despite management protestations this was merely pruning, and that only five defections were the result of the sweltering conditions of last year's iteration. (Incidentally, the class action lawsuit related to the heat wave, filed by Shane Campbell Gallery, is presently pending in court; when I asked Campbell who he listed as the other parties of the legal action, he replied, "Every exhibitor.")

Frieze New York, which I plan to skip this time out, has always struggled—that's why, I'm told, the fair is thinking of leaving behind its hard-to-reach perch on Randall's Island to move to the city proper in 2020. They've also lowered their rates for mid-level galleries in the hopes of stopping their list attrition, which is in contrast to Art Basel, which tinkered with costs to be more inclusive to struggling galleries, and Art Cologne, which actually raised their prices 17 percent in an effort to instigate exhibitor attrition, succeeding in cutting back entrants from 210 to 175. I never miss Cologne, but now I like it more.

## Has Art-Fair Despair Driven Kenny Schachter Mad? He Sees Them Everywhere These Days, Even on the Train

by Kenny Schachter

October 25, 2018

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### FIAC

I always enjoy FIAC as much for the chance to see art-world friends I haven't seen for all of... two weeks (since the last fair) as for the pleasure of looking at art amid the glass-ceilinged grandeur of the Grand Palais. Sadly, FIAC director Jenifer Flay says that, after 2020, the fair will "relocate for at least two years to a venue on the Plateau Joffre off the Champ de Mars (Eiffel Tower), which will stay in effect for forty-four months and house all the events currently housed by the Grand Palais—cultural, sporting and fashion together with some 2024 Olympic and Para Olympic Games."

En route via Eurostar, I encountered a screeching, wailing child being hauled off the train platform by a policeman, to the bewilderment of his mother and the relief of the passengers. I wouldn't say my psychic pain is as grave, but I can detect a creeping sensation of fair despair, at least in relation the forces drawing me to Art Basel Miami Beach, which might very well become an acknowledged psychological syndrome. The World Health Organization this year recognized "gaming disorder" as an official condition, so maybe endless fair attendance is more akin to inability to stop playing Fortnite, the latest gaming rage racking up \$7 million a day—an addiction as powerful as drugs and alcohol.

One prominent dealer, who I regard as well-nigh suspiciously upbeat (she does so well at so many fairs), characterized FIAC as an excruciating, energy-lacking event where she was faced with a barrage of stupid questions from the very onset of the proceedings, due to an overly generous early admissions policy.

What makes it horrible to do (as a dealer) makes it more pleasant to view: no hustle or bustle.

I blew off the initial VIP opening (I always do, never a good idea to go elbow-to-elbow with impatient rich people) but attended the second the following morning, where it's always fun to engage in the art-world equivalent of "Where's Wally?," i.e. trying to locate gallery principals in their booths. Gone missing were, to name but a few, Johan Konig, Daniel Buchholz, Jay Jopling, Gavin Brown, Emmanuel Perrotin, Larry G, and David Z. I found both Tim Blum and Jeff Poe, but that was at Bernard Arnault's Basquiat show, so it doesn't count. B&P are peerless for their art-world cageyness—they may very well be the most reticent dealers on earth. I adore them (and their program), but just try and chase them for a painting and... good luck.

Though I observed a smattering of artworks being bought at the fair, no one was battering down the doors to do so. While Cologne's Buchholtz sold an R.H. Quaytman for \$150,000, their Anne Imhof painting went unsold at €45,000. London's Modern Art Gallery sold one Ron Nagel sculpture, but another was untaken at the time of this writing, priced at \$38,000. (Mathew Marks has a no-sale-to-Kenny policy, so if I want one I have to wait till another pops up at auction.) There was a cool Cindy Sherman featuring a classic Jaguar sports car in it, making it all the more enticing, but last I checked it was available for \$275,000 in an edition of six. Doyenne Barbara Gladstone, meanwhile, was in fact on hand at her booth, and so still was her Sarah Lucas, at £275,000.

## Has Art-Fair Despair Driven Kenny Schachter Mad? He Sees Them Everywhere These Days, Even on the Train

by Kenny Schachter

October 25, 2018

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Anton Kern was also dutifully manning his booth, where you could pick up extraordinary new bronzes by Nicole Eisenman for \$225,000. Elsewhere, at Galerie Pietro Sparta from Chagny in the Bourgogne region of France, unique Thomas Schütte heads were on offer for €240,000, with a full figure to be had for €1.8 million. Dusseldorf's venerable Konrad Fischer Gallery brought an amazing coal work by Marcel Broodthaers (from the estate) for €250,000. Hello, business anyone?

It was all but raining Franz West works at FIAC—there's always one artist who ends up being omnipresent at fairs, usually white males like (in prior such events) Rudolf Stingel, Christopher Wool, Albert Oehlen, George Condo, and (of course) KAWS. This is not an exhaustive count—there were many others—but here's a Franz West pricing sample menu (and all the works were available when I last checked; the market hasn't caught up with the astounding Pompidou and upcoming Tate shows): sculptures could be found for \$1.5 million at David Zwirner, €890,000 at Antwerp's Tim van Laere, €850,000 at Paris's Natalie Seroussi, €350,000 at Hauser & Wirth, €320,000 and €240,000 at Barbel Grasslin, €160,000 apiece for two at Max Hetzler. I'd have happily owned them all, a readymade collection fit for another museum show.

If everyone was as acquisitive as me, FIAC would have sold out—I can pretty much convince myself to own everything, and it's a struggle not to give in. People often talk about buyer's and seller's remorse; with me, there's offer remorse. I put in a lowball bid for a work at Pace, about a third less than the asking price, and then days later (to my dismay) came acceptance. Now what? Making offers and putting things on hold is too easy, but the effect is like sex that comes to a halt mid-climax.

If only I had won that \$1.6 billion Mega Lotto, but I didn't. I didn't leave empty-handed, though, either: I bought a glass shrimp by artist Jean-Marie Appriou from Jan Kaps of Cologne and a pair of stacked camels in cast aluminum by the same artist from Clearing of New York and Brussels. Gmurzynska Gallery presented a faux firehouse by French fashion designer Alexandre de Betak, but it was so overcooked my interest was extinguished before I entered (so I didn't). Please make the noxious trend of dressing up booths stop—it never rises above pointless theatrics.

### PARIS INTERNATIONALE

Paris Internationale has been in different locations for each of the four years of its existence, which in a city as architecturally glorious as Paris is reason enough to go, and this year it was in a stately old pile in the 8th Arrondissement, spread across four apartments that will now go on the market as high-end residences. The money is meant to be less foregrounded at this youthful art fair, but I caught Geneva-born collector David Broliet sitting on the toilet between two galleries (every closet, kitchen, nook, and cranny of the space was drafted into use) feverishly bidding on a Christie's Paris day sale lot. You can't escape the market.

Emalin Gallery is an exciting little venue in London's East End launched in 2016 and run by a pair of enterprising young Austrians, Angelina Volk and Leopold Thun. Though it's of the few I regularly pay visits to, sometimes it's easier to see local galleries abroad (it's the upside of fairs). Shown at the booth, 33-year-old Los Angeles photographer Megan Plunkett mines Craigslist for classified ads containing seemingly inadvertent depictions of dogs in the sales of everything from couches to cars. Though I didn't entirely buy the Richard Prince reference, I bought a print—they are all 8×10 inches and sell for £1,000.

# Has Art-Fair Despair Driven Kenny Schachter Mad? He Sees Them Everywhere These Days, Even on the Train

by Kenny Schachter

October 25, 2018

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Megan Plunkett, *Small Dogs 09*, 2018, digital print. Courtesy of the artist.

Galeria Wschod from Warsaw (side note: even the Poles are not immune to a gallery weekend, having held one just last month) exhibited small, haunting figurative paintings by 30-year-old Andres Dickson, an American living in Frankfurt. Dickson's works are reminiscent of Kai Althoff—who just sold a piece for a record-shattering \$900,000, 10 times the estimate, at Sotheby's day sale in London—but for a fraction of the cost.



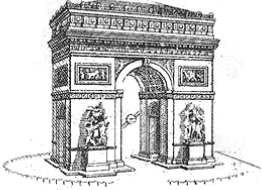
Anders Dickson at Galeria Wschod, a poor person's Kai Althoff, but showing lots of promise. Photo courtesy of Kenny Schachter.

The not-for-profit 650mAh located in Hove, UK, is a hybrid setup that's unique the world over—an art/vape shop—and was awarded a bursary to participate at Paris Internationale for free. The owners, Tabitha Steinberg and Ella Fleck, may just be the most awkward and quirky dealers I've met (they give me a run for the money in the eccentricity department), and for that alone they've won my support. Occupying a mere toilet and closet (literally) they displayed pieces by Hendrickje Schimmel, a 28-year-old Dutch artist/designer operating under the moniker Tenant of Culture (it's easier than pronouncing her first name). Schimmel exhibited shoes and sneakers torn apart and recast as tiled sculptural objects for €1,800 (a few sold). There were plenty of high-powered smoke devices on hand as well, and I had to squint to locate Tabitha and Ella amidst the dense clouds of e-cigarette vapor when I first entered the space.

## CONCLUSION

One spec-u-lector unloaded a lung's worth of old-fashioned cigarette smoke directly into my face then, when I complained, brusquely snapped, "You're in Paris!" Another traveled to town from abroad but never made it to the fair—but, with art on view in museums alone including Miró, Picasso (blue and rose period), Cubism, Basquiat, and Franz West, I wouldn't call it a tragic loss. I'm off fairs myself (if you can believe it), yet I'm always off to another, a life of hypocrisy and turmoil. Instead I should launch an art fair on a train: the Eurostar fair. There would be no packing/unpacking, no checking in or out, and no need to disembark, even—just a chance to relish the ride. A new form of train robbery.

Oh, I'm skipping Shanghai West Bund and ART 021 fairs in the coming weeks. After being invited gratis to participate in 021 last year as an exhibitor, I wasn't this time around. Regardless, I thought I'd save myself for the November New York sales. I'm fair paring-down already (sorry I won't abuse the rhyme again, at least for some time).



## OCULA

### Asia Now, FIAC and Paris Internationale: A walk-through

by Stephanie Bailey

Located next to the Japanese embassy, it was only a matter of time before Japan would become the focus of Asia Now's annual Platform, with the nation-wide Japonismes 2018 offering a catalyst to do so. The Japanese Platform for the 4th Asia Now (17–21 October 2018) was organised by Emmanuelle de Montgazon, associate curator of the Japanese Season at the Centre Pompidou-Metz.

