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Bernard Frize

«Ad Nauseam»

76 rue de Turenne : February 26 - April 30, 2011

Since the end of the seventies Bernard Frize has extensively created a considerable body of work which has been exhibited all over the world in galleries and museums (such as the Morsbroich Museum in Leverkusen, 2010 at the Musée d'Art Moderne in Paris/ARC, 2003, at S.M.A.K., 2002 and at De Pont, 1998). He just received the Fred Thieler Prize and the Berlinische Gallery will be hosting an exhibition of his works in March.

Known previously for investigating the process by which a painting was made, his work uses a variety of methods to make paintings, often sharing key features of modern industry and providing a reminder that meaning is not given but constructed. Founded on a sequential principle, his paintings are keys to exploring the conditions of their own appearance, deriving in a sense from the execution of a kind of «authorless» automatic painting. Like formal and conceptual musical scores, Bernard Frize's paintings result from performances with very precise game rules that follow a predetermined structure that also allows for chance.

The exhibition «Ad Nauseam» brings together twenty never-before-seen paintings between the confines of representation and abstraction, seventeen of which are brand new.

The panoramic canvas «Paravent» 2010, was created with six hands working simultaneously to lay down the lattice-knot pattern of lines that form the image. It recalls as much as it is a variation of the modernist grid. «Armen», 2001 to be seen in the same room might now be considered from a narrative point of view.

Imprints of round brushes laid upon canvases, traced on inverted leather hides, body prints to make the image combine elaborate mark making with elusive imagery.

Sensuality and an obvious beauty paradoxically ensue from a style of elaboration that is cold and mechanical. Bernard Frize thus makes visible and palpable the economy of painting by posing the idea as a prerequisite for any pictorial action.

Bernard Frize lives and works in Paris and Berlin.

SOLO SHOWS (selection)

2011 : Galerie Perrotin, Paris ; The Fred Thieler Prize, Berlinische Galerie, Berlin, Germany
2010 : «And How and Where and Who», Morsbroich Museum, Leverkusen, Germany ; «Red, Yellow and Blue» Simon Lee Gallery, London, England
2009 : «Oh Happy Days!», Galerie Perrotin, Miami ; Hakgojae Gallery, Seoul, Korea ;
«Foggy Days», Galerie Naechst St. Stephan, Rosemarie Schwarzwaelder, Vienna, Austria
2008 : «Con Alma», Galerie Patrick Painter, Inc, Santa Monica, USA
2007 : «Longues lignes (souvent fermées)», Galerie Perrotin, Paris, France ; «Fat Paintings», Kunsthallen Brandts Klaedefabrik, Odense, Denmark
2006 : Galerie Micheline Szwaiger, Antwerp, Belgium ; «Isotopies», Galerie Wilma Lock, St. Gallen, Switzerland
2005 : «Faces et profils», Galerie Perrotin, Paris, France ; «Euler Tour, Pavitram, Sona...etc», Galerie Perrotin, Miami, USA ;
52 Angles, Art Unlimited, Bâle, Switzerland
2004 : Patrick Painter Gallery, Santa Monica, USA ; Galerie Wilma Lock, St. Gallen, Switzerland
2003 : «Aplat», Musée d'Art Moderne de la Ville de Paris, Paris, France ;
Studio A Ottendorf, Museum Gegenstandsreicher Kunst Landkreis, Cuxhaven, Denmark ;
«Postiers, ours, falaises, carafes, mobylettes et cannes à sucre», Galerie Perrotin, Paris, France
2002 : Gemeentemuseum, La Haye, Netherlands ; S.M.A.K., Stedelijk Museum voor Actuele Kunst, Ghent, Belgium
2000 : Galerie Perrotin, Paris, France ; Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Germany
1999/2000 : Kunstverein St. Gallen Kunstmuseum, St. Gallen, Switzerland
1999 : Carré d'Art, Musée d'Art Contemporain, Nîmes, France ; Studio A Arte, E. Invernizzi, Milano, Italy ; MMKSLW, Vienna, Austria ;
Museum Moderner Kunst, Stiftung Ludwig, Vienna, Austria
1998-99 ; De Pont Stichting, Tilburg, Netherlands

GROUP SHOWS (selection)

2011 : «Untitled (painting)», Luhring Augustine, New York, USA
«Incidents Maîtrisés», Espace de l'Art Concret, Mouans-Sartoux, France
2010 : «De leur temps 3, les 10 ans du Prix Marcel Duchamp», Musée d'Art moderne et Contemporain, Strasbourg, France ;
«Das Viereck heute noch ist : Abstraktion der Abstraktion», European Fine Art, Berlin, Germany ;
«Negotiation», Today Art Museum, Beijing, Chine ; «Malerei: Prozess und Expansion», Museum Moderner Kunst, Ludwig collection, Vienne, Austria ;
«Hope!», Palais des Arts et du Festival, Dinard, France ; «Le sourire du chat», Frac des Pays de la Loire, Carquefou, France
2009 : «Sammlung Reloaded», Kunstmuseum Bonn, Germany
2008 : «Monet-Kandinsky-Rothko and the aftermath, Paths of abstract painting», Kunstforum, Vienna, Austria
2007 : «De leur temps 2», Musée de Grenoble, France ; Royal Academy of Arts, London, Great-Britain
2006 : «Essential Painting» National Museum of Osaka, Osaka, Japan ; «Fokus: Günther Förg / Bernard Frize», Kunstmuseum, Basel, Switzerland ;
«Where are we going? Selections from the Francois Pinault Collection», Palazzo Grassi, Venezia, Italy ;
«Neue Malerei. Erwerbungen 2002-2005», Frieder Burda Museum, Baden-Baden, Germany ;
2005 : «The experience of Art», curated by Maria de Corral, 51° Biennale di Venezia, Italy



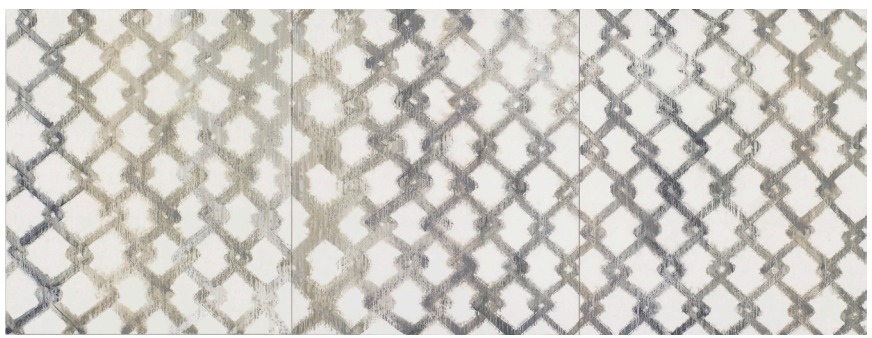
Romeru
2009
Acrylic and resin on canvas
59 3/4 x 51 1/4 inches / 152 x 130 cm



«Derive»
1993
alkyd-uréthane paint on canvas
70 x 70 inches / 178 x 178 cm



«Mouna»
2011
Acrylic and resin on canvas
24 x 19 3/4 inches / 61 x 50 cm



«Paravent»
2010
Acrylic and resin on canvas
70 3/4 inches x 15.8 feet / 180 x 480 cm