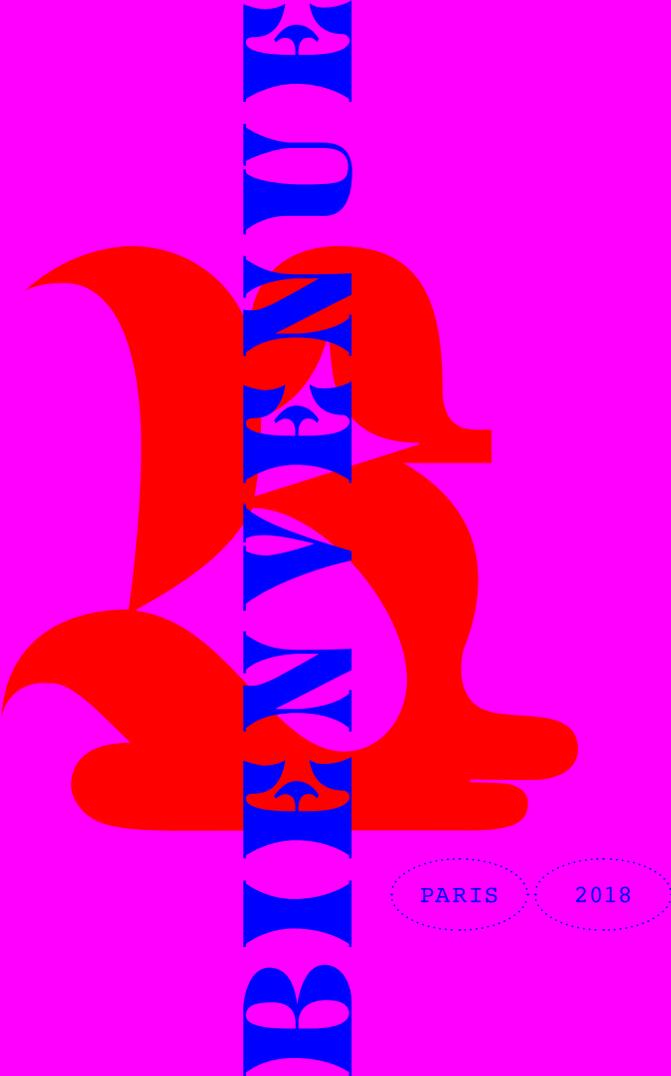


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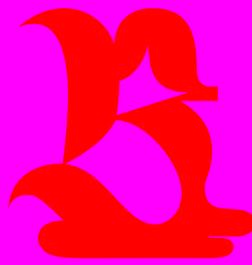


# BIENVENUE ART FAIR 2018

## CITÉ INTERNATIONALE DES ARTS

### 16<sup>th</sup> - 27<sup>th</sup> october 2018

Bienvenue is a new contemporary art rendez-vous taking place at Cité internationale des arts, in the Marais district in Paris. A favorite period for artists and collectors, this new art fair happens from October 15th to 27th, 2018.



Aeroplastics (BE) - Galerie Anne Barrault (FR) - Galerie Thomas Bernard | Cortex  
Athletico (FR) - Galerie Christian Berst (FR) - Galerie Jean Brolly (FR) -  
Galerie Valeria Cetraro (FR) - Galerie Valérie Delaunay (FR) - Espace à Vendre (FR) -  
The Flat (IT) - Galerie Claire Gastaud (FR) - Galerie Isabelle Gounod (FR) -  
Galerie Alain Gutharc (FR) - Galerie Bernard Jordan (FR) - La Mauvaise Réputation  
(FR) - Laufer (RS) - Galerie Dohyang Lee (FR) - Galerie Florence Loewy (FR) - Galerie  
Eva Meyer (FR) - Galerie Oniris - Florent Paumelle (FR) - Galerie Polaris (FR) - Lily  
Robert (FR) - Caroline Smulders Paris (FR) - Un-Spaced (FR) - Under Construction (FR)

Bienvenue : 18, rue de l'hôtel de ville – 75004 Paris  
Tél : +33 (0)1.43.70.03.01 - [www.bienvenue.art](http://www.bienvenue.art) – [bienvenue@bienvenue.art](mailto:bienvenue@bienvenue.art)

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# GENERAL PRESENTATION

Spread over multiple floors, Bienvenue presents a set of strong and demanding proposals and claims a desire to favor an intimate format, conveying a dialogue with the artworks. The deliberately reduced number of participants (twenty or so French and international galleries) makes it possible to offer everyone a space that is open to experimentation while placing each participant at the heart of a larger whole.

The philosophy behind Bienvenue is to create, through direct interactions, a connection between art, artists, gallery owners and the public. The atypical layout of the place allows each exhibition space to be unique while being part of a whole, which makes its exploration stimulating.

Bienvenue's founding goal is to relocate the art gallery at the center of the project, highlighting its key influence in promoting, discovering, exploring and enriching the art scene. This is, among other things, the reason why Bienvenue is programmed in an innovative format of two weeks, which makes it an event halfway between the fair and the collective exhibition.

This particular format makes it possible to approach art and works presented under two different aspects. In the first week, art is the main subject of the event, while in the second week, it is used as a catalyst and as a pretext for interactions in other events.

As a platform for meetings and exchanges, Bienvenue brings together amateurs, collectors, artists and galleries in a historic and highly symbolic place. In a spirit of decompartmentalization, Bienvenue thus claims a radical innocence, necessary for experimentation, while emphasizing the plurality of artistic approaches that the galleries support.

See you on October 15th at the Cité Internationale des arts.

You are Bienvenue !

# SCHEDULE

Bienvenue takes place over two weeks, with gallerists being present in the first week only. During the event's second week, visits are managed by the fair's art-mediators.