Distinct presentations were located on the ground floor of Asia Now's host building, Les Salons Hoche, whose former lives include a 1920s dance hall, and a recording company that produced singers like Piaf and Dalida. In one gallery, large wall texts forming Makoto Aida's site-specific installation 2nd Floorism (Reconstruction) (2018) build on a project undertaken with a 2018 grant from the 'Visions of the City' Obayashi Foundation Research Programme. Aida's notes outline a vision for a future city—or rather, a way 'for all countries to live as tenaciously as weeds do'.

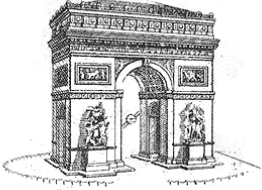
Aida's texts led to Transitional, an exhibition of six emerging artists curated by Mori Art Museum curators Reiko Tsubaki and Hirokazu Tokuyama, who are organising the museum's Roppongi Crossing 2019 (9 February–26 May 2018), the sixth edition of a triennial exhibition that aims to provide a snapshot of contemporary Japanese art. Exploring modes of transitional existence, the show included a video by Bontaro Dokuyama, War is Over (2018), in which a man yells 'the war is over' at populated and unpopulated spots in Okinawa, where the last major battle of World War II took place.

Next door was a shop front-style Platform presentation of Teppei Kaneuji's series of sculptures, curated by Isabelle Olivier, which included figurative assemblages composed of removable hairpieces from manga and anime toys. Behind this was a compact exhibition space, where six Japanese galleries were divided—and connected—by scaffolding designed by Sou Fujimoto Architects.

Each space had its own identity. At S.O.C Satoko Oe Contemporary, paintings by Shinichiro Kano—simple yet evocative studies of sentimental objects that recall the artist's childhood—stood out, as did found images, some altered, collected by Ikezaki Takuya. One poster Takuya salvaged depicts a 'friendship first' slogan in English and Chinese, above which Asian, African, and Soviet women workers smile out towards the viewer.

Acrylic and collage wood panels by Fantasista Uta-maro at Tokyoite—explosions of Manga forms, including arms and hairpieces—connected well with Kaneuji's assemblages. The use of cultural artefacts as ready-made materials was visible throughout the fair; at Art Seasons' booth, sculptures by Komkrit Tepthian included Open the World (2018), a fibreglass cast of an ancient deity with a pixel-like cluster for a head, while MadeIn Gallery presented a Xu Zhen sculpture of a Tang dynasty figure with a round mask for a head: Evolution-Standing Female Attendant, Bwa Bobo Mask (2017).





The Container showed a group of paintings by Joji Nakamura, who uses his hands to create compositions that are expressionist and surreally suggestive. For the Japanese Platform, Nakamura demonstrated his neo-Dadaist process to a live audience on the fair's preview evening. The result, *How I Paint Some of My Paintings*, was hung in the first-floor hall leading to the main sector: a furious, fauvist face emerging out of ominous strokes of dark blues, greens, reds, and yellows.

Also positioned in the hall was a sculpture by Yu Jin Young, the *LIFE #5* (2017): partially transparent forms of two young girls seemingly emerging out of—or merging into—one another, made from fibre-resin reinforced plastic and polyvinyl chloride.

More of these Allen Jones-style doll-like avatars were dotted around Choi&Lager's room, where paintings by Keun-Tai Kim hung on the walls—white, monochrome canvases built up from layers of oil paint, with scuffs and marks along and across the surface revealing the colours that lie beneath it—alongside an oil on linen set by Kim Young-Hun, in which lines like the contours of a topographical map, or layers of an ink scroll, appear in bright colours. (All of which form part of Kim's ongoing 'Electronic Nostalgia' series.)

Organic forms continued next door at Galerie Maria Lund, with glazed earthenware by SHOI, including what looks like an octopus tentacle clinging to a corner of the room, amazingly titled *I survived, but who am I* (2018).

Beyond that, Galerie Da-End showed Mitsuru Tateishi's untitled mixed media on panel studies of geological forms from 2018: a collection of what look like illustrations of stones on paper, and a black panel on which giant swathes of melting ochres push upwards. Gallery SoSo foregrounded sculptures by Kim Yunsoo's 2018 'Waves' series: layers of thin, clear vinyl that were traced from footprints and piled up repeatedly, allowing the ambiguous forms to attain a shade of blue.

In total, Asia Now showed 42 galleries from 10 different countries in Asia and Europe. The scope was broad and mostly fresh. Galerie Paris-Beijing offered a spectrum of works by Wang Haiyang that felt cohesive, despite disparate mediums.

Watercolours from the 2017 'Sex' series depict organic forms that look like intricate computer-generated exquisite corpses, in which dragonflies have been paired with scarabs and other insects. These were placed next to large, acrylic on canvas explosions of colourful markings that build around a monochrome orb at the centre ('Untouchables', 2017). Shown on the back wall was *Wall Dust* (2016): a video animation best described as a collage of diagrams that connect the cultural with the biological rendered with Victorian-era illustrations. (In one of its simpler scenes, a zip on the back of a man's head is opened to reveal a red line.)

As far as abstraction goes, La Patinoire Royale / Galerie Valerie Bach highlighted a stunning set of wall sculptures based on the screens made from welding thin metallic strips that cover the windows of an older Ho Chi Minh City. The title of one frame painted shades moving from green to yellow, *Killing Field* (2018), points to the more specific—and darker—references that lie behind the aesthetic balance.

The Korean Dansaekhwa movement was well represented at The Columns Gallery, which showed, among others, works by pioneer Kwon Young-Woo, in which the artist delicately carves contours of painted Korean rice paper. Pieces from the 1970s and 1980s by Kwon Young-Woo were on view at Kukje Gallery's booth at FIAC, alongside recent canvases by Ha Chong-Hyun, older ink and pen on paper works from the early 1980s by Kim Yong-Ik, and other pieces.



Crossovers between fairs continued with assemblages by Nobuko Tsuchiya, participating in the Japanese Platform at Asia Now, whose work was shown at the 45th FIAC (18–21 October 2018) with SCAI The Bathhouse. Lightweight, household materials, like gauze, are arranged as if in a state of industrial-age experimentation, with objects like metal rods and glass bulbs holding things up and/or down. In the case of *Hyperstring theory* (2018), a torn-off sheet of foam padding is connected to a thin piece of wire by a clothes peg.

Across the 195 galleries spaces from 27 countries participating at FIAC, painting was predictably in abundance. At Galeria Plan B, La Colline, a Morris Louis-style colour field painting from 1976 by Horia Damian stood out; while Delmes & Zander's focus on Alexandru Chira's futurist oil paintings from the 1970s to the 1990s included diamond-shaped and hexagonal canvases depicting symbolist geometries that include what looks like a Roswell-era spaceship in the centre of one.

One oil on canvas painting by Xinyi Cheng, showing with *Antenna Space* in the Lafayette sector, offered a refreshingly witty take on the monochrome: an envelope camouflaged in a lacquer-like green oil glaze (Incroyable, 2018). Figurative works by Cheng were also seen at Balice Hertling, including the oil on linen *Raphael* (2018), which kind of looks like a saintly, 'Like a Virgin'-style Salt Bae cutting a leg of lamb.

Excellent representations of the figure were on display at Michael Werner Gallery, showing, among other pieces, *Quatre Torses*, a 1916 Félix Vallotton oil on canvas of four bodies standing in a line against a deep, teal blue sky, and a 1934 Meret Oppenheim oil and collage on scroll titled *Anatomy of a female corpse*.

There were fantastic paintings by Katherine Bradford at Canada, Miriam Cahn at Galerie Jocelyn Wolff, Genieve Figgis at Half Gallery, and Wang Yin at Vitamin Creative Space. Not to mention Zoë Paul's ceramic bead curtains depicting loosely ambiguous bodies at The Breeder in the Lafayette sector, where

Experimenter paid homage to the late sculptor Krishna Reddy, in a booth that included stunning figurative studies on paper.

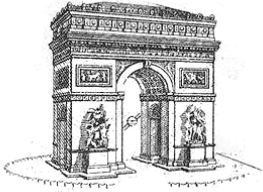
Of course there were 'statement' booths, like Gagosian's Katharina Grosse centrepiece, Ingres Wood (2018): a pile of tree trunk pieces and fabric spray-painted an array of rich colours, which took up a huge chunk of visible space. Or Galerie Gmurzynska's employment of creative director Alexandre de Betak to design a fire station: an impressive construction that wittily framed many works depicting the act of smoking, including Roberto Matta's 1973 oil on canvas *Les Fumoirs*.

Siobhán Hapaska's *Snake and Apple* (2018) at Kerlin Gallery seemed photo-popular: red lacquer balls 'squeezed' into an industrial steel lattice. Xavier Veilhan's carbon figures Philippe Zdar (2017) and Lyllie (2018), perched atop the front wall of Perrotin's booth with a large mobile, *Le Mobile* (2005), hovering over them, worked well with the Grand Palais' magnificent ceilings. (Especially when the sun started to set, and sunglasses came off.)

In the Lafayette sector, ChertLüdde offered a take on the domestic interior that teetered on the edge of unease and fetish, with works by Patrizio Di Massimo, Kasia Fudakowski, David Horvitz and Franco Mazzucchelli 'confront[ing] the idea of decoration and its relation to art.' The back wall was taken up by works from the 'Bieca Decorazione' series by Mazzucchelli, made especially for the fair: large inflatable black PVC tiles with various patterns stitched in and puffed out. The installation is a restaging of a 1971 installation at the Spazio Anna di Gennaro: a statement against the reduction of art to pure decoration. Perhaps Daniel Dewar and Grégory Gicquel's Stoneware mural with two sinks and two soapdishes (2016) was making the same statement at Galerie Loevenbruck: a gritty, high-fired stoneware bathroom sink, complete with tiled walls, mounted on aluminium presented on a white wall of an art fair booth.

Asia Now, FIAC and Paris Internationale: A walk-through  
by Stephanie Bailey  
October 26, 2018

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At Paris Internationale (17–21 October 2018), the domestic was the context, after the previous edition that scaled up in a car park. Staged in a Haussmanian apartment building bordering Monceau Park with 42 galleries from 21 countries and 8 non-profit spaces, this year's location was—like Les Salons Hoche a short walk away—an ideal setting to view art. A room with a pale grey carpet was the perfect frame for Lee Kit's installation with mother's tankstation: a digital print mounted on an in-built wall showing a woman's stencilled face. Shaded by a projector's light, subtitles below read out the installation's title: Next time when you go home, she will tell you to let go.

