

# RESTONS UNIS



**GALERIE DANYSZ  
VALERIA CETRARO  
LAURENT GODIN  
ÉDOUARD MONTASSUT  
MOR CHARPENTIER  
NEW GALERIE  
SULTANA**

*YOU'LL NEVER WALK ALONE*

JUNE 13 – 27

Saint-Claude space

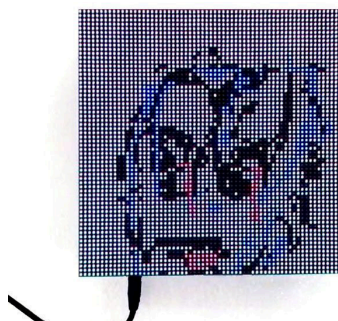
We are pleased to introduce *RESTONS UNIS*, a collective initiative that brings together twenty-six Parisian galleries. Throughout this Summer, each gallery will present a selection of works, available in our Viewing Salon as well as exhibited in our Saint-Claude space in Paris.

In its second iteration, the seven participating galleries chose the song title *You'll Never Walk Alone*, which was written in 1945. The record became an immediate success during the Second World War, as many people had a loved one fighting in the frontlines. Today, the song echoes our current global situation, due to the COVID-19 pandemic, offering a message of hope and solidarity.

The galleries will feature the artists aaajiao, Kaoru Arima, Sylvie Auvray, Pia Camil, Pierre Clement, Claude Closky, Justin Fitzpatrick, Laura Gozlan, Hendrik Hegray, ICY AND SOT, Florence Jung, Li Shurui, Teresa Margolles, Théo Mercier, Vincent Olinet, Marion Scemama, Alain Séchas, Abdul Rahman Katanani, VHILS, David Wojnarowicz and Zevs.

Danysz gallery presents artists **aaajiao**, **ICY AND SOT**, **Abdul Rahman Katanani** and **VHILS**. Danysz gallery was founded in 1991 by Magda Danysz. The gallery is also established in Shanghai since 2009 and in London since 2019.

**aaajiao** is the alias and online handle of Xu Wenkai, one of the most prominent figures of internet art and post-internet art in China. An avid experimentalist, he borrows in his work elements from architecture, electronic music, performance arts, product design or even medicine. His work centers on technological trends, addressing the issue of the blurry boundaries between virtual and non-virtual. With a sleek aesthetic and precious insights into the nuts and bolts of digital reality, aaajiao maps out for us a future at once fascinating and dystopian. "A lot of technological interfaces try to treat us like machines," he says, "I refuse to be a user, this is my manifesta."



aaajiao, *icon004.gif*, 2019. Led installation, 6 5/16 x 6 5/16 x 2 3/8 inch / 16 x 16 x 6 cm. Courtesy of the artist & Danysz.

**ICY AND SOT**'s stencils first began to garner attention in the 2000s in the streets of Tabriz, a city in northern Iran. Since then the two brothers have been perfecting their mastery over this technique, while expanding their artistic practice to a wide range of other mediums: sculpture, installations, photography, performances ... "We decided that whatever idea we had," say the artists, "we would make it happen in whatever medium or material that makes the work stronger."



ICY AND SOT, *The New American Flag*, 2019. Steel and fence / Acier et grillage, 31 1/8 x 46 1/16 inch / 79 x 117 cm. Courtesy of the artist & Danysz.

**Abdul Rahman Katanani** uses barbed wire, corrugated iron, pieces of wood and oil barrels. Recycled materials that are actually «domestic» materials for the Palestinian artist: Katanani was born and raised in the Sabra refugee camp in Lebanon among a community of stateless people.

At the age of fifteen, he begins to make a name for himself as a cartoonist with satirical drawings in which he pinpoints corruption and misappropriation of United Nations subsidies, endemic to the life of the camp. Admitted to the School of Fine Arts in Beirut. Later he develops a plastic vocabulary related to his daily life, laying the foundations of a complex work where recycled materials and objects evoke, sometimes literally, sometimes symbolically or pictorially, an individual and collective experience.



Abdul RAHMAN KATANANI, *Arbre 1*, 2017. Barbed wire and olive wood, 39 3/8 x 39 3/8 x 35 7/16 inch / 100 x 100 x 90 cm. Courtesy of the artist & Danysz.