**WEEK 1** > (with gallerists present) from  
Monday, October 15th to Sunday, October 21st

**Monday, October 15, 2018**

- > Special preview for the press and collectors from 11am to 6pm
- > Public opening from 6pm to 10pm

**Tuesday, October 16, 2018**

- > Public visiting hours from 11am to 7pm

**Wednesday, October 17, 2018**

- > Public visiting hours from 11am to 7pm

**Thursday, October 18, 2018**

- > Public visiting hours from 11am to 10pm

**Friday, October 19, 2018**

- > Public visiting hours from 11am to 7pm

**Saturday, October 20, 2018**

- > Public visiting hours from 11am to 7pm

**Sunday, October 21, 2018**

- > Public visiting hours from 11am to 7pm

**Week 2** > Monday, October 22nd to Saturday, October 27th  
Visits and appointments with partners and sponsors managed by Bienvenue's art-mediation team

# A REMARKABLE PLACE, AN INTERNATIONAL REFERENCE

Ever since the Cité internationale des arts was founded in 1965, artists have been coming from all over the world to take part in our artist-in-residence programmes. The Cité encourages cross-cultural dialogue and provides a place where artists can meet with their public and other professionals.

The Cité internationale des arts is located on two separate sites; the first is in Paris' Marais district and the second in Montmartre. Every month, in partnership with 135 French and international organisations, the Cité's two complementary sites welcome more than 300 artists from a wide range of disciplines for residencies lasting up to 1 year.



# BIENVENUE 2018 AWARD

A prize will be awarded during the opening in order to support the gallery which will have, in the eyes of the jury, the best answer to the statement of Bienvenue for its 2018 edition.

## THE SPONSOR : INOCAP GESTION

Since its creation in 2007, INOCAP GESTION has made a strong will to support emerging contemporary art by creating a collection presented within the company. It is under the leadership of its president Olivier Bourdelas that INOCAP GESTION intends to continue to participate in this contemporary art adventure by growing its collection, and also by supporting a dynamic and committed partnership with contemporary art events as BIENVENUE.

## CONSTITUTION OF THE WELCOMING AWARD JURY / INOCAP GESTION

- > Bénédicte Alliot (CEO of the Cité Internationale des Arts)
- > Carline Bourdelas (Representative of INOCAP GESTION)
- > David Cascaro (Director of HEAR, High School of Art of the Rhine, Strasbourg)
- > Paul-Emmanuel Dubois (Collector)
- > Olivier Gay (Collector)
- > Judicael Lavrador (Art critic for Beaux Arts Magazine, Liberation)
- > Annabelle Ténèze (Director of the Museum of Modern and Contemporary Art, Les Abattoirs, Toulouse)

# CURATORIAL PROJECT

The curatorial project of this first edition is a form of tribute to the past as it turns to the future.

The Cité internationale des arts was inaugurated in 1965. The previous year, a young Robert Rauschenberg was rewarded at the Venice Biennale, which caused an upheaval with lasting consequences for the approaches to contemporary art and its market. Bienvenue wishes to pay homage to this shock wave and its reverberations that can still be felt today.

Such an unexpected consecration of the new aesthetic of Pop Art, the reversal in the balance of power between the United States and Europe, and the significant influence of powerful galleries, transformed the Venice Biennale award into a manifesto of a profound shift in the art market. In this sense, Bienvenue is very much part of that persistent desire to move boundaries, refresh conventions, and challenge what appears established. This opens a door to a new aesthetic paradigm: a new map of influencers is written and the powers of new market forces become apparent in an era of significant change.





# GALLERIES

## THE FLAT - MASSIMO CARASI (MILAN, IT)

Founded in 2002, the Italian contemporary art gallery The Flat is at the forefront of creation and promotes emerging and renowned artists. For Bienvenue, they leave their 250 m<sup>3</sup> space in Milan to invest the Cité internationale des arts with a vibrant exhibit. Five artists from five different countries and as many mediums to formulate a vision of hallucinated art. From minimalist painting to ultra-pop wall installation and perceptual sculptures, each piece unfolds an ambitious, striking and original work in the fair.

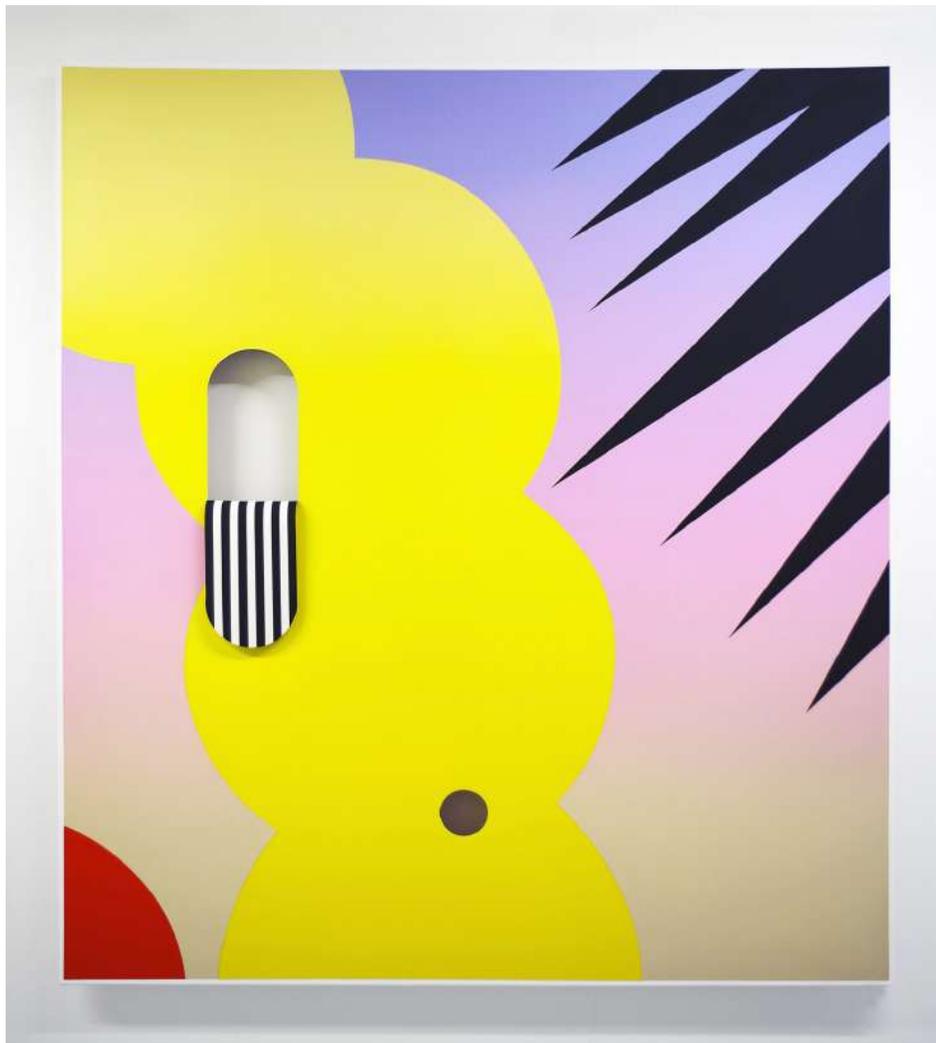
Matthew Allen (1981, New Zealand)