Overall, there was some great work, from the Naoaki Sutter-Shudo sculptures presented by Galerie Crèvecoeur and Jesse Wine's painted ceramic torsos at Simone Subal Gallery, to Jonathan Lyndon Chase's figurative paintings at Company Gallery, and Jesse Darling, currently exhibiting at Tate Britain, at Sultana. Reserve Ames took full advantage of a modernist, marble-clad bathroom to showcase one of Jay Heikes' 2018 oil on stained canvas paintings of a vista of clouds from the 'Mother Sky' series.

In the Project Native Informant room, one black marker on whiteboard drawing by DIS, *Thumbs That Type and Swipe* (2018), featured text written around a seated woman, part of which reads: 'when all content is illegible and all readers are illiterate, only circulation is left'. The statement seemed to encapsulate a subdued sense of foreboding that was palpable not only throughout the Paris fairs this year, but at Frieze London, too; both in terms of some works on view, and the murmurs of slow sales among dealers exhibiting signs of strain.

Nevertheless, that Paris Internationale took place in close proximity to Asia Now in 2018 was a wonderful occurrence. Both fairs have some things in common, despite their differing scope. They are roughly the same size; both celebrated their fourth editions in 2018; and they focus on presenting art making now, and the galleries supporting it. Already they have become a refreshing alternative to the beloved—but exhaustive—rinse cycle of the mega market.



Works by Jay Heikes on view at Reserve Ames, Paris Internationale (17–21 October 2018). Courtesy Reserve Ames. Photo: Margot Montigny.

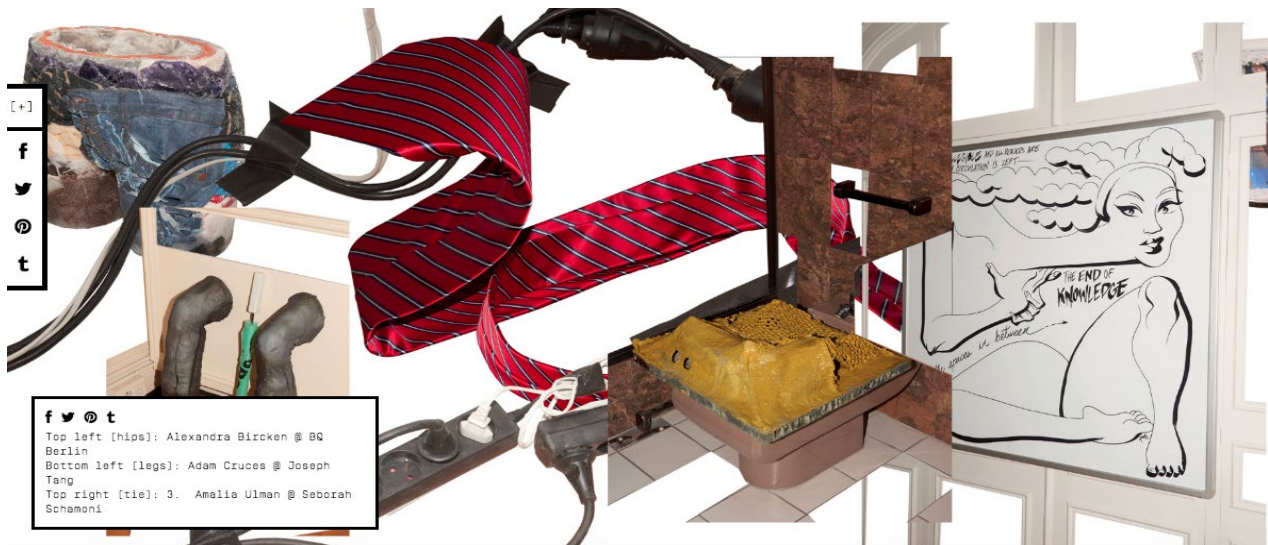


## novembre

### Art Fair

### Paris Internationale 2018: Interview with co-director Clément Delépine

Collage  
Constantin Kyriakopoulos



Paris Internationale was established in 2015 as an innovative alternative to traditional art fairs and with the goal to support a young generation of galleries.

This year we sat down with Clément Delépine, co-director of the fair (with Silvia Ammon), to talk about all things Paris, and art.

#### How would you describe the Paris art scene today?

Hard to give you a precise answer given that there are many actors and different scenes. I am only in Paris for 2,5 year now so I probably lack a bit of perspective but I am pleased with its effervescence. I believe that Paris is gaining momentum. The city counts many active off spaces and a solid network of galleries. The art school in Cergy defends an interesting pedagogical project. In the past 5 years, 2 major private foundations opened and the Collection Pinault is scheduled to take over the former Bourse de commerce in 2019 or so. Culturally speaking, Paris also seems to be opening up and is more permeable to external influences, it feels more international than it used to. Freedman Fitzpatrick opened a secondary space here, while Bony Poon established itself in a tower of the 13th arrondissement. 60



f t @ t  
 Bottom left: Piotr Lakomy @ Stereo Warsaw  
 Center: DIS @Project Native Informant  
 Top right: Cobra @ XYZ Collective

**What are some recent things/places you saw/experienced and enjoyed?**

My interests cover a rather wide spectrum but, very recently, I truly enjoyed Guillaume Maraud's installation for the prix Ricard and Pierre Joseph's exhibition at DOC. Both very smart and thorough presentations. On the gallery side, I was touched by Glenn Ligon's thoughtful show at Chantal Crousel. Now Anri Sala is up which I have yet to visit. Lisetta Carmi's photographs at Antoine Levi are also poignantly beautiful. I profoundly admire Fred Sandback so I was quite eager to discover the recent show at Marian Goodman. I had never seen that many works of him in one single room which is quite a contrast with the large scale pieces one is used to see at Dia Beacon for instance.

Paris Internationale drained much of my attention in October therefore I am currently catching up on what I missed recently, notably Franz West at Centre Pompidou, Cooper Jacoby at High Art, Ricardo Parratore at Edouard Montassut and Pavel Büchler at PCP.



f t @ t  
 Center (glasses): Tobias Spichtig @ Deborah Schamoni  
 Bottom left (Figure): Veit Laurent Kurz @ Isabelle Borrillozzi  
 Center (portrait): Michael Fullerton @ Kappa Astroz Glasgow  
 Right: Jay Heikes @ Reserve Ames



**What do you think galleries expect from Paris Internationale?**

Essentially, Paris Internationale is a commercial enterprise. We want to grow up and become a steadily profitable platform for the galleries trusting us and supporting our model. That being said, we strongly believe that this can be achieved without compromising on our core principles of solidarity and inclusivity. It is important for everyone that the fair and its public programs remain free and open to all.

This year exhibitors brought along artworks with a higher median price point. From our first feedbacks, we are excited to report that sales were strong. It is crucial to be a fair which can develop alongside its exhibitors.

**Do they cater to a specific clientele?**

Our main audience is a good mix of educated collectors, high profile curators, artists of different generations and generally cool people. Both from France and abroad, the fair has a steady international follow up. The atmosphere is very convivial, it is important for us that the fair does not feel intimidating. We also like to think that such format can inspire a new generation of collectors.

**Do you see the fair expand? If so, in what way?**

If you are talking about exporting the model to other cities, for now we are primarily focused on reinforcing the fair in Paris. Although it allows for reinventing the project every year, being nomadic is a huge logistical constraint. A constraint we certainly embraced but a constraint nonetheless. For the moment rather than expansion I think more of densification in a way. Paris Internationale was only founded in 2015, we need a bigger team, to streamline decision making processes, etc.



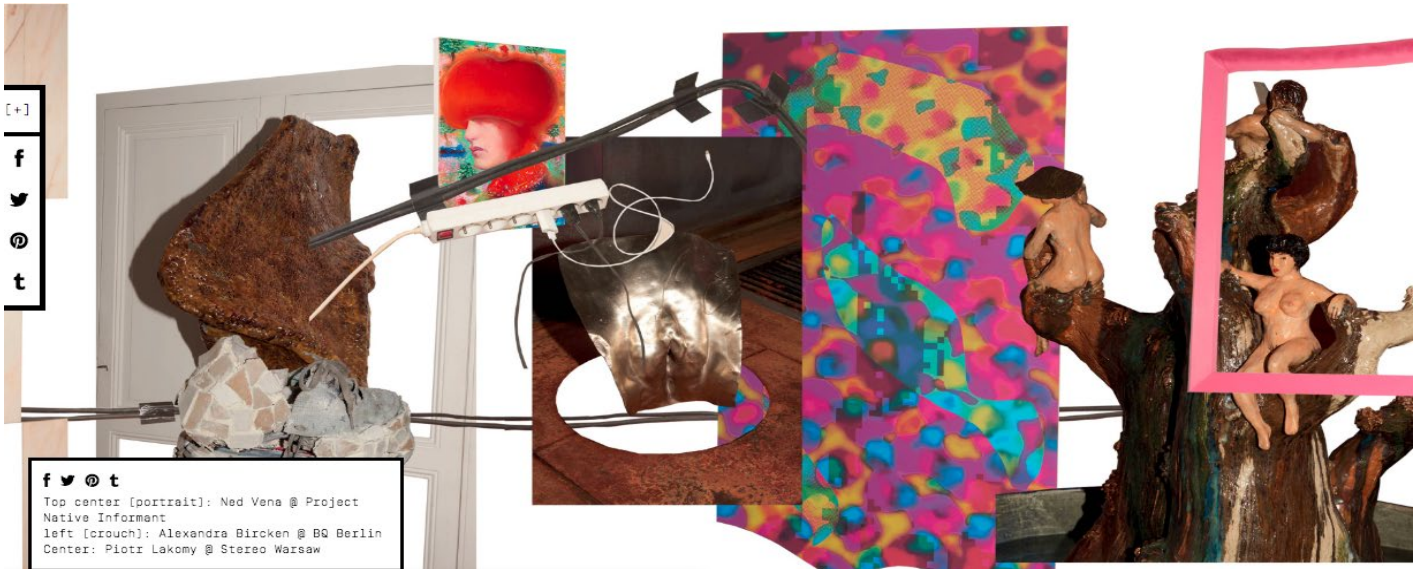
Novembre  
 Paris Internationale 2018: Interview with co-director  
 Clément Delépine  
 By Jeanne-Salomé Rochat  
 October, 2018

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 Bottom left [blue figure]: Jesse Wine sculpture @ Simone Subal  
 Center: Sven Loven @Christian Andersen  
 Right: Tenant of Culture @650mAh



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 Top center [portrait]: Ned Vena @ Project Native Informant  
 left [crouch]: Alexandra Bircken @ BQ Berlin  
 Center: Piotr Lakomy @ Stereo Warsaw



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 Left: Diana Molzen @ Kristina Kite  
 Right [sculpture]: Uraza Tsuchiya @ Union Pacific



**What is your promotion strategy for Paris Internationale?**

The strategy is to appropriate content from people we follow on social media or art world figures and repost it "augmented" with our speech bubble. Our promotion strategy is playful and reflects that word of mouth was a key factor in the success of all our editions. In return, people appropriate Paris Internationale's identity and play with it.