An archeology of the present. This is how Alexandre Farto, aka **VHILS**, likes to define his work. The practice of the Portuguese artist indeed makes you think of an excavation process. A process in which his carved representations appear like remnants recovered from the past, like ancient frescoes saved from oblivion.

Hammers, chisels, corrosive chemicals, electric perforators are his tools of choice.



VHILS, *Rute*, diorama, 2018. Styrofoam cut with hot wire. 74 13/16 x 25 9/16 x 11 1/16 inch / 190 x 65 x 28 cm. Courtesy of the artist & Danysz.

Galerie Valeria Cetraro presents the works of Pierre Clement, Hendrik Hegray and Laura Gozlan. Founded in 2014 in the Parisian neighbourhood of Le Marais, the Valeria Cetraro Gallery took the name of its founder and moved to a new exhibition space on Rue Caffarelli (Paris, 3rd arrondissement) in 2019.

**Pierre Clement** was born in France in 1981. He lives and works in Paris and Bordeaux. Pierre Clement mostly dedicates his work to sculpture and installations. Finding inspiration in alternative cultures and the underground side of the Internet, his works highlight some particularities of our collective imagination: sci-fi, hacking, survivalism, satellite mapping, biotechnologies, military imagery etc. Although heterogeneous in their forms and materials, Pierre Clement's sculptures, and installations are all built on similar methods: repetition, proliferation, encryption, overlap, replica, assembling. His works exhort the viewer to question his own vision and certitudes.



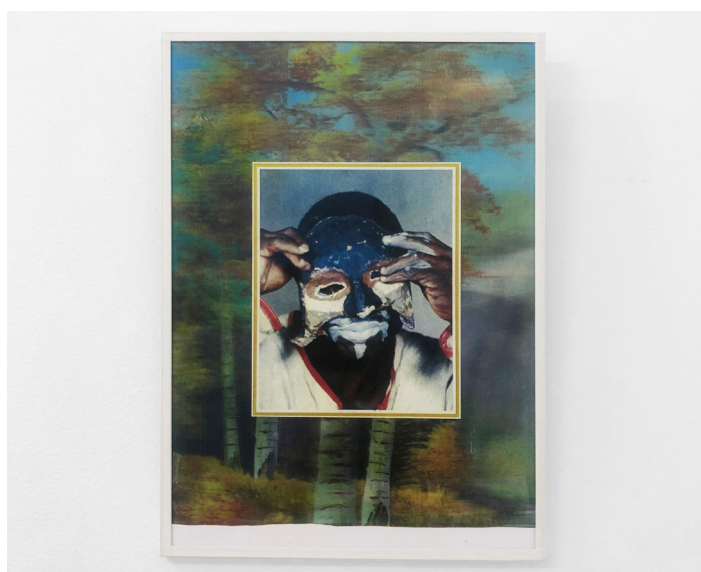
Pierre CLEMENT, *MAN/acryl-res/EnC:spec.lang*, 2019. Fiberglass, acrylic resin, varnish, stainless steel, UV jet print on transparent acrylic glass, aluminium, synthetic clay, 73 5/8 x 73 5/8 x 2 3/8 inch / 187 x 187 x 6 cm. Photo: Salim Santa-Lucia. Courtesy of the artist & Gallery Valeria Cetraro.

**Laura Gozlan** was born in France in 1979. She lives and works in Paris. After studying scenography at TAIK (Helsinki), she graduated from the Ecole Nationale Supérieure des Arts Décoratifs in Paris, and Le Fresnoy. Laura Gozlan's installations, videos and sculptures question the links between subculture and Posthumanism, their founding myths (New Age, Cybernetics) and their dystopias. Within her installations, the artist creates video fluxes along the lines of the Expanded Cinema by assembling images she borrowed from the giallo, 70-80's anticipation films and scientific documents. Lately she has been placing herself both behind the camera and in front of it to play her own character.



Laura GOZLAN, *G Minor*, 2020. Film HD, color, sound. Duration : 00:02:28. Courtesy of the artist & Gallery Valeria Cetraro.

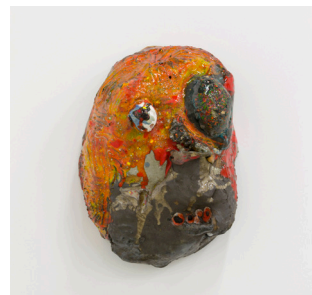
**Hendrik Hegray** was born in Limoges in 1981. A self-taught artist with a background in publishing and music, his practice includes a variety of mediums such as drawing, collage, sculpture, publication, photography, video and sound. Hendrik Hegray's works are visual traps dismantling codes, hacking into the act of creation itself, in order to create a wild, worrying and joyful kaleidoscopic imagination.



