



19.10.2017 – 22.10.2017

GRAND PALAIS, PARIS
STAND O.C52

PETIT PALAIS, PARIS
**ON
SITE**

GILLES AILLAUD
DANIEL DEWAR & GRÉGORY GICQUEL
PHILIPPE MAYAUX
ALINA SZAPOCZNIKOW

EXHIBITED WORKS LIST



GRAND PALAIS, PARIS
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Gilles Aillaud

Rochers d'Audierne, 1985
Oil on canvas; 78 3/4 x 94 1/2 in



Gilles Aillaud

Vol d'oiseaux, 1998
Acrylic on paper; 59 1/16 x 179 1/8 in



Daniel Dewar & Grégory Gicquel

Oak mural with man, udders and vase, 2017
Oak wood; 28 3/4 x 102 x 9 7/16 in



Daniel Dewar & Grégory Gicquel

Oak bench with narcissus and snails, 2017
Oak wood, digital embroidery on cushion; 39 3/8 x 70 7/8 x 38 3/16 in



Philippe Mayaux

La nourrice, 2017
Oil on canvas coated on wood; 11 13/16 x 23 5/8 in



Alina Szapocznikow

Garnek II, III, VII ; Czerep I, II, III, 1956

Ceramic

12 3/16 x 4 5/16 x 4 5/16 in; 7 7/8 x 4 15/16 x 5 1/2 in;
10 5/8 x 5 1/2 x 6 11/16 in; 6 7/8 x 8 1/4 x 4 3/4 in;
15 1/8 x 5 1/8 x 5 15/16 in; 8 1/4 x 6 11/16 x 4 3/4 in



Alina Szapocznikow

Garnek II, 1956

Ceramic; 12 3/16 x 4 5/16 x 4 5/16 in



Alina Szapocznikow

Garnek III, 1956

Ceramic; 7 7/8 x 4 15/16 x 5 1/2 in



Alina Szapocznikow

Garnek VII, 1956-1957

Ceramic; 10 5/8 x 5 1/2 x 6 11/16 in



Alina Szapocznikow

Czerep I, 1956

Ceramic; 6 7/8 x 8 1/4 x 4 3/4 in



Alina Szapocznikow

Czerep II, 1956

Ceramic; 15 1/8 x 5 1/8 x 5 15/16 in



Alina Szapocznikow

Czerep III, 1956

Ceramic; 8 1/4 x 6 11/16 x 4 3/4 in

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Alina Szapocznikow

Autoportret - Zielnik [Autoportrait - Herbie], 1971

Polyester resin; 7 1/2 x 13 3/8 x 2 3/4 in



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GILLES AILLAUD

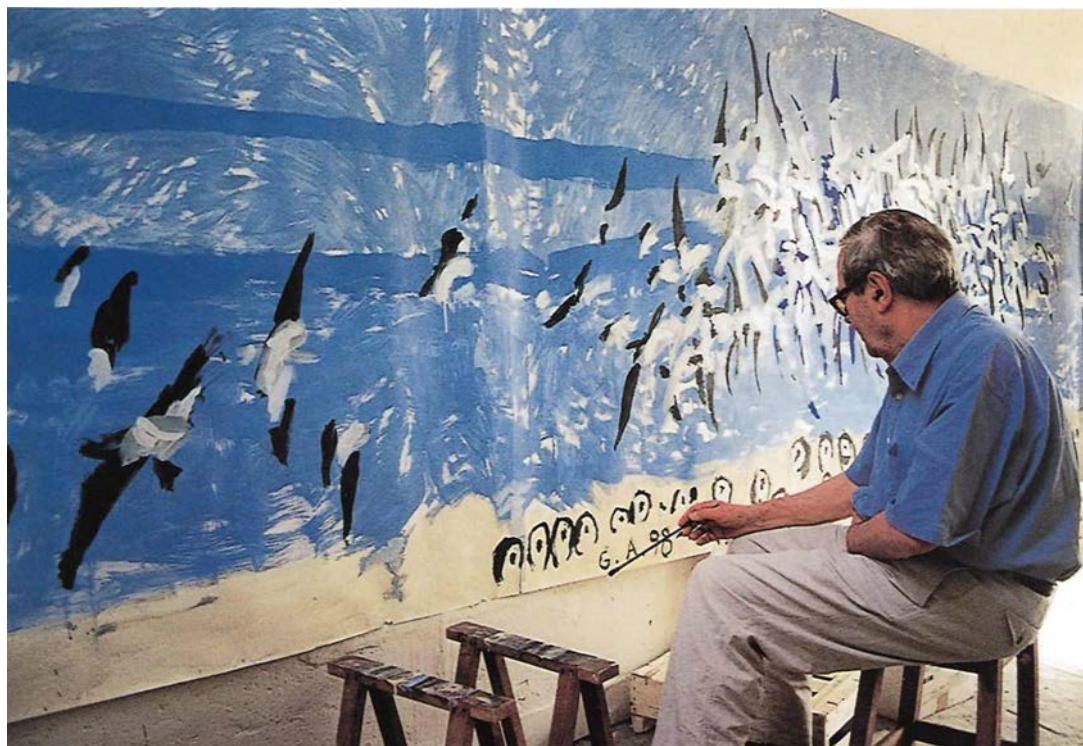
(Paris, 1928 – Paris, 2005)



Rochers d'Audierne, 1985



Vol d'oiseaux, 1998



Gilles Aillaud painting Vols d'oiseaux, photo Xin-Dong Cheng

Gilles Aillaud is a painter, and also poet, art critic, author of prefaces, and set designer. He is said to have painted one painting a day in the 1950s, in a period of complete solitary isolation.