In addition to that, we also operate on more "classical" channels. We do collaborate with press outlets to promote the fair, we produce merchandising, Silvia Ammon, the co-director of Paris Internationale, and I travel a lot to meet with people.



**How is your work as a curator (notably at CACBM) interacting with your position as the head of a fair?**

The previous editions of Paris Internationale took place in spaces ranging from 1300m2 to 3000m2. CACBM spans over 11m2. One could say that it's the same logistics on a different scale but frankly my work at CACBM rarely intersects with Paris Internationale.

Being a curator and a former gallery director informed my practice as a fair director in terms of identifying the needs of our exhibitors. We are very concerned with the "curated" element of the fair. The floor plan is extremely important. Ideally, the positions of each gallery and each project create a coherent parcours. Different proportions can complement each other and mutually reinforce one another.





**Do you intentionally show artworks "in the style of" an exhibition?**

We encourage meaningful presentations of course which we discuss at length with our exhibitors. However, we do not do anything that might compromise the integrity of an artwork.

This past edition, the gallery BQ from Berlin showed a solo presentation of work by Alexandra Bircken. Bircken's work tackles notions of masculinity. Her pieces were installed in a former kitchen which triggered a reflection around patriarchy and representations of women. In a wood panelled room, Isabella Bortolozzi presented an immersive installation by Veit Laurent Kurz which came together as a haunted forest.

There is definitely a fun factor we consider but we mostly try to provide exhibitors with a proper context for their projects. Some presentation definitely carry discourse which we try to respond to.

**How much do you intervene personally in the scenography of the fair?**

It is definitely a team effort. With Silvia Ammon and some of its founding members, we think of how to segment the space into usable surfaces with enough walls. For security reasons, we never use the existing infrastructure of a building, we build a temporary electrical networks, occasionally we build free standing walls, we install homogeneous lighting, etc. We must work closely with the production company to ensure that the space is up to exhibition standards.

Going back to what I mentioned above, we mostly focus on creating a coherent parcours for visitors and exhibitors alike.



f t @ t  
Center [face]: Evgeny Antufiev @ Emalin Gallery  
Top right [figures]: Jonathan Lyndon Chase @ Company Gallery

Novembre

Paris Internationale 2018: Interview with co-director

Clément Delépine

By Jeanne-Salomé RoCHAT

October, 2018

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**Do you enjoy art fairs in general? Any recent personal highlight you want to share?**

I do enjoy art fairs, I have friends I only see at art fairs which are usually very intense and fast paced environments. I just wish sometimes we could decelerate a bit. I liked that Paris Internationale felt slower and more focused this year. 42 exhibitors and 8 non-profit spaces, in a domestic setup is much more intimate and felt like the right balance to us.

I was impressed by many galleries proposals recently. I am also always very interested in the programs of conferences or performances at other fairs. I was very sad to miss Nan Goldin's conversation with Linda Yablonsky a few weeks ago at Frieze London. I truly respect Samuel Leuenberger's work for Art Basel Parcours and follow assiduously Eva Birkenstock's programme of performances at Liste.

**Why is Paris Internationale preceded by "AAAHHH!!!!"? A relief? A scream of terror? A laugh?**

It reminds me of a story I read once about this guy who changed his name to be the first person mentioned in the phone book. That's what it is.

More seriously it refers to a Situationist slogan "Aaaahhh l'Internationale Situationiste!!!". The speech bubble is also an homage to that. Our visual identity is the brainchild of Marie Lusa, who is also a co-founder of the fair.

**Could you tell us more about your collaboration with Gucci, have they stirred the project in a specific direction?**

Our partners at Gucci visited our second edition in 2016 and enjoyed the atmosphere. Subsequently, they kindly offered to support a specific event and a programme of performances within the car park we chose to organize our third edition. Following this fruitful collaboration, it was decided to cement our partnership and Gucci became our Exclusive Partner. Gucci perfectly understands the project, their support surely has reinforced our organisation but they never tried to modify the nature of Paris Internationale. The relationship is very respectful, they love the projet for what it is, which is very much appreciated.

<https://parisinternationale.com/2018>



## *Art Viewer*

### SPECIAL FEATURE: Paris Internationale 2018 (Part 1)

October 22, 2018

Featured Artists: Piotr Łakomy, Claudia Pagès, Kenneth Bergfeld, DIS, Tobias Spichtig, Amalia Ulman, Jesse Wine, Florian Meisenberg, Issy Wood, Nancy Lupo, Tomasz Kowalski, Sol Calero, Naoki Sutter-Shudo, Aleksander Hardashnakov, KOAK, Urara Tsuchiya, Ola Vasiljeva, Sean Townley, Louis Fratino, Tamara Al Samer-raei, Giangiacomo Rossetti, Kei Imazu, Andy Giannakakis, Matt Paweski, Evgeny Antufiev, Megan Plunkett, Bernd Ribbeck, Raphael Danke, Christiane Blattmann, Eddie Owens Martin, Mark Fridvalszki

Venue: Paris Internationale, Paris, France

Featured Exhibitors: Stereo, Warsaw; Cordova, Barcelona; Project Native Informant, London; Deborah Schamoni, Munich; Simone Subal, New York; Carlos/Ishikawa, London; Kristina Kite, Los Angeles; Dawid Radziszewski, Warsaw; Crèvecoeur, Paris; Union Pacific, London; Antoine Levi, Paris; Marfa, Beirut; Federico Vavassori, Milan; Roh Projects, Jakarta; Parkview/Paul Soto, Los Angeles; Emalin, London; Norma Mangione, Turin; Damien & The Love Guru, Brussels; Atlanta Contemporary, Atlanta; Horizont Gallery, Budapest

Date: October 17–21, 2018

Photography: all images courtesy of the artists, galleries, Paris Internationale and Art Viewer



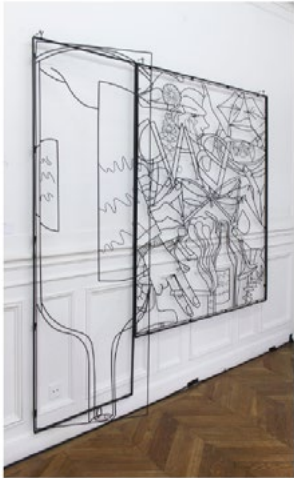
*Piotr Łakomy at Stereo, Warsaw*



*Issy Wood at Carlos/Ishikawa, London*



Art Viewer  
SPECIAL FEATURE: Paris Internationale 2018 (Part 1)  
October 22, 2018  
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Tomasz Kowalski at David Redfern Gallery, Warsaw



Henk Sabbe Studio at Orban Galerie, Paris



Chuska Pajda at Corbis, Barcelona



Josef Wink at Emme School, New York



Egypty Artuflex at Emelin, London



Tomara A. Gahmerer at Mayfly, Beirut



Tobias Spröckig at Deborah Schramm, Munich



Andy Gornostalko at Perkin+Pei/ Sam, Los Angeles



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SPECIAL FEATURE: Paris Internationale 2018 (Part 1)  
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Megan Plunkett at Emalin, London



Giorgio Armani at Federico Vivesconi, Milan



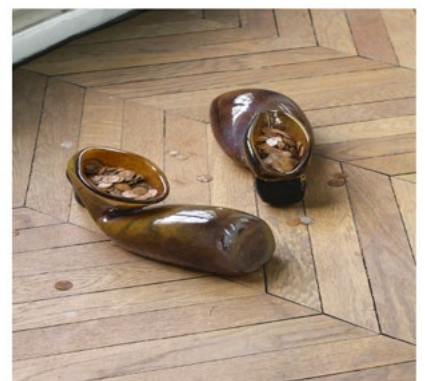
MSM at Union Pacific, London



Amalia Ulman at Deborah Schamoni, Munich



Nancy Lupo at Kristina Kite, Los Angeles



Die Vierge at Antoine Lavi, Paris



## Art Viewer

### SPECIAL FEATURE: Paris Internationale 2018 (Part 2)

October 22, 2018

Featured Artists: Win McCarthy, Gabriel Lester, Lea Cetera, Stef Kamaris, A Maior, Tenant of Culture, Sven Loven, Raphaela Vogel, Vittorio Brodmann, Lucy Stein, Ane Graff, Mikael Øye Hegnar, Mirak Jamal, Erin Jane Nelson, Michael Linares, Adam Cruces, Louisa Gagliardi, Michael Fullerton, Alexandra Bircken, Jay Heikes, Soshiro Matsubara, C. Brushhammer, Troy Michie, Jonathan Lyndon Chase, Veit Laurent Kurz, Em Rooney, Elizabeth Orr, Naoki Sutter-Shudo, Barbara Kapusta, Sebastian Jefford, Pia Camil, Jesse Darling

Venue: Paris Internationale, Paris, France

Featured Exhibitors: Fons Welters, Amsterdam; Southard Reid, London; Life Sport, Athens; 650mAh, Hove; Christian Andersen, Copenhagen; Gregor Staiger, Zurich; 1857, Oslo; Chapter NY, New York; Agustina Ferrera, Mexico City; Joseph Tang, Paris; Koppe Astner, Glasgow; BQ, Berlin; Reserve Ames, Los Angeles; Misako & Rosen, Tokyo; XYZ Collective, Tokyo; Company Gallery, New York; Isabella Bortolozzi, Berlin; Bodega, New York; Gianni Manhattan, Vienna; Sultana, Paris

Date: October 17–21, 2018

Photography: all images courtesy of the artists, galleries, Paris Internationale and Art Viewer



Erin Jane Nelson at Chapter NY, New York



Mikael Øye Hegnar at 1857, Oslo



Tenant of Culture at 650mAh, Hove



Soshiro Matsubara at Misako & Rosen, Tokyo and XYZ Collective, Tokyo



Win McCarthy at Fons Welters, Amsterdam



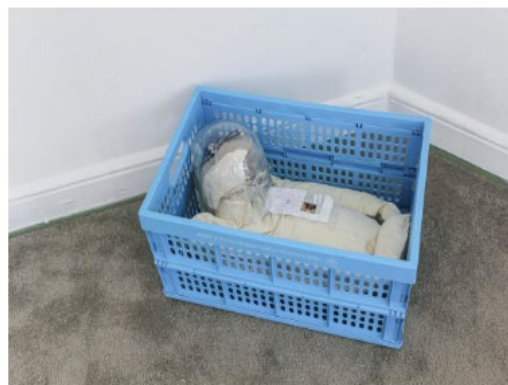
Jay Heikes at Reserve Ames, Los Angeles



Michael Linares at Agustina Ferreyra, Mexico City



Lea Cetera at Southard Reid, London



Win McCarthy at Fons Welters, Amsterdam



# L'Orient LE JOUR

## Souffles et voix libanaises à la Fiac de Paris

### ART CONTEMPORAIN

Etel Adnan, Stéphanie Saadé et Charbel-Joseph Boutros, ainsi que la galerie Marfa', n'ont pas manqué le rendez-vous.