Hendrik HEGRAY, *Egipan*, 2019. Collage, 11 11/16 x 8 1/4 inch / 29.7 x 21 cm. Courtesy of the artist & Gallery Valeria Cetraro.

Laurent Godin features works by French artists Sylvie Auvray, Alain Séchas, Claude Closky and Vincent Olinet . The Laurent Godin gallery took the name of its founder and has been established in 2005. The gallery was first installed in the Marais district before moving in the 13th district in Paris in 2017.

**Sylvie Auvray** lives and works between Paris and Los Angeles. The artist expresses herself through multiple media: painting, drawing, sculpture, all driven by a personal universe nourished by diverse inspirations. Her production is overwhelming; she experiments with the most various techniques and all kind of mediums with a specialty in ceramics. She was recently in residency at the California State University, Long Beach and will be part of the upcoming group show curated by Anne Dressen at the Musée d'Art Moderne de la Ville de Paris, fall 2020. She will be in residency at the Shigaraki Ceramic Cultural Park, Japan.



Sylvie AUVRAY, *Sans titre*, 2020. Glazed stoneware, 17 11/16 x 13 3/8 x 9 1/16 inch / 45 x 34 x 23 cm. Courtesy of the artist & Laurent Godin.

Whether he does abstractions, flowers, portraits, genre scenes, **Alain Séchas** is a modern: my paintings are to be taken at face value, he says willingly. His distanced and elegant art fully assumes the seduction inherent in painting and therefore, first and foremost, the seduction of colour, in the manner of the joyful hedonism of a Matisse. Colour is alive. In his methodical and jubilant way, the artist juggles with genres and colours, certainly contributing to the "magical study of happiness;" that Rimbaud invokes in *O seasons, O castles*. Séchas experimented with polychromies of all kinds, garish, neutral or muffled, incongruous and exciting chords of tones. *Anne Bonin*



Alain SÉCHAS, *Sac violet et bouquet*, 2018. Acrylic on canvas, 63 3/4 x 51 3/16 inch / 162 x 130 cm. Courtesy of the artist & Laurent Godin.

At first sight, **Claude Closky** is an artist who rubs shoulders with immateriality. He is at ease with electronic media, and some of the objects he makes do not reveal themselves instantly: the books, for example. Among the materials he uses – images, texts, numbers, and sounds sampled from our environment – language seems to be the most direct instrument of appropriation. But this does not make his work any less concerned with its material specificity, its degree of visibility, with how it occupies the space. Closky takes hold of the most ordinary modes of everyday communication and lays open its forms by discreetly re-articulating it, or redistributing visibility or words. He plays with the day-to-day rules, codes and hierarchies that punctuate our existence. You think you're slipping into automatic actions, but in fact you have entered a maze. The result can be surprising, the disappointment is calculated, and a persistent throbbing remains. *Marie Muracicole*, translated from the French by Gail de Courcy-Ireland.



Claude CLOSKY, *Bain de minuit (48 personnes)*, 1998. Black ballpoint pen and collage on paper, 57 1/16 x 126 inch / 145 x 320 cm. Courtesy of the artist & Laurent Godin.