The beautiful title of Gilles Aillaud's text on Vermeer, *Voir sans être vu* (*Seeing without being seen*), could also define all his paintings. Gilles Aillaud looks at the paintings by the master of Delft as he paints his own canvases. He uses oil paints to portraits animals that are clearly visible or hidden away in zoos, landscapes, beaches, mountains, and skies full of flying birds. He never appropriates his subjects: "I paint things as they wish to be painted."

Press release of the exhibition *Tableaux 1966–1976 / Vols d'oiseaux 1990–2001*, Galerie Loevenbruck, Paris, 2016

Further information:

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Photo Jacques L'Hoir / Archives Galerie de France

Gilles Aillaud

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Portrait de Daniel Dewar & Grégory Gicquel
Photo Jennifer Westjohn

DANIEL DEWAR & GRÉGORY GICQUEL

(Forest of Dean, United Kingdom, 1976 & St Brieuc, France, 1975)



Oak bench with narcissus and snails, 2017



Oak mural with man, udders and vase, 2017



Installation view of the exhibition *The Mammal and the Sap*, Portikus, Frankfurt, 2017

Recent exhibitions

The Mammal and the Sap, Portikus, Frankfurt, Germany (16.09.2017 – 12.11.2017)
Le Nu et la Roche, HAB Galerie – Le Voyage à Nantes, Nantes, France (01.07.2017 – 01.10.2017)
The nude and the sap, Witte de With, Rotterdam, Netherlands (14.04.2017 – 09.07.2017)
The Absent Museum, WIELS, Brussels (group exhibition) (20.04.2017 – 13.08.2017)
Les Frac au Centre Pompidou, Centre Pompidou, Paris (15.06.2017 – 16.06.2018)

Publication/new catalogue

Rosa Aurora

MMXVII, copublished by Le Voyage à Nantes/Triangle Books
Hardcover, 240 x 320 mm, 120 pages, bilingual edition (English/French)
Authors: Véronique Wiesinger, Daniel Dewar & Grégory Gicquel

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Photo Aad Hoogendoorn

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PHILIPPE MAYAUX

(Roubaix, 1961)



La nourrice, 2017

Philippe Mayaux wants to modify the natural order of the living to reshape it in his image by using the flesh of bodies like genetic clay in a laboratory of the impossible. In his last paintings, he multiplies limbs and organs, and twists them around to change and adapt them to new functions, reassembling them as machines or tools, as wet nurses. He believes in the transsexuality of beings and creates hybrids containing both reproductive organs in a single body (*La Génitrice* [The Parent], 2017). He employs the techniques of collage and montage, using a simple game of symmetry to transform the double-helix pose of an odalisque into a strand of DNA that can be multiplied to infinity (*La Nourrice* [The Wet Nurse], 2017). Philippe Mayaux describes our era, which leaves no room for the singularity of desire and which sees in our flesh only merchandise and available time. He depicts the fragile place that the body has become, with the destructive forces of the economy passing through it and trying to wholly own us and change us into just a stomach or a sex organ or a screwdriver. He sees the body as the last conquest of the system of objects, the last bit of nature to be invaded.

From the press release of the exhibition *Philippe Mayaux / Pierre Molinier*, galerie Loevenbruck, Paris, 2017

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Philippe Mayaux

La nourrice, 2017

Oil on canvas coated on wood; 11 13/16 x 23 5/8 in



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Alina Szapocznikow, 1957

ALINA SZAPOCZNIKOW

(Kalisz, Poland, 1926 – Praz-Coutant, France, 1973)



Garnek II, III, 1956 ; Garnek VII, 1956-1957 ; Czerep I, II, III, 1956



Muzeum Sztuki, Łódź, Poland, 1975

As a sculptor who began working in the post-war period in a rather classical, figurative manner, Szapocznikow's rapid development towards a conception of sculpture as an imprint not only of memory but of her own body left behind a legacy of provocative objects – at once sexualized, fragmented, vulnerable, humorous, and political – that still sit between Surrealism, Nouveau Réalisme, and Pop Art.¹

1956

Szapocznikow's work gains recognition among Poland's eminent critics, Andrzej Jakimowicz, Aleksander Wojciechowski, Elzbieta Grabska and Mieczyslaw Porebski. During a large retrospective of Spanish art at Zacheta National Gallery of Art, she befriends Naya Marquez-Rodilez, wife of the exhibition curator, and goes on to make *Konski ogon – Portret Meksykanki* (*A Pony Tail – Portrait of a Mexican Woman*, 1955–1956).