### **Joséphine HOBEIKA , à Paris | OLJ 22/10/2018**

Comme chaque année, la FIAC (Foire internationale d'art contemporain), qui s'est déroulée du 18 au 21 octobre, a permis au public parisien de découvrir pendant une semaine les dernières créations contemporaines. Plusieurs artistes libanais étaient au rendez-vous, dont Etel Adnan, Stéphanie Saadé ou Charbel-Joseph Boutros. Ce sont tout d'abord les textes d'Etel Adnan qui ont été mis à l'honneur à l'auditorium du Petit Palais, le 18 octobre. L'occasion de redécouvrir une des voix importantes du féminisme et du mouvement pour la paix, avec des extraits de *Sitt Marie-Rose* (1977), de *L'Apocalypse arabe* (1980) ou de *Tolérance* (2018), lus par la comédienne Sophie Bourel, en présence de l'artiste-poète.

Au cours de la Nocturne des Galeries, s'est tenue chez Anne Barault la signature du nouveau livre de Stéphanie Saadé, *Destinée cherche propriétaire* (aux éditions de la Maison Salván). « Il s'agit du catalogue de l'exposition solo que j'ai proposée à la Maison Salván en juin 2018 », explique l'artiste. « C'est une monographie et un livre d'artiste, car j'ai moi-même travaillé sur la conception du livre. Certaines pages comportent des poches en calque, contenant des images imprimées sous forme de cartes postales, qui sont toutes les vues de l'exposition. On retrouve des œuvres que j'ai exposées à la Maison Salván, et d'autres que j'ai créées, avec une classe élémentaire du village de Labège notamment. »

Un des projets réalisés avec les enfants est intitulé *Tableau de classe*. L'ancienne élève des beaux-arts de Paris l'évoque avec enthousiasme : « On a travaillé sur l'espace, j'ai distribué aux élèves deux cartes de leur village, ils devaient tracer leur trajet aller et retour entre l'école et la maison. Je voulais qu'ils prennent conscience de la différence de ces trajets selon qu'on soit à pied ou en voiture, selon notre état d'esprit. Puis j'ai reporté leurs trajets sur un vieux tableau de classe.





Je voulais garder les tracés des enfants, et j'ai utilisé des pochoirs et de la feuille d'argent. Ce qui me plaît, c'est qu'on voit les parcours de 21 individualités différentes, on dirait une leçon sur un tableau, et cette leçon va s'effacer : la feuille d'argent s'oxyde avec le temps. Pendant l'exposition, les traits s'estompent jour après jour et viennent rejoindre, sur ce palimpseste, toutes les leçons écrites et effacées. » On retrouve ici un procédé récurrent de la jeune artiste, qui prend comme point de départ le basculement de l'environnement du quotidien vers l'étrange.

### **Gestion du double**

Toujours dans le cadre de la FIAC, Stéphanie Saadé expose dans un nouveau Salon d'art contemporain, Bienvenue, à la Cité des Arts. Les visiteurs ont le plaisir de retrouver sa création conceptuelle et poétique avec Moongold, une série de photographies de la Lune, prises dans des emplacements différents. « J'ai commencé cette série de photographies en 2016, certaines se trouvent actuellement à Tripoli pour Cycles of Collapsing Progress, d'autres sont au centre Pasquart à Bienne, en Suisse. » Faux jumeaux est une œuvre qui a déjà été exposée au parc Saint-Léger en juin 2018, c'est une rose et son imitation, qui cohabitent dans le même vase. « Au fil des jours, la différence entre elles se prononce, j'explore ici la question du double. » The Shape of Distance correspond à des extensions en laiton, soudées aux pieds d'une table et d'une chaise d'écolier, leur permettant d'atteindre la hauteur de meubles adultes. « C'est une façon de matérialiser le processus de croissance et d'apprentissage », précise l'auteure, de sa voix posée et réfléchie.

Souffles d'artistes est une création réalisée avec Charbel-Joseph Boutros, son compagnon. Il s'agit d'un ballon contenant les souffles des deux artistes. « C'est une reprise de Souffle d'artiste (1960) de l'artiste italien Piero Manzoni, que nous avons mise au pluriel, en soufflant tour à tour dans un ballon. »

A Day Under Different Suns, Night Cartography, Neon Light ou encore The Distance Between Your Eyes and Mine sont quelques-unes des œuvres de Charbel-Joseph Boutros exposées au Grand Palais, au stand de la Galerie de Multiples.

La galerie libanaise Marfa' est également présente à Paris Internationale, une des foires organisées dans la lignée de la FIAC, et y présente les œuvres de Talar Aghbashian, Tamara al-Samerraei et Saba Innab.



Gallery Talk  
Paris Internationale 2018 Special  
Junge Galerien in bourgeois Umgebung  
by Teresa Hantke  
October 20, 2018  
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gallerytalk.net  
WIR SCHREIBEN KUNST.

## Paris Internationale 2018 Special Junge Galerien in bourgeois Umgebung

REVIEW

20. Oktober 2018 • Text von [Teresa Hantke](#)

Jünger. Näher. Intimer. Eine Messe der besonderen Art. Neben der etablierten Foire internationale d'art contemporain (FIAC) präsentiert sich die nun seit drei Jahren stattfindende Paris Internationale in einem von Haussmann typisch für Paris gestalteten Wohnhaus als spannende Alternative, die diesen Herbst 42 junge Galerien aus 21 Ländern ausstellt.

Es ist keine typische Messeerfahrung, die einem der Besuch der Paris Internationale 2018 bietet: Keine überfüllte und weitläufige Messehalle durch die man sich schiebt, sondern ein Pariser Wohnhaus, gelegen fern vom Trubel der Innenstadt, im bürgerlichen 8. Arrondissement von Paris – idyllisch am Park Monceau. Beinahe jede Galerie präsentiert sich in einem eigenen Raum, verteilt über insgesamt fünf Stockwerke, und ermöglicht dem Besucher so eine deutlich intimere und ruhigere Begegnung mit der ausgestellten Kunst. Die Architektur der Räume, mit Holz vertäfelte Salons ausgestattet mit marmornen Kaminen, sowie die weiß vertäfelten Bäder und ehemaligen Küchen tragen deutlich zur Präsentation der Kunst bei und lassen sie oft origineller erscheinen, als die klassisch weiße Wand eines Messestandes. Man lässt sich treiben durch die Zimmerfluten und erhält durch die Umgebung des bourgeois Wohnhauses und die auffallende Präsenz von Malerei dieses Jahr viel mehr den Eindruck, sich in einem privaten Salon zu befinden, als auf einer Verkaufsmesse für zeitgenössische Kunst.



Gallery Talk  
Paris Internationale 2018 Special Junge Galerien in  
bourgeoiser Umgebung  
by Teresa Hantke  
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MARFA' ©margotmontigny

Die Paris Internationale präsentiert sich vielfältig. Neben den 42 kommerziellen Galerien, gibt es auch acht Non-Profit-Organisationen wie das Institute of Contemporary Art (ICA) aus London, sowie die Berliner Plattform The Performance Agency, die eingeladen wurden. Letztere befindet sich gleich im Erdgeschoss. Als Plattform dient ein von der polnischen Künstlerin Maria Loboda kreierte überlebensgroßes Zelt, das den vergrößerten Rock von Marie-Antoinette darstellen soll. Mit „Conversation Piece I“ wurde eine Reihe an diskursiven, intimen Begegnungen zwischen Besuchern und eingeladenen Personen wie dem Künstler Eric Wesley oder dem Galeristen Alfons Klosterfelde geschaffen. Unter vier Augen und nah in einem Zelt. Das besprochene Sujet ist am Ende nicht so wichtig – „der Fokus liegt ganz auf der Person“, wie Klosterfelde erzählt.

Im oberen Stockwerk ist der Blick eher auf zweidimensionale Werke gerichtet – auffallend viel Malerei zeigen die Galerien in den Räumen. Raben in spielerisch bunten Landschaften von Ann Craven sind bei Southard Reid zu finden, die Pariser Galerie Crèvecoeur zeigt die farbenintensiven Kompositionen der südamerikanischen Künstlerin Sol Calero, bei Project Native Informant aus London begeistern die an altflämische Meister erinnernden Selbstporträts von Kenneth Bergfeld und auch Marfa' aus Beirut präsentiert ein Spektrum an verwunschenen Landschaften der libanesischen Künstlerin Talar Aghbashian. Werke von Newcomern, die durch Ihr Können überzeugen und sich noch wie die Landschaften von Aghbashian in einem preiswerten Segment von unter 10.000 Euro befinden.



Spannende Arbeiten wie eine Maske aus Textil und Bernstein, sowie verschiedene Objekte aus Kupfer eines jungen russischen Künstlers zeigt die Londoner Galerie Emalin. Letztere präsentiert Werke von Evgeny Antufiev, die an folkloristische Traditionen der südsibirischen Heimat des Künstlers erinnern und sich mit den immer weniger präsenten Mythen und Ritualen in unserer postdigitalen Gesellschaft beschäftigen. Auch der Stand der Münchner Galeristin Deborah Schamoni überzeugt mit raumgreifenden Installationen von Judith Hopf sowie Porträts der Argentinierin Amalia Ulman. Ulman war unter anderem bekannt geworden durch ihre Instagram-Performance „Excellences & Perfections“ und setzt sich in ihrem Werk mit Fragen nach Identität und Selbstinszenierung auseinander. Raumeinnehmende Installationen zeigt auch die Galerie Isabella Bortolozzi im obersten Stockwerk. Ausgehend von einer Videoarbeit der Amerikanerin Ellen Cantor hat der deutsche Künstler Veit Laurenz Kurz in einem mit dunklem Holz vertäfelten Raum eine kaum durchdringbare, utopische Landschaft entstehen lassen. In Anspielung auf ehemals bewohnte Welten kreiert Kurz eine posttechnologische Utopie, die dem Besucher in der engen Räumlichkeit des bourgeois Wohnhauses eindringlich erfahrbar wird.