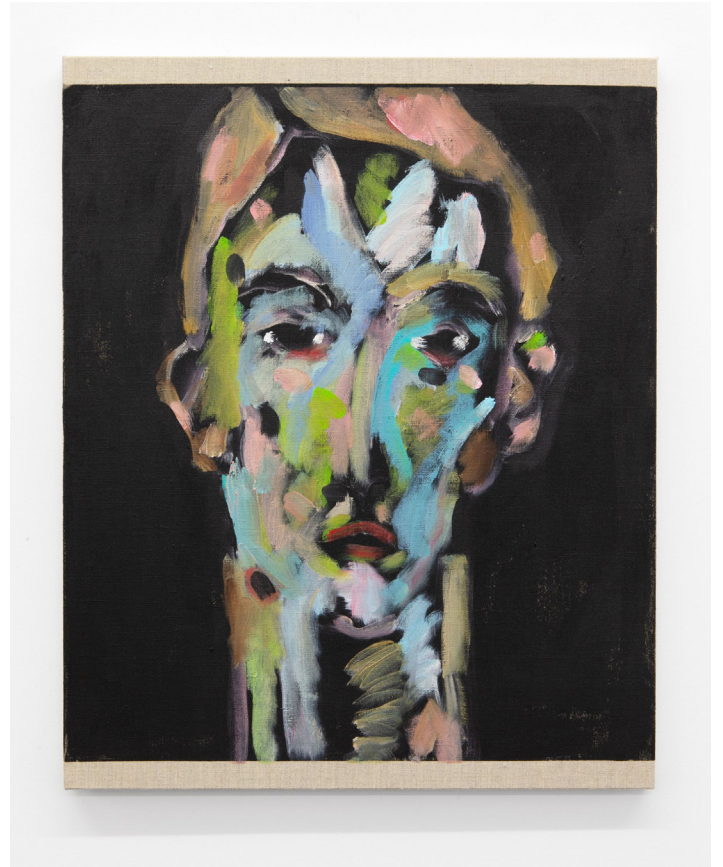
Successively, marine carpenter, baker, marble designer, jeweler, photographer, lumberjack, painter... **Vincent Olinet** seizes willingly craftsman's tools and materials, entertain himself in copying their gestures (without however obeying to technical, esthetical or functional obligations). He takes simple and universal forms over and, with diligence and ingenuity "remakes". He creates marvelous, enchanting that turns out to be made of illusions, subterfuge and vain promises... A wonderful world of fairy tales created out of cardboard, artificial castle life, melting down birthdaycakes... *Après moi le déluge, Pas encore mon Histoire, Je ne peux pas faire de miracles, Il était deux fois...* as many meaningful artworks' title that suggest some tales whose outcome is left to the public.



Vincent OLINET, *Destiny & Candice (After the Waves / The Waifs)*, 2020. Broomstick, synthetic and semi-natural hair, 47 1/4 x 0 3/8 x 0 3/8 inch / 120 x 1 x 1 cm. Courtesy of the artist & Laurent Godin.

Édouard Montassut presents a series of paintings by Japanese artist Kaoru Arima (Born in 1969).  
Édouard Montassut is an art gallery in Paris, founded in 2016.

“**Kaoru Arima** makes small impressionistic portraits. The coloured paint is dabbed onto a black painted background whose square shape is reminiscent of a Polaroid. Sometimes the painting bleeds over the edges of the black background, giving the face a blobby, intrusive cool look while reminding us that portraits, an academic form par excellence, are historically linked to the invention of the background. Kaoru Arima’s close-up portraits are unrecognisable. They seem to have been taken with a flash, as if they were going to disappear or shatter immediately afterwards; these portraits are pictorially unstable. The fact that in Arima’s paintings the eyes are all burnt out / gouged out suggests that the subject of this interdependency moves towards the expropriation of one’s self by the image of one-self—beginning with the loss of one’s eyes [...]” – Alexis Vaillant



Kaoru ARIMA, *Man of Monday, Wednesday, Friday*, 2016. Oil on canvas, 25 9/16 x 20 7/8 inch / 65 x 53 cm. Courtesy of the artist & Édouard Montassut.

**mor charpentier is pleased to present Teresa Margolles and Théo Mercier.**  
**mor charpentier was founded in 2010. The gallery is established in the Marais district in Paris.**

**Teresa Margolles** was born in 1963 in Culiacán Mexico. She currently lives and works between Madrid and Mexico City.

Teresa Margolles' works examines the social causes and consequences of violence. For her, the morgue accurately reflects society, particularly that of her home country where deaths caused by drug-related crimes, poverty, political crisis and the government's inept response has devastated communities. She has developed a unique, restrained language in order to speak for her silenced subjects, the victims discounted as 'collateral damage' of the conflict.

Her work has been featured in many institutions and events worldwide, and is part of internationally renowned collections like Tate Modern, London; MoMA, New York; Centre Pompidou, Paris; MACBA, Barcelona; Perez Art Museum, Miami; among others.

Teresa Margolles participated in the Venice Biennale in 2009 and 2019, where she received a Special Mention of the Jury in recognition of her work.



Teresa MARGOLLES, *El Capital te culea (Avenida de la República)*, 2019. C-print on Hahnemühle Photo Rag paper. 59 1/16 x 88 9/16 inch / 150 x 225 cm. Courtesy of the artist and mor charpentier.