She spends the summer in Paris in connection with a presentation of Polish art at Musée Rodin, organized by Mieczyslaw Porebski. *Pomnij dla spalonego miasta* (*Monument to a Burned-Down City*, 1954) and *First Love* are shown at the "Exposition internationale de Sculpture Contemporaine." Thanks to a positive review of *First Love* by the French critic Jean Cassou, the piece is purchased by the Musée d'Art Moderne de la Ville de Paris.

Szapocznikow enters a contest for the design of the exhibition pavilion at "Expo 58" in Brussels. While working on the project, she meets Roman Cieslewicz, who is on the project team, with whom she would later start a relationship. She creates *Ptak* (*Birds*), a sculpture used by the team in their mock-up for the project. Though the mock-up is selected for the joint first prize, the project is ultimately awarded to the team headed by Jerzy Soltan. Her letters to Stanislawski indicate her hopes to work on such a prestigious project.

After returning to Poland, she makes *Trudny wiek* (*Difficult Age*, which garners very favorable reviews. She begins to experiment with new materials, trying her hand at ceramics when invited to use the ceramics studio of Warsaw's Academy of Fine Arts. She produces *Garnki-głowy* (*Jugs-Heads*), *Czerepy* (*Shards*), and *Ludzie-drzewa* (*People Trees*, 1957). She receives several portrait commissions, including those from Krzysztof Teodor Toeplitz, Zofia Butrymowicz and Michel Lustre.²

1. Elena Filipovic and Joanna Mytkowska, press release of the exhibition "Sculpture Undone, 1955-1972"; WIELS, 2011-2012

2. From "Sculpture Undone, 1955-1972"; WIELS, 2011-2012

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Alina Szapocznikow

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Photo Fabrice Gousset

Alina Szapocznikow

Garnek II, 1956

Ceramic; 12 3/16 x 4 5/16 x 4 5/16 in



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Czerep III, 1956

Ceramic; 8 1/4 x 6 11/16 x 4 3/4 in



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Alina Szapocznikow, 1971

ALINA SZAPOCZNIKOW

(Kalisz, Pologne / Poland, 1926 – Praz-Coutant, France, 1973)

Szapocznikow entame sa carrière de sculpteur dans l'immédiat après-guerre, adoptant un style plutôt classique et figuratif. Elle évolue rapidement vers une conception de la sculpture comme palimpseste, non seulement de la mémoire, mais de son propre corps, et réalise des objets provocateurs – à la fois sexualisés, fragmentés, vulnérables, humoristiques et politiques – à la croisée du Surréalisme, du Nouveau Réalisme et du Pop Art.

Elena Filipovic et Joanna Mytkowska, communiqué de l'exposition « Sculpture Undone, 1955-1972 », WIELS, 2011-2012

As a sculptor who began working in the post-war period in a rather classical, figurative manner, Szapocznikow's rapid development towards a conception of sculpture as an imprint not only of memory but of her own body left behind a legacy of provocative objects – at once sexualized, fragmented, vulnerable, humorous, and political – that still sit between Surrealism, Nouveau Réalisme, and Pop Art.

Elena Filipovic and Joanna Mytkowska, press release of the exhibition « Sculpture Undone, 1955-1972 », WIELS, 2011-2012



Autoportrait - Zielnik [Autoportrait - Herbar] [Self portrait - Herbarium], 1971

Résine de polyester ; 19 x 34 x 7 cm / Polyester resin ; 7 1/2 x 13 3/8 x 2 3/4 in

Courtesy The Estate of Alina Szapocznikow / Piotr Stanislawski / Galerie Loevenbruck, Paris © ADAGP, Paris. Photo Fabrice Gousset.

Autoportrait – Zielnik fait partie du dernier corpus de sculptures réalisé par Alina Szapocznikow. En 1971, après avoir incorporé son « masque mortuaire » dans *Tumeurs personnifiées*, Szapocznikow effectue un retour radical à une figuration retravaillée par la fusion du corps avec la forme et la matière de ses sculptures. Imprimant le corps dans la matière avant qu'elle ne se fige, elle crée des images douloureuses et fragiles d'elle-même et de son fils Piotr qui apparaissent dans les sculptures de la série « Herbar ».

Cornelia Butler in « Soft Body/Soft Sculpture. Alina Szapocznikow, un surréalisme marqué par le genre »

Autoportrait – Zielnik is part of the last corpus of sculptures made by Alina Szapocznikow. In 1971, following the incorporation of her «death mask» in *Tumors personified*, Szapocznikow moved radically back to a figuration reworked through the merging of the body with the form and material of her sculptures. Pressing the body into material before it set, she created excruciating and fragile images of herself and her son Piotr that appear in the sculptures of the Herbar (Herbarium) series.

Cornelia Butler in « Soft Body/Soft Sculpture. The Gendered Surrealism of Alina Szapocznikow »

Informations complémentaires / Further information:

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Horaires de la galerie : Mar - Sam, 11h - 19h et sur rendez-vous

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