Nah und intim. Besonders, weil die Kunst durch die Räume, die bereits einen ausgeprägten architektonischen Charakter besitzen, einen umso originelleren Eindruck hinterlassen. Es ist eine junge Messe der anderen Art, die es längst geschafft hat, sich durch ihr hochkarätiges Programm an jungen Galerien zu etablieren und sich dabei ihre einzigartige Atmosphäre zu bewahren .

WANN: AAAAHHH!!!! Paris Internationale 2018 findet noch bis Sonntag, den 21. Oktober statt.

WO: Die Messe befindet sich auf der 16 Rue Alfred de Vigny in 75008 Paris.





Dare  
Sogar Käse kann hier Kunst sein  
by Nicole Büsing & Heiko Klaas  
October 28, 2018  
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# DARE

## Sogar Käse kann hier Kunst sein

28.10.18 Von Nicole Buesing und Heiko Klaas

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**Letzte Woche stand Paris ganz im Zeichen der bildenden Kunst: Die gut besuchte FIAC im Grand Palais strahlte aus auf die gesamte Stadt. Ein internationales Publikum tummelte sich auf der Messe, der Satellitenmesse Paris Internationale, in den Museen und in den Galerien der Seine-Metropole**

Als am vergangenen Sonntagabend die Türen zum Grand Palais unweit der Place de la Concorde in Paris schlossen, konnten die 195 Galeristen aus 27 Ländern, die zur 45. Ausgabe der FIAC (Foire Internationale d'Art Contemporain) an die Seine gereist waren, erst einmal tief durchatmen. Nach einer anstrengenden, intensiven und dynamischen Messewoche fiel die Bilanz bei den meisten Teilnehmern überaus positiv aus.

In fünf Tagen waren 72.500 internationale Besucher auf die FIAC gekommen. Die Veranstalter listeten 66 Länder auf, aus denen die Sammler, Kuratoren, Museumsleute, Journalisten und Messe-Flaneure in diesem Herbst in die pulsierende Kunstmetropole Paris gereist waren.

Florian Lüdde von der Galerie ChertLüdde aus Berlin kommentiert: „Es kamen sehr viele internationale Kuratoren und Vertreter von Institutionen an unseren Stand. Darunter waren auch einige Direktoren der vielen FRACs (Fonds régionaux d'art contemporain) in Frankreich, von denen ja viele bekanntlich einen guten Ankaufsetat haben.“

Die Aussteller präsentierten im lichtdurchfluteten Grand Palais Kunstwerke von der Moderne ebenso wie von etablierteren zeitgenössischen Künstlern bis hin zu Arbeiten von „Emerging Artists“ mit hohem Wertsteigerungspotenzial. Viele der Galerien, darunter ebenso Erstteilnehmer wie Big Player des internationalen Kunstbetriebs, bestätigten gute Verkäufe und schwärmten von einer euphorisierten Stimmung in einer Stadt, die rund um die Messe wieder einmal mit einem attraktiven Ausstellungsangebot in ihren Spitzenmuseen aufwarten konnte. Franz West im Centre Pompidou, Tomás Saraceno im Palais de Tokyo und Grayson Perry in der Monnaie de Paris zählen zu den Highlights, die allesamt noch einige Wochen beziehungsweise Monate zu sehen sein werden.



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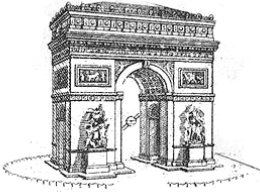
Geradezu überschwänglich fällt die Messebilanz der international agierenden Top-Galerie Hauser & Wirth mit Hauptsitz in Zürich aus: „Wir können nach unserer Erfahrung auf der FIAC nur bestätigen, dass wir wieder einmal die richtige Entscheidung getroffen haben, an dieser schönen Messe in der atemberaubenden Stadt Paris teilzunehmen. In diesem Jahr gab es eine starke Präsenz von europäischen und US-amerikanischen Sammlern auf der FIAC. Die Kombination von außerordentlich guten Museumsausstellungen und der Messe machen Paris zu einem äußerst attraktiven Ziel für ein internationales Publikum.“ Hauser & Wirth zeigten in Paris unter anderem Aquarelle aus dem Nachlass von Louise Bourgeois sowie frühe Papierarbeiten der im September verstorbenen, erst im hohen Alter wiederentdeckten rumänischen Konzeptkünstlerin Geta Brătescu (1926-2018).

Auch für die im Pariser Stadtteil Belleville ansässige Galerie Jocelyn Wolff war die FIAC ein voller Erfolg: „Dies war eine der besten FIAC-Ausgaben überhaupt für uns. Wir haben unter anderem zwei Arbeiten von Franz Erhard Walther für über 100.000 Euro verkauft und zwei weitere für um die 50.000 Euro.“ Außerdem meldet Jocelyn Wolff gute Verkäufe von anderen Künstlern wie William Anastasi, Miriam Kahn und Katinka Bock. Während der Messe wurde in den Räumen der Galerie eine Solo-Schau des konzeptuell arbeitenden Bildhauers Franz Erhard Walther, Jahrgang 1939, eröffnet. Die große Aufmerksamkeit gerade für das zeichnerische und skulpturale Frühwerk des 2017 mit dem Goldenen Löwen der Biennale Venedig für sein Lebenswerk geehrten Künstlers schlägt sich nun auch in der Preisentwicklung nieder. Walther selbst lässt es sich nicht nehmen, seine Ausstellungen immer noch höchstpersönlich einzurichten, und so war er selbstverständlich auch bei seiner Vernissage in Paris präsent.

Auch die Londoner Galerie White Cube zog eine überaus positive Bilanz: „Es war eine außerordentlich gute Ausgabe der FIAC, eigentlich die bisher allesbeste für uns. Wir haben von allen zwölf Künstlern, die wir mit auf die Messe gebracht haben, mindestens eine Arbeit verkauft. Wir haben uns an unserem Stand auf den US-amerikanischen Documenta-Teilnehmer Theaster Gates konzentriert, der im nächsten Februar eine Einzelausstellung hier im Palais de Tokyo eröffnen wird. Wir haben gleich am Vernissage-Tag zwei Arbeiten von ihm verkaufen können.“ White Cube vermeldet den Verkauf eines Wandteppichs von Theaster Gates, auf dem er sich mit dem Civil Rights Movement auseinandersetzt, für 750.000 US\$. Außerdem wechselten zwei Gemälde von Georg Baselitz für 495.000 Euro den Besitzer. Auch Tracey Emin, in den 1990er Jahren einer der größten Stars der Young British Artists, war mit zwei Gemälden am Stand vertreten, die beide zum Preis von £290.000 bzw. £240.000 in Paris verkauft werden konnten.

Wesentlich günstiger hingegen wurden die konzeptuellen Gemälde der New Yorkerin Ann Craven angeboten. Die Shane Campbell Gallery aus Chicago präsentierte die seriellen, farbigen Acrylgemälde mit Vogel- und Mond-Motiven in einer Solo-Show. Zur Zeit ist Ann Craven in der noch bis Mitte April 2019 laufenden Gruppenschau „Peindre la Nuit“ („Die Nacht malen“) im Centre Pompidou Metz mit ihren Mond-Gemälden vertreten. Die mittelformatigen Vogel-Gemälde wurden für 12.000 US\$ angeboten, die kleineren Mondgemälde kosteten 8.000 US\$.

Kontrastprogramm dann am Stand der New Yorker Galerie „Queer Thoughts“. Sie zeigten den französischen Illustrator und Zeichner David Rappeneau, der aus seiner Biografie ein Geheimnis macht, jedoch in den letzten Jahren in der Kunstwelt immer stärkere Aufmerksamkeit erlangte.



Seine realistisch-nostalgischen Großstadtdarstellungen sind aufgeladen mit einigen verstörenden Details wie Tablettenblistern, einer geöffneten WC-Schüssel, Halsketten mit übergroßen Kreuzen und Davidsternen, aber auch leicht wiedererkennbaren Verweisen auf Literaten wie Gustave Flaubert oder das Modlabel Comme des Garçons. Je nach Größe lagen die Zeichnungen zwischen 2.000 und 5.500 US\$. Außerdem am Stand waren Arbeiten der in New York zur Zeit gehypten Konzept- und Performancekünstlerin Puppies Puppies zu sehen. Ihre Objekte aus der „Trigger“-Serie wurden 2017 auf der Whitney Biennale gezeigt. Hier thematisiert sie die in den USA vehement geführte Debatte um Gewalt und Waffenbesitz, indem sie die Abzüge bei Massenerschießungen verwendeter Schusswaffen als konzeptuelle, kühl-ästhetische Kunstobjekte präsentiert.

Der Pariser Galerist Jérôme Poggi zeigte eine 2007 entstandene Foto-Serie von Eric Baudelaire, die der französisch-amerikanische Konzeptkünstler in der zentralfranzösischen Stadt Clermont-Ferrand anfertigte. Ursprünglich als Auftragsarbeit angelegt, fotografierte Baudelaire Alltagsmotive wie Waldstücke, unspektakuläre Siedlungen, Hotelzimmer und Ansammlungen von Bürostühlen in analoger Technik.

Der Clou: Er bat einen seiner Studenten, entsprechende Situationen urbaner Erscheinungsformen in seiner Heimat Indien zu suchen und ebenfalls bei ähnlichen Lichtverhältnissen zu fotografieren. So zusammengeführt, entstanden Diptychen mit verblüffenden, formalen und inhaltlichen Korrespondenzen. Diese stark nachgefragten Bilderpaare in 6er-Auflage wurden je nach Format zwischen 2.000 und 9.600 Euro angeboten.

Einen besonders gelungenen Stand hatte die Pariser Galerie Mor Charpentier zusammengestellt. Zu sehen waren unter anderem Werke von Sadâne Afif, darunter eine kleinformatige, vielschichtige Papierarbeit mit dem gesprayten Umriss der Hand des Künstlers auf einem Artikel in der Zeitung Libération über eine Ausstellung Afifs, in der er sich auf das Urinal von Marcel Duchamp bezieht (8.000 Euro). Das Thema Readymade wird hier gleich auf mehreren Referenzebenen durchgespielt.