Paolo Cavinato (1975, Italy)

Inma Femenia (1985, Spain)

John Nicholson (1970, Sydney, Australia)

Derek Mainella (1973, Toronto, Canada)

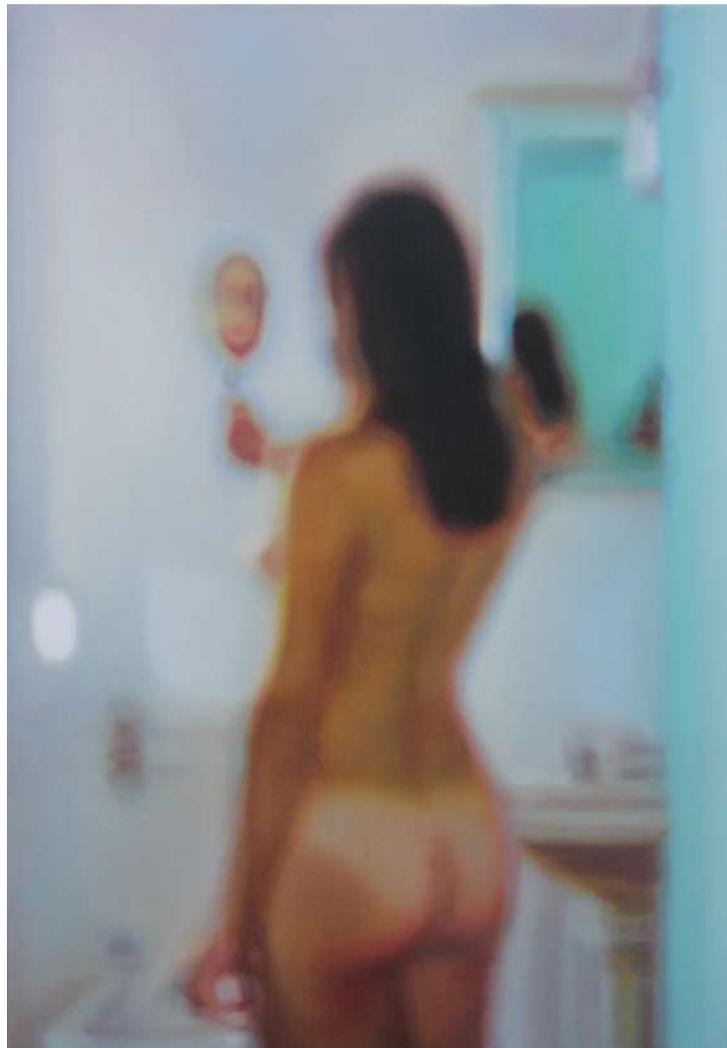


Derek Mainella, Untitled (Lavender Pink Beige Yellow), 2017, Oil and Acrylic on Canvas, 145x130 cm

## GALERIE BERNARD JORDAN (PARIS, FR)

Bernard Jordan opened his Parisian space in 1984, and continued his expansion towards painting, sculpture, drawing, photography and installation by opening other galleries in Berlin and Zurich in 2008. With great loyalty to artists, he committed to minimal art that invokes the most meditative contemplation but also summons the violence of spontaneity. It is on this ground of ardor and plastic generosity that he chooses, for Bienvenue, to present the work of the american artist Nina Childress. In a perpetual logic of pictorial renewal, which does not block the recognition of the artist's touch, her paintings convey a figurative narration hosted in a saturated frenzy of colors.

Nina Childress (1961, lives in Paris)



Childress-686-Blurriness (3\_4 A.), jan 2002, huile sur toile,  
116 x 81 cm

## GALERIE JEAN BROLLY (PARIS, FR)

Jean Brolly opens the doors of his gallery in 2002 in the Marais in Paris. It is with a selection of recent and older acquaintances that he constitutes his reputation, now full of thirty artists, such as François Morellet, Simon Boudvin or Marielle Paul. His view is mainly on contemporary painting, figurative or abstract, but he also makes some incursions in installation and sculpture. At the Cité internationale des arts, he decided to present the Dutch painter Erik Mattijssen with a painting installation on the wall space. Taking as a point of departure a grocery store based not far from the fair, the artist (currently in residence at la Cité internationale des arts) reproduces with the colorful power of gouache paint the interior of this shop and its frozen-in-time artefacts.

Erik Mattijssen (1957, works in Amsterdam)