**Théo Mercier** was born in Paris in 1984. He currently lives and works between Paris and Mexico City.

Sculptor and stage director, Théo Mercier works on the relation between the work and its environment. In his installations, he mixes his own sculptures with objects or artifacts collected over his travels, and seeks to create a real choreography of the eye for the viewer. The diversity of the collections thus gathered is an image of what globalization is ; their arrangement evokes a certain archeology of the future where strangeness, poetry and humor emerge from unusual reconciliations.

His work has been featured in many institutions and events worldwide like the Jameel Arts Centre, Dubai; the 13th Biennale of La Havane, Cuba; Hamburger Bahnhof, Berlin; Centre Pompidou, Paris; among others.

Théo Mercier was a resident at Villa Medici in 2013, and nominated for the Marcel Duchamp Prize in 2014. In 2019, he was awarded the Silver Lion at the Venice Dance Biennale.



Théo MERCIER, *Time to get stone #10*, 2019. Egg shells, cellulose, polystyrène. 11 13/16 x 13 3/4 x 27 9/16 inch / 30 x 35 x 70 cm. Courtesy of the artist and mor charpentier.

**New Galerie features five artists: Zevs, Li Shurui, David Wojnarowicz, Marion Scemama and Florence Jung. New Galerie has operated in Paris since 2010. The gallery is focused on an exhibition program of international contemporary artists punctuated by key historical shows.**

**Zevs** (Aguirre Schwarz) was born in Paris in 1977. He lives and works in Paris and Berlin. Since the 90's, from the street to the white cube, Zevs has been painting on canvas and in public space, liquidating brand logos and diverting masterpieces. He has recently exhibited at the Lyon Biennale, Museum Of Contemporary Art, Shanghai and OTI Gallery, Hong Kong.

The artist "liquidates" logos in the public space by painting over them in the same colour. The excess paint drips. Graphically these drips produce a bleeding, sinister and derelict effect that echoes the play on word on "liquidated". The gesture and the logos are serial; however each liquidation creates a specific narrative, linked to the context associated with the brand as well as the specific shape of the logo. The process has been expanded in paintings on canvas and in installations.

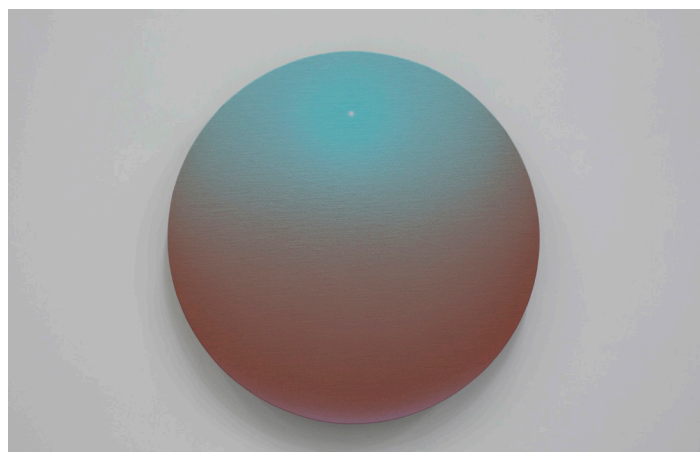


Zevs, *Liquidated Logo Covid19, Noir & Blanc, Le Manaty*, 2020. Acrylic on canvas, 57 1/2 x 44 7/8 inch / 146 x 114 cm. Courtesy of the artist & New Galerie

Born in Chongqing, China in 1981, **Li Shurui** lives and works in Beijing and Dali. She has recently exhibited at the Long Museum West Bund, Shanghai. Li Shurui spray paints round canvases, creating an optical three-dimensional effect that emulates moons.

The artworks all required the artist to dedicate a significant amount of time and work. While we question our relationship to the natural environment and to production, the slow processes displayed by the artist also invite us to think about our place in the world.

Furthermore, the artist engage with the transformative power of the contemporary art object. Li Shurui's moon paintings incorporate symbols that can be combined together, evoking stellar constellation, astral symbolism or *Feng Shui*. She uses them as props in her movies where they appear as objects accompanying daily life and moods.