Ebenso beachtenswert waren auch die Miniaturskulpturen der 1941 geborenen Argentinierin Liliana Porter, die seit 1964 in New York lebt. Eine besonders schöne Vintage-Fotografie zeigt Liliana Porter als junge Frau in genialischer Eintracht mit ihrem damaligen Lebensgefährten, dem uruguayischen Konzeptkünstler Luis Camnitzer, der 1937 in Lübeck geboren wurde, 1939 mit seinen Eltern emigrieren musste und heute in den USA lebt. An der Außenwand des Standes verwies eine wandfüllende Fotografie der Mexikanerin Teresa Margolles auf die umstrittenen Mechanismen, mit welchen die USA ihre Grenze zu Mexiko abschottet.

Das wohl preisgünstigste Kunstwerk auf der FIAC stammte von der Berliner Konzeptkünstlerin Karin Sander. Sie hat für die bekannte französische Käsemarke „La Vache qui rit“ die runde Verpackungschachtel künstlerisch modifiziert, indem sie ein weißes Raster mit 1176 kleinen Löchern auf den Deckel appliziert hat.



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October 28, 2018  
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Somit erscheint das Motiv der fröhlich lachenden, roten Kuh vor einer idyllischen Landschaft als verfremdetes Vexierbild. Karin Sander knüpft damit an ihre Serie „Reisebilder“ an, inspiriert von einer Zugfahrt von Rom nach Zürich, bei der der Ausblick auf die Landschaft durch eine auf die Scheiben geklebte, gerasterte Werbung verfremdet wurde. Dieser irritierende Moment findet nun seine Entsprechung auf der bedruckten Käseschachtel. Schnäppchenjäger und Sander-Fans konnten dieses demokratische Multiple in limitierter Auflage exklusiv auf der FIAC für nur 5 Euro erwerben. Nach Hans-Peter Feldmann, Thomas Bayrle, Jonathan Monk und Wim Delvoye ist Karin Sander die erste weibliche Künstlerin, die die „Boîte Collector“ („Sammlerschachtel“) für die Traditionsmarke gestaltet hat.

Unter Sammlern und Kunstkennern hatte es sich schnell herumgesprochen: Im bürgerlichen 8. Arrondissement in der Rue Alfred de Vigny fand parallel zur FIAC die 4. Ausgabe der laut eigener Aussage nicht-kommerziellen Satellitenmesse „Paris Internationale“ statt. 2015 von einigen jüngeren Galeristen als Alternative zur etablierten, teuren, alles beherrschenden FIAC gegründet, hatten die Initiatoren für diese Ausgabe als Venue ein leerstehendes, herrschaftliches Wohnhaus aus dem späten 19. Jahrhundert gefunden. 42 internationale Galerien und 8 Off-Spaces aus 21 Ländern verteilten sich auf die verwinkelten Etagen mit eingebauten Küchen, eleganten, leicht abgewohnten Salons und stylischen Originalbädern, unter anderem von Pierre Cardin.



Paris Internationale, Solo-Show von Alexandra Bircken bei der Galerie BQ, Berlin,  
Foto: Heiko Klaas





Paris Internationale. Skulptur von Veit Laurent Kurz bei  
Isabella Bortolozzi, Berlin, Foto: Heiko Klaas

Und die Kunst? Frisch, jung, eigenständig und manchmal etwas provokativ. „Wir denken, dass wir ein interessantes Sammler- und Kuratorenpublikum auf die „Paris Internationale“ locken konnten“, bestätigt der Zürcher Galerist Gregor Staiger, einer der Mitbegründer der Messe. Er präsentierte durchlöcherter, bemalte Tierhäute der gefragten Deutschen Raphaela Vogel an seinem Stand.

Wer es nicht auf die FIAC geschafft hat, hat noch bis Ende Oktober Gelegenheit, die Außenskulpturen innerhalb des „Hors les Murs“-Programms im Jardin des Tuileries anzuschauen. Gigantische Werke von Franz West, Robert Indiana, Alicja Kwade, Richard Long oder Thomas Schütte sind als Satelliten der Messe auf die Gärten und Wasserspiele verteilt. Mit besonderer Genehmigung des Louvre-Präsidenten Jean-Luc Martinez wird die hoch aufragende Skulptur „Janey Waney“ von Alexander Calder sogar noch bis zum Herbst 2019 stehenbleiben.

Während die 46. und 47. Ausgabe der FIAC in den nächsten beiden Jahren wiederum im Grand Palais veranstaltet werden, muss die Messe in den Jahren 2021 und 2022 wegen dringender Renovierungsarbeiten des für die Weltausstellung 1900 errichteten Glaspalastes umziehen. Ein neuer Ort ist auch schon gefunden: Auf dem Champ de Mars im 7. Arrondissement unweit des Eiffelturms soll eine spektakuläre, temporäre Architektur für die FIAC errichtet werden. In Zukunft gibt es dann also auch in Paris ein bisschen Frieze-Feeling.



Vorletzte Woche stand Paris im Zeichen der bildenden Kunst: Die gut besuchte FIAC im Grand Palais strahlte auf die gesamte Stadt aus. Ein internationales Publikum tummelte sich auf der Messe, der Satellitenmesse Paris Internationale, in den Museen und in den Galerien der Seine-Metropole

## **Sogar Käse kann hier Kunst sein**

Als am vergangenen Sonntagabend die Türen zum Grand Palais unweit der Place de la Concorde in Paris schlossen, konnten die 195 Galeristen aus 27 Ländern, die zur 45. Ausgabe der FIAC – Foire Internationale d’Art Contemporain an die Seine gereist waren, erst einmal tief durchatmen. Nach einer anstrengenden, intensiven und dynamischen Messewoche fiel die Bilanz bei den meisten Teilnehmern überaus positiv aus. In fünf Tagen waren 72.500 internationale Besucher auf die FIAC gekommen. Die Veranstalter listeten 66 Länder auf, aus denen die Sammler, Kuratoren, Museumsleute, Journalisten und Messe-Flaneure in diesem Herbst in die pulsierende Kunstmetropole Paris gereist waren. Florian Lüdde von der Galerie Chert Lüdde aus Berlin kommentierte: „Es kamen sehr viele internationale Kuratoren und Vertreter von Institutionen an unseren Stand. Darunter waren auch einige Direktoren der vielen FRACs, der Fonds régionaux d’art contemporain, in Frankreich, von denen ja viele bekanntlich einen guten Ankaufsetat haben.“

Die Aussteller präsentierten im lichtdurchfluteten Grand Palais Kunstwerke von der Moderne ebenso wie von etablierten zeitgenössischen Künstlern bis hin zu Arbeiten von „Emerging Artists“ mit hohem Wertsteigerungspotenzial. Viele der Galerien, darunter ebenso Erstteilnehmer wie Big Player des internationalen Kunstbetriebs, bestätigten gute Verkäufe und schwärmten von einer euphorisierten Stimmung in einer Stadt, die rund um die Messe wieder einmal mit einem attraktiven Ausstellungsangebot in ihren Spitzenmuseen aufwarten konnte. Franz West im Centre Pompidou, Tomás Saraceno im Palais de Tokyo und Grayson Perry in der Monnaie de Paris zählen zu den Highlights, die allesamt noch einige Wochen beziehungsweise Monate zu sehen sein werden.



Geradezu überschwänglich fällt die Messebilanz der international agierenden Top-Galerie Hauser & Wirth mit Hauptsitz in Zürich aus: „Wir können nach unserer Erfahrung auf der FIAC nur bestätigen, dass wir wieder einmal die richtige Entscheidung getroffen haben, an dieser schönen Messe in der atemberaubenden Stadt Paris teilzunehmen. In diesem Jahr gab es eine starke Präsenz von europäischen und US-amerikanischen Sammlern auf der FIAC. Die Kombination von außerordentlich guten Museumsausstellungen und der Messe machen Paris zu einem äußerst attraktiven Ziel für ein internationales Publikum.“ Hauser & Wirth zeigten in Paris unter anderem Aquarelle aus dem Nachlass von Louise Bourgeois sowie frühe Papierearbeiten der im September verstorbenen, erst im hohen Alter wiederentdeckten rumänischen Konzeptkünstlerin Geta Bratescu.

Auch für die im Pariser Stadtteil Belleville ansässige Galerie Jocelyn Wolff war die FIAC ein voller Erfolg: „Dies war eine der besten FIAC-Ausgaben überhaupt für uns. Wir haben unter anderem zwei Arbeiten von Franz Erhard Walther für über 100.000 Euro verkauft und zwei weitere für um die 50.000 Euro.“ Außerdem meldet Jocelyn Wolff reges Interesse an anderen Künstlern wie William Anastasi, Miriam Cahn und Katinka Bock. Während der Messe wurde in den Räumen der Galerie eine Soloschau des konzeptuell arbeitenden Bildhauers Franz Erhard Walther eröffnet. Die große Aufmerksamkeit gerade für das zeichnerische und skulpturale Frühwerk des 2017 mit dem Goldenen Löwen der Biennale Venedig für sein Lebenswerk geehrten Künstlers schlägt sich nun auch in der Preisentwicklung nieder. Walther selbst lässt es sich nicht nehmen, seine Ausstellungen immer noch höchstpersönlich einzurichten, und so war er selbstverständlich auch bei seiner Vernissage in Paris präsent.

Die Londoner Galerie White Cube zog ebenfalls eine positive Bilanz: „Es war eine außerordentlich gute Ausgabe der FIAC, eigentlich die bisher allesbeste für uns. Wir konnten von allen zwölf Künstlern, die wir mit auf die Messe gebracht haben, mindestens eine Arbeit verkaufen. Wir haben uns an unserem Stand auf den US-amerikanischen Documenta-Teilnehmer Theaster Gates konzentriert, der im nächsten Februar eine Einzelausstellung hier im Palais de Tokyo eröffnen wird, und gleich am Vernissage-Tag zwei Arbeiten von ihm veräußert.“ Bei White Cube ging ein Wandteppich von Theaster Gates, auf dem er sich mit dem Civil Rights Movement auseinandersetzt, für 750.000 US-Dollar weg. Außerdem wechselten zwei Gemälde von Georg Baselitz für 495.000 Euro den Besitzer. Auch Tracey Emin, in den 1990er Jahren einer der größten Stars der Young British Artists, war mit zwei Gemälden am Stand vertreten, die beide zum Preis von 290.000 Pfund bzw. 240.000 Pfund in Paris auf Anhängerschaft trafen.