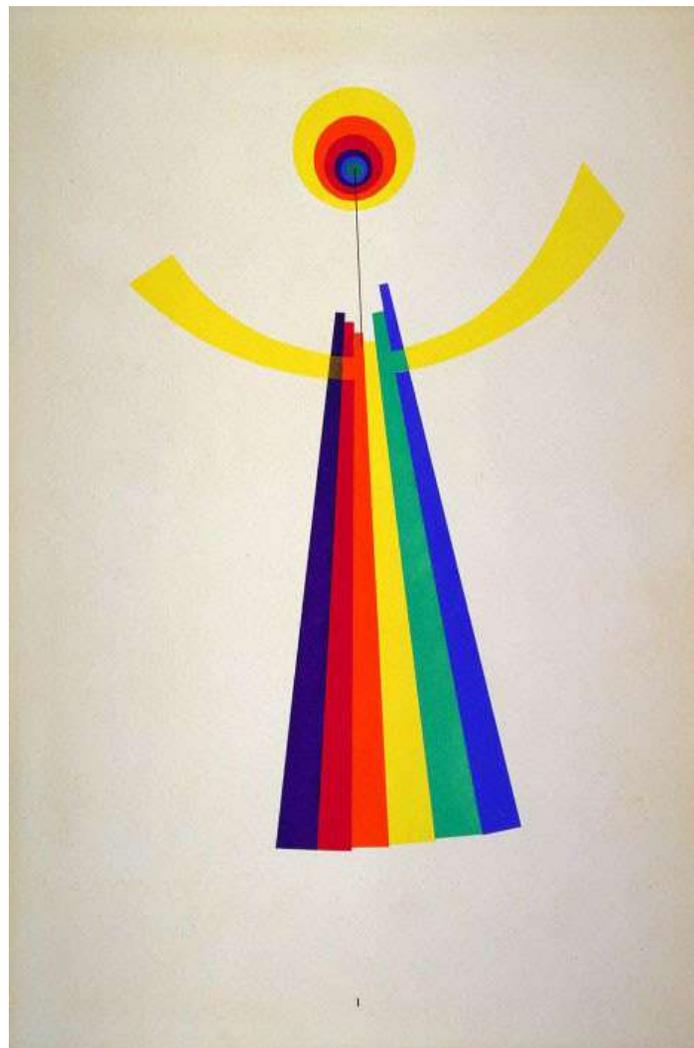
Erik Mattijssen - Mexcal - 2018 - gouache sur papier - 55 x 71 cm

## GALERIE EVA MEYER (PARIS, FR)

Following up on their adventure around the Avant-Garde of the twentieth century, the gallery Eva Meyer (formerly Marion Meyer Gallery) is dedicated to the promotion of the work of the artist Man Ray. However, attached to the contemporary creation that the gallery supports since 2012, Eva Meyer proposes to Bienvenue a dialogue between two eras. On the one hand, the work of the young duo Goiffon & Beauté, a perpetual investigation - of shapes and materials - of an enigmatic future. On the other, Man Ray, the famous multidisciplinary artist, master of diversion and actor of surrealism.

Man Ray (1890 - 1976)

Goiffon & Beauté (Juliette Goiffon, born 1987 - & Charles Beauté, born 1985)



Man Ray, I Mime, 1972, Revolving Doors, sérigraphie,  
Encadrement 52 x 70 cm

## CAROLINE SMULDERS PARIS (PARIS, FR)

Formerly director of the Thaddaeus Ropac gallery (Paris) and of the contemporary department of Christie's France, Caroline Smulders founded her company in the 10th arrondissement of Paris in 2007. To maximize freedom, the selection of artists she represents is narrowed (9 artists so far). We find Gérard Fromanger, Pascale Simont, or Tinka Pittoors and Emmanuel Régent, the two artists she chooses for Bienvenue. Thence, it appears as a dialogue between two artists and two mediums, those of watercolor and sculpture. Emmanuel Régent, in a tenderly iconoclastic action, exposes the paintings of sunsets that he meticulously painted and torn apart. It is in this idea of fragments and creative destruction that the work of Tinka Pittoors echoes the one of Emmanuel Régent, noticeably thanks to his new series The Wallflower Execution where the artist burns his plaster sculptures.

Tinka Pittoors (1977, Belgium)  
Emmanuel Régent (1973, France)



Tinka Pittoors - The Wallflower Execution - 2018

## GALERIE POLARIS - BERNARD UTUDJIAN (PARIS, FR)

Since its creation in the Marais in 1989, Polaris Gallery has focused on emergence, a taste for young creation that the gallery cultivates by following the work of about twenty artists. As a knowledgeable prospector, its director Bernard Utudjian has the habit of organizing the first personal exhibition of each artist he represents. The gallery displays a composite sensibility - from drawing to photography, through painting, sculpture or video - favoring the selection of a panorama of current trends. For Bienvenue, Polaris Gallery highlights the artist Étienne Armandon with the exhibition of recent works. Summoning a colorful painting with deliberately naive features and coarse figures, the artist, whom has a diploma from the Decorative Arts of Geneva, questions our relationship to pictorial representation.

Étienne Armandon (1969, France)



Étienne Armandon - Étude La maison du géant -  
2018 - huile sur toile - 46 x 38 cm

## GALERIE ANNE BARRAULT (PARIS, FR)

At its opening in the Marais in Paris in 1999, Anne Barrault engages in the promotion of contemporary artists, both emerging and established. We noticeably find in her catalog the names of Roland Topor, David B., Jochen Gerner or Ramuntcho Matta. Paying attention to all types of artistic mediums, the gallery stands out for its particular acuity in the graphic arts. Open and curious, Anne Barrault invites from time to time an independent curator within her walls. It is in line with this spirit that Anne Barrault gallery develops for Bienvenue an exhibit of two artists: Dominique Figarella and Stéphanie Saadé. Artist recognized for her boldly abstract painting, Dominique Figarella comes find her viewer with a meticulous work of matter omission. A void to fill that Stephanie Saadé questions with images enhanced with « Moon Gold » gold leaf. The meeting of two mysterious universes that cultivate suggestion and stage the gap.