Li Shurui, *February 2020*, 2020. Acrylic on canvas on board, Ø : 15 3/4 inch / Ø : 40 cm. Courtesy of the artist & New Galerie

**David Wojnarowicz** (1954–1992) was born in Red Bank, New Jersey. Wojnarowicz channeled a vast accumulation of raw images, sounds, memories and lived experiences into a powerful voice that was an undeniable presence in the New York City art scene of the 1970s, 80s and early 90s. Through his several volumes of fiction, poetry, memoirs, painting, photography, installation, sculpture, film and performance, Wojnarowicz left a legacy, affirming art's vivifying power in a society he viewed as alienating and corrosive. His use of blunt semiotics and graphic illustrations exposed what he felt the mainstream repressed: poverty, abuse of power, blind nationalism, greed, homophobia and the devastation of the AIDS epidemic. The Estate of David Wojnarowicz is represented by P.P.O.W Gallery, New York.



David WOJNAROWICZ, *Untitled (Buffalo [Alternate Version])*, 1988-89. Vintage gelatin silver print, 16 x 20 in - 40 x 50 cm. Courtesy of the Estate of David Wojnarowicz and P.P.O.W.

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**Marion Scemama** is a French photographer and filmmaker based in Paris. In 1983, she met David Wojnarowicz in New York where she lived for five years. From this encounter was born a special friendship, that will last for nine years, marked by a mutual support and numerous collaborations (photos, texts and videos). In 1991, one year before David Wojnarowicz's death, they undertake together a journey into the American South-West, which will become his last trip.



Marion Scemama, *Silence=Death*, 2019. Colour photograph, 22 1/16 x 14 15/16 inch / 56 x 38 cm. Courtesy of the artist & New Galerie.

**Florence Jung** writes scenarios that infiltrate reality. Her scripted situations are built around a system of clues, absence, and rumor. Drawing from the social sciences as well as literature and philosophy, her work explores the paradoxes of contemporary life, our relationship to uncertainty, and the narrative potential of suspicion.

Four pieces of paper are hidden beneath the doormat. The first, second and third are—respectively—a politician's, a banker's and a journalist's business cards. The fourth is a note containing the name and number of someone who works for the police. It is said that they all live in Paris and are currently on duty.

Florence Jung, *Jung69*, 2019. Scenario. Courtesy of the artist & New Galerie



**Sultana features works by Mexican artist Pia Camil and Irish artist Justin Fitzpatrick. Sultana gallery is named after its founder Guillaume Sultana. The gallery has been installed in Belleville since 2014.**

**Pia Camil** (b. 1980) lives and works in Mexico City. She has a BFA from the Rhode Island School of Design and an MFA from the Slade School of Fine Art, London.

Her work has been exhibited internationally with recent solo-exhibitions including : *Fade to Black* at Queens museum NYC, *Here Comes the Sun* at Salomon R. Guggenheim Museum, *Bara, Bara, Bara*, at Tramway Art Space, Glasgow (2019), *Split Wall* at Nottingham Contemporary (2018) ; *They*, at Galerie Sultana (2018); *Bara, Bara, Bara* at Dallas Contemporary (2017) ; *Home Visit* at Museum Ludwig, Cologne (2016) ; *Slats, Skins & Shopfittings* at Blum & Poe, New York (2016) ; *A Pot for a Latch*, New Museum, New York (2016). Recent group exhibitions include: *Desert X Biennial*, California (2019); Art Basel Cities, Buenos Aires, Argentina (2018); "Womenhouse", Monnaie de Paris (2017); "Performance !", Le Tripostal, Lille (2017).

Camil's work is in the permanent collection of Salomon R. Guggenheim Museum, Centre Georges Pompidou, Paris, La Colección Jumex, Mexico, Blanton Museum of Art, Austin (USA), and at the Kadist collection amongst others.

Camil's work is usually associated to the mexican urban landscape, the aesthetic language of modernism and its relationship to retail and advertising. Recently she has engaged in public participation as a way to activate the work and engage with the politics of consumerism.

**Justin Fitzpatrick** (b. 1985, Dublin) lives and works in Bruxelles.

"I am interested in the act of painting as a way to explore the idea of conceptual metaphors, metaphors that structure our world view and perspective. (see 'metaphors we live by' by Lakoff). For me, painting, in an improvisational mode, can turn the process of metaphor into a visual performance or an evidence, a constant sliding across the surface of a subject, it can enact the semantic jumps the mind makes when likening one thing to another and it provides an evidence of this fundamental activity. I have used text and text-like forms in my paintings a lot, and my interest is around the borders of where text becomes body, things that can hover between legibility and sensibility. I am interested in the choosing of objects to invest with meaning and create a narrative, but also to look at the mechanics and syntax of that meaning and how it is created. Painting becomes a machine that allows metonymic growth, a kind of world building."