Wesentlich günstiger liegen die konzeptuellen Gemälde der New Yorkerin Ann Craven. Die Shane Campbell Gallery aus Chicago machte mit einer Solo-Show auf die seriellen, farbigen Acrylgemälde mit Vogel- und Mondmotiven aufmerksam. Aktuell ist Ann Craven in der noch bis Mitte April 2019 laufenden Gruppenschau „Peindre la Nuit“ („Die Nacht malen“) im Centre Pompidou in Metz mit ihren Mondgemälden vertreten. Die mittelformatigen Vogelgemälde kosteten 12.000 US-Dollar, die kleineren Mondgemälde 8.000 US-Dollar.



Kontrastprogramm dann am Stand der New Yorker Galerie Queer Thoughts. Sie zeigten den Illustrator und Zeichner David Rappeneau, der aus seiner Biografie ein Geheimnis macht, jedoch in den letzten Jahren in der Kunstwelt immer stärkere Aufmerksamkeit erlangte. Seine realistisch-nostalgischen Großstadtdarstellungen ergänzt er mit einigen verstörenden Details wie Tablettenblistern, einer geöffneten WC-Schüssel, Halsketten mit übergroßen Kreuzen und Davidsternen, aber auch leicht wiedererkennbaren Verweisen auf Literaten wie Gustave Flaubert oder das Modelabel Comme des Garçons. Je nach Größe rangierten die Zeichnungen zwischen 2.000 und 5.500 US-Dollar. Mitgebracht hatten Queer Thoughts zudem Arbeiten der in New York gehypten Konzept- und Performancekünstlerin Puppies Puppies. In ihren Objekten aus der „Trigger“-Serie, die sie 2017 auf der Whitney Biennale vorgestellt hat, thematisiert sie die in den USA vehement geführte Debatte um Gewalt und Waffenbesitz, indem sie die Abzüge bei Massenerschießungen verwendeter Schusswaffen als konzeptuelle, kühl-ästhetische Kunstobjekte arrangiert.

Der Pariser Galerist Jérôme Poggi wies auf eine 2007 entstandene Fotoserie von Eric Baudelaire hin, die der französisch-amerikanische Konzeptkünstler in der zentralfranzösischen Stadt Clermont-Ferrand anfertigt hatte. Ursprünglich als Auftragsarbeit angelegt, fotografierte Baudelaire Alltagsmotive wie Waldstücke, unspektakuläre Siedlungen, Hotelzimmer und Ansammlungen von Bürostühlen in analoger Technik. Der Clou: Er bat einen seiner Studenten, entsprechende Situationen urbaner Erscheinungsformen in seiner Heimat Indien zu suchen und ebenfalls bei ähnlichen Lichtverhältnissen zu fotografieren. So zusammengeführt, entstanden Diptychen mit verblüffenden, formalen und inhaltlichen Korrespondenzen. Diese rege nachgefragten Bilderpaare in 6er-Auflage offerierte Jérôme Poggi je nach Format zwischen 2.000 und 9.600 Euro.

Einen besonders gelungenen Stand hatte die Pariser Galerie Mor Charpentier zusammengestellt. Hier hingen unter anderem Werke von Saâdane Afif, darunter eine kleinformatische, vielschichtige Papierarbeit mit dem gesprayten Umriss der Künstlerhand auf einem Artikel in der Zeitung Libération über eine Ausstellung Afifs, in der er sich auf das Urinal von Marcel Duchamp bezieht (Preis 8.000 Euro). Das Thema Ready-made bearbeitet Afif hierbei auf mehreren Referenzebenen. Ebenso beachtenswert waren die Miniaturskulpturen der 1941 geborenen Argentinierin Liliana Porter, die seit 1964 in New York lebt. Eine schöne Vintage-Fotografie zeigt Liliana Porter als junge Frau in genialischer Eintracht mit ihrem damaligen Lebensgefährten, dem uruguayischen Konzeptkünstler Luis Camnitzer, der 1937 in Lübeck geboren wurde, 1939 mit seinen Eltern emigrieren musste und heute in den USA lebt. An der Außenwand des Standes verwies eine wandfüllende Fotografie der Mexikanerin Teresa Margolles auf die umstrittenen Mechanismen, mit denen die USA ihre Grenze zu Mexiko abschottet.



Das wohl preisgünstigste Kunstwerk auf der FIAC stammte von der Berliner Konzeptkünstlerin Karin Sander. Sie hat für die bekannte französische Käsemarke „La Vache qui rit“ die runde Verpackungsschachtel künstlerisch modifiziert, indem sie ein weißes Raster mit 1176 kleinen Löchern auf den Deckel appliziert hat. Somit erscheint das Motiv der fröhlich lachenden, roten Kuh vor einer idyllischen Landschaft als verfremdetes Vexierbild. Karin Sander knüpft damit an ihre Serie „Reisebilder“ an, inspiriert von einer Zugfahrt von Rom nach Zürich, bei der der Ausblick auf die Landschaft durch eine auf die Scheiben geklebte, gerasterte Werbung verfremdet wurde. Dieser irritierende Moment findet nun seine Entsprechung auf der bedruckten Käseschachtel. Schnäppchenjäger und Sander-Fans konnten dieses demokratische Multiple in limitierter Auflage exklusiv auf der FIAC für nur 5 Euro erwerben. Nach Hans-Peter Feldmann, Thomas Bayrle, Jonathan Monk und Wim Delvoye ist Karin Sander die erste weibliche Künstlerin, die die „Boîte Collector“, die „Sammlerschachtel“, für die Traditionsmarke gestaltet hat.

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Kunstmarkt  
Sogar Käse kann hier Kunst sein  
by Nicole Büsing & Heiko Klaas  
October 29, 2018  
5/5

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Nächster Termin: 17. bis 20. Oktober 2019



Vogue  
Aaaahh Paris Internationale!  
by Ema Muller  
October 17, 2018  
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# VOGUE

## Aaaahh Paris Internationale!

"Povedzte mi o tomto umeleckom veľtrhu alebo, pre mnohých, výstave umenia." Dávam sa do reči so Silvou Ammon, jednou z organizátorov Paris Internationale a idem rovno na vec.

"Chcem vedieť všetko!" Nalieham na ňu s úsmevom, keď si sadáme na plastové stoličky pod stromom v private garden "hotela particulier" z 19. storočia, kde sa tohtoročná výstava uskutočňuje. Súkromná záhrada sa spája s Parc Monceau, jedným z ikonických parížskych parkov, (kde som raz videla behať vtedajšieho francúzskeho prezidenta Nicolasa Sarkozyho s jeho ženou, Carlou Bruni).

Je toto každoročné miesto výstavy? (Pozerám sa na päťposchodovú Haussmannovu budovu.)

Vôbec nie. Každý rok chceme nájsť úplne iné, atypické miesto. Ten minulý, napríklad, sme boli v garáži.

Garáži!?

Áno, predtým tam sídlila redakcia francúzskych novín Libération.

To oni dokonca prestavali vrchnú časť garáží na kancelárie. Boli to obrovské miestnosti s nespočetne veľa oknami. Návštevníci aj galéristi boli nadšení. (...) A úplne prvý Paris Internationale bol zase na rovnakom mieste, kde sa práve vtedy točil film o Yves Saint Laurentovi.

Miesto je veľmi dôležité. Malo by v nás zanechať zážitok samo o sebe. Alebo aspoň emóciu.

Presne tak. Tento rok sme sa rozhodli usadiť sa v typickej haussmannovskej budove. Je to možno klišé, ale má to pravé parížske čaro a to sme presne chceli dosiahnuť.

Čo je teda Paris Internationale?

Je to umelecký projekt, ktorý vznikol spojením piatich mladých galérií v roku 2015.

Štyri z nich sú z Paríža a jedna z Zürichu. A zrodil sa jednoducho preto, lebo sme mali pocit, že takéto niečo v Paríži chýba. Áno, uskutočňujú sa tu obrovské veľtrhy s umením, ale taký, ktorý by sa zameriaval na mladé galérie prezentujúce začínajúcich umelcov, pred nami nebol. (...) Chceli sme dať možnosť našej generácii umelcov a galérií. (...) Rovnako sme sa rozhodli dať im "čistú stranu", možnosť vystaviť si akékoľvek umenie a zariadiť si svoj priestor podľa seba. V ničom ich neobmedzovať.



Vogue  
Aaaahh Paris Internationale!  
by Ema Muller  
October 17, 2018  
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Tento rok si organizátori vybrali 7 galérií, ktorým budú veľtrh financovať oni. Ktoré galérie to práve sú, nikto nevie, aby sa medzi nikým nerobili rozdiely.

Hned pri vstupe spieval operný spevák v obrovskej sukni à la Marie Antoinette, ktorú vytvorila Maria Laboda ako javisko. Tento štvrtok, 18steho Októbra, sa v nej budú uskutočňovať súkromné rozhovory s rôznymi umelcami a zaujímavými ľuďmi z berlínskej The Performance Agency. Poznáte Lily McMenemy? Aspoň jej tvár vám určite príde povedomá. Tak ona je jedna z ľudí, s ktorými môžete viesť súkromnú konverzáciu pod sukňou od Marie Antoinette.

Paris Internationale tento rok predstavuje 42 galérií z 21 krajín, rozložených na štyroch poschodiach spomínanej prenádhornej budovy. Moja návšteva mi prišla ako prechádzka v Alicinej krajine zázrakov a ako som po nej chodila, iba sa striedalo umenie s umením, štýl so štýlom. Tam boli obrazy, tam maľby, fotky nahých aj oblečených ľudí, sochy z medového vosku, umenie, ktoré ma úplne nadchlo alebo také, ktorému som vôbec nerozumela. Zvláštne ako na pár poschodiach môže existovať toľko svetov.

Tento rok je to už druhý krát, čo je Gucci exkluzívnym sponzorom tohto podujatia. Mohli by sme sa pýtať, prečo tak veľká značka ako je Gucci, nesponzoruje oveľa väčšie veci ako veľtrh mladých galérií. Veď sa aj pýtajme. Pretože Gucci nemá rád mainstream. Je známy aj tým, že si na svoje prehliadky vyberá neznáme modelky, organizuje ich v neznámych priestoroch, má rád umenie a zaujíma sa o mladých, začínajúcich umelcov, ktorých chce podporiť. A podľa môjho názoru sa Paris Internationale so značkou Gucci našli výborne. Ako zadok na šerbel!

Ak ste v Paríži, určite sa pridíte pozrieť, umenie je plné vitamínov a minerálov.

Kedy: 17. – 21. Október 2018

Kde: 16, rue Alfred de Vigny 75008

Ako: voľný vstup pre všetkých Art Lovers





**AAAAHHH!!!**  
**PARIS**  
**INTERNATIONALE**

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