Dominique Figarella (1966, France)

Stéphanie Saadé (1983, France)

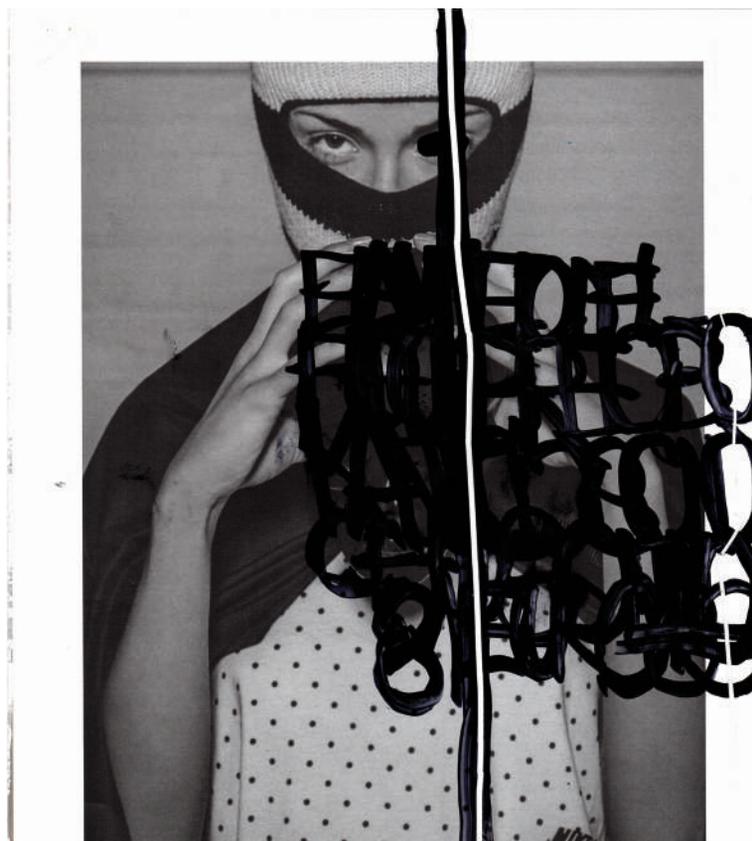


Stéphanie Saadé, Golden Apple, 2018, pomme dorée à la feuille d'or

## GALERIE CHRISTIAN BERST (PARIS, FR)

In terms of outsider art, the Christian Berst Gallery remains since 2005 the reference. The gallery has been showing for almost 15 years, and from the top forty artists it represents, how outsider art escapes definitions and spatio-temporal restrictions. For this first edition of Bienvenue, Christian Berst devotes a poignant stand to the young spanish artist José Manuel Egea. Inhabited by the fantastic and monstrous world of Marvel Comics (among others), his work consists in covering in ink various printed sheets (posters, advertising posters, magazine pages ...). Through this profane revelation, he draws chimerical and disturbing characters, reflecting as much our scopic urges as our basic instincts.

José Manuel Egea (1988, Spain)



José Manuel Egea - Sans titre - 2016 - 27,5 x 21 cm

## GALERIE ISABELLE GOUNOD (PARIS, FR)

The Parisian Isabelle Gounod Gallery (created in 2004 and installed in the Marais district since 2008) is characterized by an eclecticism of disciplines (painting, drawing, video, installations, performances, etc.) and a selection of artists both French and international. For Bienvenue, the gallery focuses on the work of Moussa Sarr, currently a resident of Villa Medici in Rome. His recent work about a fictional character called Narcissus will be the occasion of a participative performance and a series of pieces adorned with a made-up language.

Moussa Sarr (1984, France)



Moussa Sarr - Narcisse avia (Le miroir de Narcisse)

## GALERIE THOMAS BERNARD (PARIS, FR) & LA MAUVAISE REPUTATION (BORDEAUX, FR)

Thomas Bernard Gallery and La Mauvaise Reputation gather during the time of the Bienvenue fair the same space: a shared and collective exhibit. The birth of Thomas Bernard Gallery happened in 2003, formerly named Cortex Athletico and located in Bordeaux. Today in Paris, in the Marais district (since 2013), Thomas Bernard Gallery focuses on the production of exhibitions of artists of various origins. Among others, the artist Vittorio Santoro nominated for the Marcel Duchamp Prize 2017. Whereas La Mauvaise Reputation is divided in two spaces in Bordeaux, a gallery and bookstore. Since 2002, the two founders, Franck Piovesan and Rodolphe Nicaise, have shared an intense and singular vision of the Bordeaux art scene. For Bienvenue, the two entities offer a group show: with the hallucinated paintings of Gorka Mohamed, Manuel Ocampo and Thierry Lagalla. An immersive proposition that promises a crazy figuration.

Gorka Mohamed (1978, Spain)  
Manuel Ocampo (1965, Philippines)  
Thierry Lagalla (1966, France)

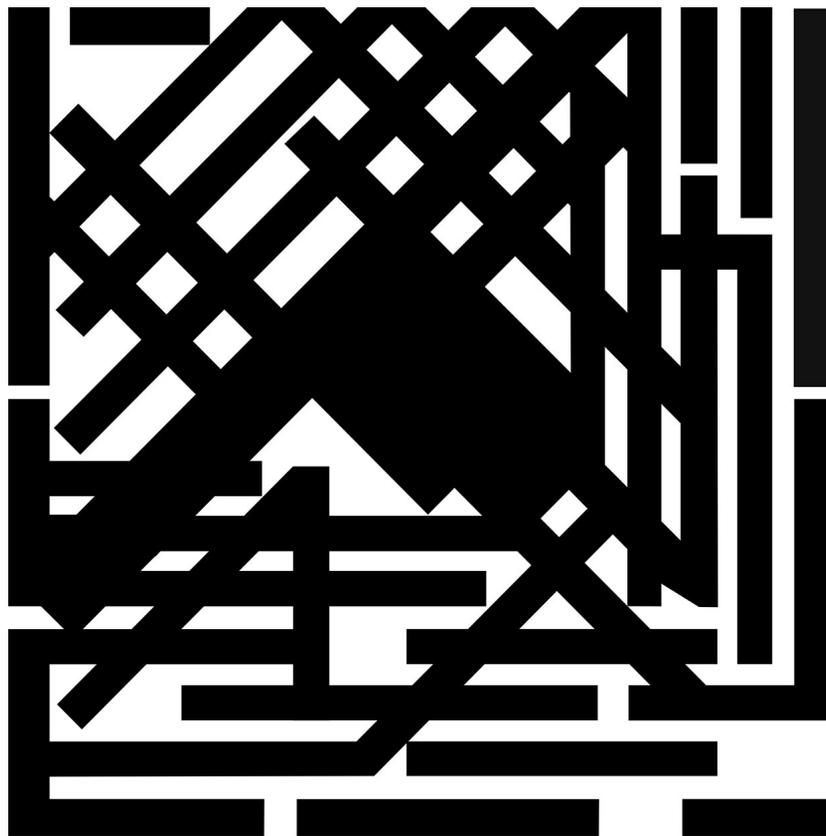


Gorka Mohamed, Economy of Self-Fulfillment, 2016.  
Huile sur toile. 160 x 140,5 cm