Pia CAMIL, *Bust Mask Jade Matte*, 2018. Enamel ceramic (Raku), 17 1/16 x 14 5/8 x 2 1/4 inch / 43.2 x 37.1 x 5.7 cm. Courtesy of the artist & Sultana.



Justin FITZPATRICK, *A Whisper in the Cloister*, 2019. Oil on canvas, 28 3/4 x 44 1/2 inch / 73 x 113 cm. Courtesy of the artist & Sultana.

*For all press-related questions, please contact Perrotin press team: they will put you in touch with the galleries on display, which will be able to discuss this initiative and present their artists.*

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# RESTONS UNIS

MAY 23  
– JUNE 6

**Balice Hertling**  
**Anne-Sarah Bénichou**  
**Crèvecoeur**  
**Frank Elbaz**  
**Antoine Levi**  
**Semiose**

JUNE 13  
– JUNE 27

**Galerie Danysz**  
**Valeria Cetraro**  
**Laurent Godin**  
**Édouard Montassut**  
**Mor Charpentier**  
**New Galerie**  
**Sultana**

JULY 4  
– JULY 18

**Air de Paris**  
**Galerie Allen**  
**Salle Principale**  
**Galerie Poggi**  
**Praz Delavallade**  
**Joseph Tang**  
**Jocelyn Wolff**

JULY 25  
– AUGUST 14

**Marcelle Alix**  
**Art:Concept**  
**gb agency**  
**Campoli Presti**  
**High Art**  
**In Situ**

**From May 23rd to August 14th, Perrotin will invite twenty-six Paris-based galleries to present a selection of work from their artists. Debuting in our Saint-Claude space, the exhibition will be comprised of four consecutive two-week-long presentations, with each one inclusive of six to seven independent galleries.**

This collaborative project evolved out a desire to celebrate the experience of seeing art in person and it also marks the re-opening of our Paris galleries, one that will be accompanied with the strict enforcement of safety guidelines. With most of our museums and fairs closed, we believe it's important to fill that void. But, it is a modest proposal. Although it may not rectify the larger systemic issues of our industry, it does underline the importance of what we accomplish on a daily basis. Online viewing rooms will never replace exhibitions. However these presentations will also be sent to all our contacts digitally. In order to share the fertile world of these galleries and their artists with as many people as possible.

We are spaces for the public to engage with artists and their practice. Galleries allow artists to meet their public, often for the first time. The tremendous creative experimentation by a growing number of artists is a testament to the work of many galleries.

Diversity is important and necessary, and twenty-six galleries are not enough to fully illustrate the depth and breadth of work being produced in our current moment. This list is necessarily imperfect, and although we would have loved for many more to join us, we believe that our partner galleries celebrate the richness of the Paris gallery landscape.

The French artistic scene boasts many heroic galleries, and you can find a list here, selected by the association [Paris Gallery MAP](#). Today, it is made up of over 80 members. From July 2nd through July 5th, our [Paris Gallery Weekend](#) will bring together nearly 50 galleries, and from August 29th onwards, many of us will open new exhibitions.

Like so many industries, ours is a profession in which we fight every day to keep our businesses up and running. We are determined to defend our profession which is based on the collective enjoyment of freely accessible exhibitions. This, in fact, is possible through the support of collectors, who render art accessible to a far-ranging public. The market, despite significant turbulence in recent months, is essential to the survival of artists and to the development of artistic creation.

Every exhibition represents the work and dedication of artists, assistants, sellers, collection managers, communication officers, transporters, subcontractors and other actors in this fragile ecosystem.

Our entire profession is of course aware of the current health issues. For the coming months, we have instituted a strict set of precautionary measures for both our staff and visitors: doors will remain open in order to reduce the use of handles, all countertops will be fitted with a plexiglass screen, documentation will be accessible via QR code, we will carefully manage the flow of gallery visitors, all entrants will be asked to wear a mask, and we will forego opening events.

Although difficult, this is the time to underline the foundations of our profession and our commitment to diversity, openness, and art. Every visit to an exhibition or a new gallery is a source of wonder and surprise. Through this reckoning, our world has become more open and collaborative, which offers us a small comfort in this current moment.

Let's stay positive!

Emmanuel Perrotin

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