## GALERIE CLAIRE GASTAUD (CLERMOND-FERRAND, FR)

Founded in 1986 and directed since 1996 by Claire Gastaud, the gallery is an essential axis of the contemporary art scene. Specialized as much in promoting emerging artists as big names of contemporary art, the gallery boasts its eclectic line. From the 1980's to now on, some exhibitions organized between the walls of the gallery are dates to remember, including those of Dennis Oppenheim, Claude Viallat or Georges Rousse. For Bienvenue, Claire Gastaud makes the choice of an artist she represents: Tania Mouraud. An emblematic figure of the French scene and an indefinable artist, Tania Mouraud talks about perception. Her series of hypnotic works *Mots-mêlés* (2017-2018) erects the sign as a game and always blurs more the tracks of language by manipulating, this time, computer codes.

Tania Mouraud (1942, France)



Tania Mouraud - Einstein, Kneeplay, CH 2 - peinture carrosserie  
sur aluminium - 150 x 150 cm

## LAUFER (BELGRADE, SERBIE)

Originally from Switzerland, David Laufer has been involved in the Serbian art scene since 2002, noticeably by contributing to the reconstruction of the National Museum in Belgrade. In 2015 he set up his gallery, having organized various independent exhibitions in the Serbian capital. LauferArt strives to show and promote internationally active and born in Serbia artists, but also strives to contribute to the artistic dynamism of the national scene. It is with this fervor that he reveals to Bienvenue four contemporary artists, whom symbolize a boiling scene of expressiveness: Vesna Pavlović, BOOGIE (already shown in France by Alain Le Gaillard gallery), Nina Simonović and Dragan Bibin . Between sarcasm and poetry, these creators show, through photography or painting, the origins of pain and an ambivalent relationship to violence.

Vesna Pavlović (Serbia / USA)

BOOGIE (Serbia)

Nina Simonović (1984, Serbia)

Dragan Bibin (1984, Serbia)

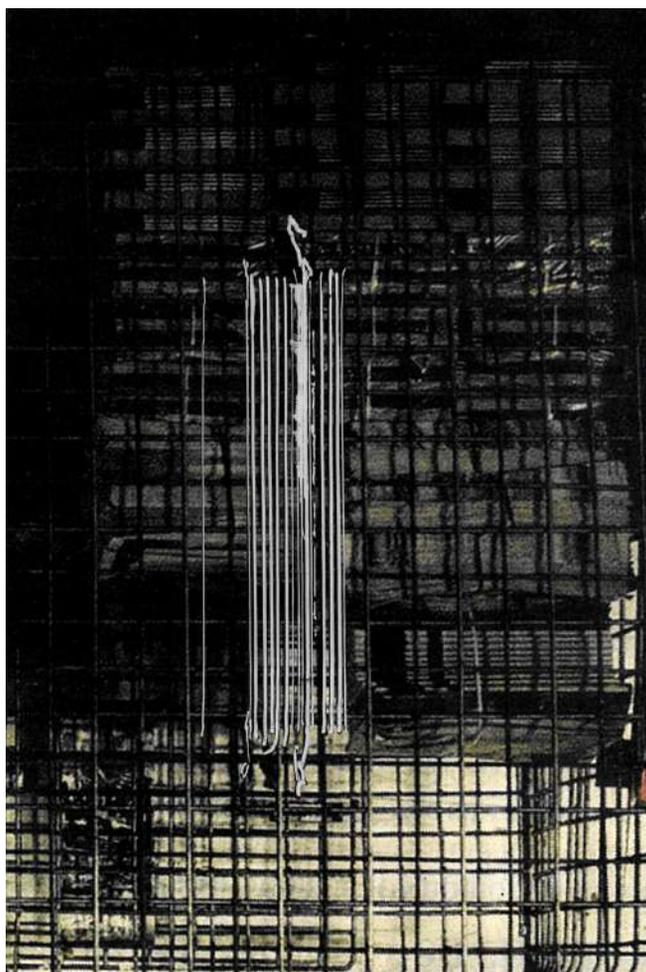


Dragan Bibin

## GALERIE VALERIA CETRARO (PARIS, FR)

Valeria Cetraro Gallery (formerly Escougnou-Cetraro Gallery), offers to the artistic landscape an innovative and open-minded vision of contemporary creation. Attached to artists whose research and mediums are organic and porous, Valeria Cetraro detects and thoroughly questions current practices. Always surprising, the gallery's proposals lead a curatorial reflection on the long term with solo shows and collective exhibitions; a programming often complemented by conferences and the publication of editions. For Bienvenue, it is a new collaboration that the gallery is giving us to see: the work of the Austrian visual artist and filmmaker Pierre Weiss. His work *Les territoires compressés* consists of hybrid photographs violently enhanced with gouache.

Pierre Weiss (1950, Austria)



Pierre Weiss, *Territoires compressés. #6*, 2015-2017

## FLORENCE LOEWY (PARIS, FR)

A pioneer and expert of artists' books in Paris, Florence Loewy first opened her gallery in 1989. She finally settled in the Marais in 2001 and split her space into two to offer both a bookstore and a showroom. Since 2017, she focuses her activity on the artists she represents but still organizes launches. Her space also highlights a rare and wide selection of artists' book. At the occasion of Bienvenue, she presents the work of two artists whose relationship to image remains unseen: Caroline Reveillaud and Tim Maul. If both of them pay special attention to the landscape, Caroline Reveillaud's vedute reveal a palpable, sculptural photograph that the visitor discovers in its three-dimensionality. Tim Mole presents a series dating from 1974, Sixteenth Street Pastoral, a set that already questioned the act of photographing.

Caroline Reveillaud (1991, Paris, France)

Tim Maul (1951, Stamford, USA)



Tim Maul, Sixteenth Street Pastoral, 1978 - 2017, C-print, 9 images  
(Image : 28 x 36 cm (chaque)), Edition de 3 ex,  
Photo © : Aurélien Mole, Courtesy galerie Florence Loewy

## GALERIE ESPACE A VENDRE (NICE, FR)

After several moves and a passage through Paris, Bertrand Baraudou's gallery benefits from a gigantic space of 250m<sup>2</sup> in the heart of Nice. Since his first initiative in 2004, Bertrand Baraudou has organized more than 90 exhibitions and participated in a considerable number of national and international contemporary art fairs. His booth for Bienvenue is only dedicated to painting, that of Karine Rougier, the duo We Are The Painters and Stéphane Steiner. Composed of Nicolas Beaumelle and Aurélien Porte, the duo WATP cultivates the mystery of the artistic gesture and reveals an original practice of painting with four hands. On this pictorial journey, Stéphane Steiner and Karine Rougier will exhibit new and older pieces.

Karine Rougier (1982, Marseille, France)

Stéphane Steiner (1963, Nice, France)

We Are The Painters (Paris, France)



Karine Rougier, *Your Flesh Tastes Like A Mountain*, 2018  
Huile sur bois, 35 x 27 cm

## GALERIE ONIRIS - FLORENT PAUMELLE (RENNES, FR)

For over 30 years, Oniris Gallery has been a central place for contemporary creation in Bretagne. Directed since 2011 by Florent Paumelle, the gallery remains since its inauguration in 1986 with the exhibit of François Morellet, a space known for painting and abstraction in France. During this edition of Bienvenue, Oniris gallery will develop the solo show of the French artist Frédéric Bouffandeau. With kinetic art, which is the specialty of the gallery, the paintings and neons of the artist are offered to the visitors with vibration. Always in subtleties, the shapes and colors orchestrated by Frédéric Bouffandeau are superimposed to give an experience that approaches meditation.

Frédéric Bouffandeau (1966, Angers, France)



Frédéric Bouffandeau, Sans titre P008, 2016, acrylique sur toile, 80x80 cm,  
crédit photo Galerie Oniris - Florent Paumelle, Rennes

## AEROPLASTICS (BRUXELLES, BE)

An influential actor of the Belgian art scene, Jérôme Jacobs has been leading the Aeroplastics gallery for twenty years, and we also knew him at the head of Damasquine gallery. Mobile and pioneer of atypical places, he invested a mansion in 1998 and in 2017 he settled temporarily in a former Jesuit seminary. And this fall, big changes are coming... A counterpoint to the reign of the white cube that Jerome Jacobs willingly perverts on the occasion of Bienvenue, and thanks to an ambitious selection of paintings and sculptures whose pop and offbeat universe expresses as a claim, an exclamation. Among other things, the surrealist paintings of the German artist Eckart Hahn or the oddly believable creatures of Leopold Rabus are violently drawing our attention.

Eckart Hahn (1971, Freiburg, Germany)

Till Rabus (1975, Neuchâtel, Switzerland)

Léopold Rabus (1977, Neuchâtel, Switzerland)

Florentine & Alexandre Lamarche-Ovizeborn (1978 & 1980, Aubervilliers, France)



Florentine & Alexandre Lamarche-Ovize,  
Barbodoigts 2018 ©aeroplastics

## UNDER CONSTRUCTION GALLERY (PARIS, FR)

Settled in the passage des Gravilliers in Paris, Under Construction was born from the initiative of Mireille Ronarc'h in 2014. Since then, the gallery is committed to promoting young creation but is also interested in artists who resume or start their career at the age of 40 or 50 years. Symbolizing the multiplicity of mediums supported by the gallery, French artist Jeanne Susplugas presents her work, illuminated and lulled by illusions. She gives to think a singular reflection on the individual, especially around the themes of addiction and social difficulties.

Jeanne Susplugas (1974, France)



Jeanne Susplugas, Disco ball, 2017, matériaux divers, environ 60x100 cm

## GALERIE DOHYANG LEE (PARIS, FR)

Founded in 2010 in Paris, Dohyang Lee Gallery develops a curatorial thinking based on multidisciplinary and international artists. It nonetheless claims a strong interest in new media art and films. For Bienvenue, they choose to exhibit the work of Elisabeth S. Clark, an artist with a complete plastic universe that brings together sculpture and music as well as linguistics, performance and installation. The selection of pieces function as a whole made of a minimal and playful work. Around the theme of the game - especially that of language - the artist builds a world of symbols composed of deliberately enigmatic stories. Noticeably, the work *And gold chickpeas were growing on the banks*, evokes without a doubt a chessboard, but when one look closer, the artist leads deeper thoughts on what she gives to see and on her appropriation of usual objects.

Elisabeth S. Clark (1983, UK – London, England & Paris, France)



Elisabeth S. Clark, *And gold chickpeas were growing on the banks*

## GALERIE VALÉRIE DELAUNAY (PARIS, FR)

Created in 2014, the Valérie Delaunay Gallery is resolutely engaged in the promotion of emerging artists whose works in painting or drawing question through emotion and create doubt. The gallery presents the works of artists who invite us to rediscover figurative work that began in the 1990s and has developed almost continuously since then. At Bienvenue, three artists present their work. On the occasion of this first edition of the fair, the gallery highlights the work of Léa Le Bricomte, a young artist who develops a sculptural lexicon made of paradoxes about war and peace. Through its aerial blurs, the meticulous painting of Matthieu Boucherit resonates with the organic texture of Fabien Verschaere's watercolors.

Matthieu Boucherit (1986, France)

Léa Le Bricomte (1987, France)

Fabien Verschaere (1975, France)



Fabien Verschaere, Give and Gave, 2017,  
Aquarelle sur papier, 50x40cm

## GALERIE UN-SPACED (PARIS, FR)

Defining itself as a curatorial platform, Un-Spaced is a virtual showcase that only exists on the internet. Born from the will of Hugues Albes-Nicoux in 2013, this project connects collectors and artists through exhibitions and via the distribution of works online.

During Bienvenue, the gallery takes shape and present three french artists : Thomas Hauser (seen at Les Rencontres d'Arles 2018), Laurence Vauthier and Anne Valérie Gasc.

Anne Valérie Gasc (1975, Marseille, France)

Thomas Hauser (1984, Paris, France)

Laurence Vauthier (1993, Paris, France)



Thomas Hauser, The Wake of Dust (Estelle) DIPTYQUE, 2018, 200x150cm,  
poudre de toner sur papier argentique

## LILY ROBERT (PARIS, FR)

Since its creation on the Fall of 2015, the Lily Robert gallery elaborates an approach of contemporary art based on two determined and complementary guiding principles: relying on the demand and the expertise of its staff, it shapes a suitable setting for the fulfillment of the creativity and the realization of the vision of emerging artists.

For Bienvenue Art Fair, Lily Robert shows the most recent development in the works of Valentin Dommanget and Jonas Wijtenburg. Pairing these artists for a duo presentation is fueled by their ideas about the shifting values that come with contemporary production, communication and open source technologies in relation to art.

Valentin Dommanget (1988, France)

Jonas Wijtenburg (1989, Netherlands)



Valentin Dommanget, Digital Stretcher Studies V-A, acrylic spray & chemical solutions on canvas stretched on wood 120 x 75 x 10 cm, courtesy Lily Robert

## GALERIE ALAIN GUTHARC (PARIS, FR)

In the heart of rue Saint-Claude in the Marais in Paris, Alain Gutharc gallery exhibits group and solo shows. Since its origins, the gallery has specialized in emerging contemporary French and international art and currently represents about fifteen artists, including Joël Bartoloméo, Estefanía Peñafiel Loaiza and Hervé Guibert. For Bienvenue, the selected works cultivate together a poetic, patient and subtle vision in paintings (Guillaume Linard-Osorio), in drawings (Suzanne Husky) and in the agglomerated sculpture of Jean-Baptiste Janisset. An compound show paradoxically as meticulous as striking.

Jean-Baptiste Janisset (1990, France)  
Guillaume Linard-Osorio (1978, France)  
Suzanne Husky (1975, France)

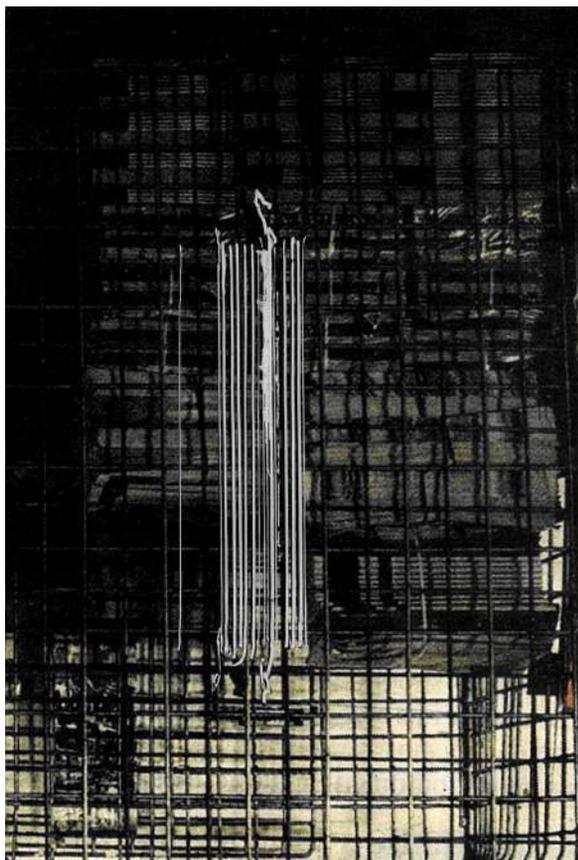


Jean-Baptiste Janisset, D\*Arc, plâtre, 50x42 cm, 2017

# PARTNERS



# VISUALS/PRESS



Galerie Valeria Cetraro : Pierre Weiss,  
Territoires compressés. #6, 2015-2017

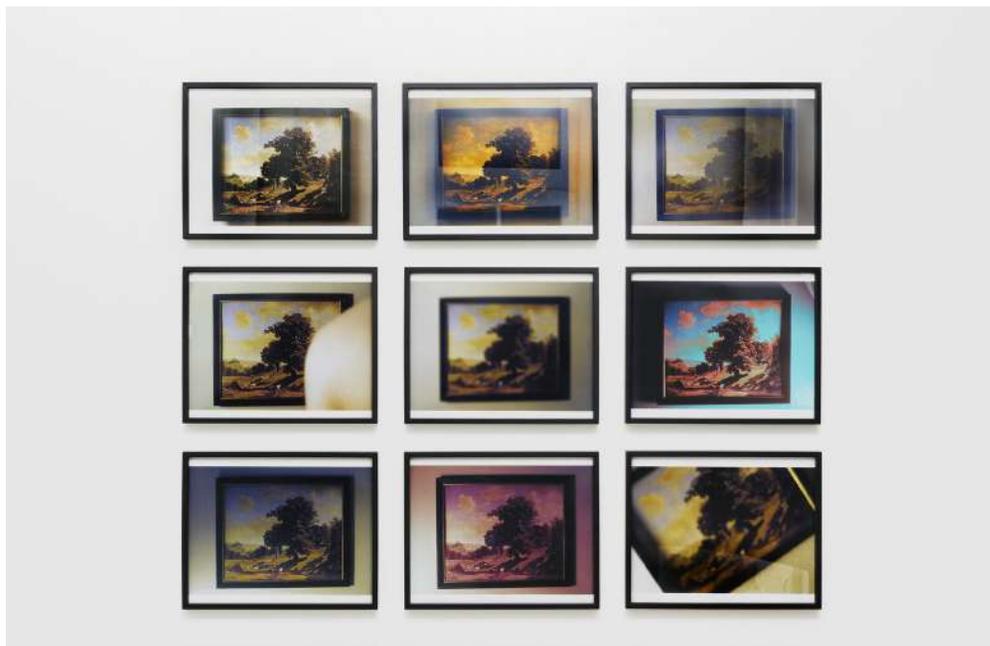


Under Construction : Jeanne Susplugas-Disco ball-2017-  
Matériaux divers-environ 60x100 cm

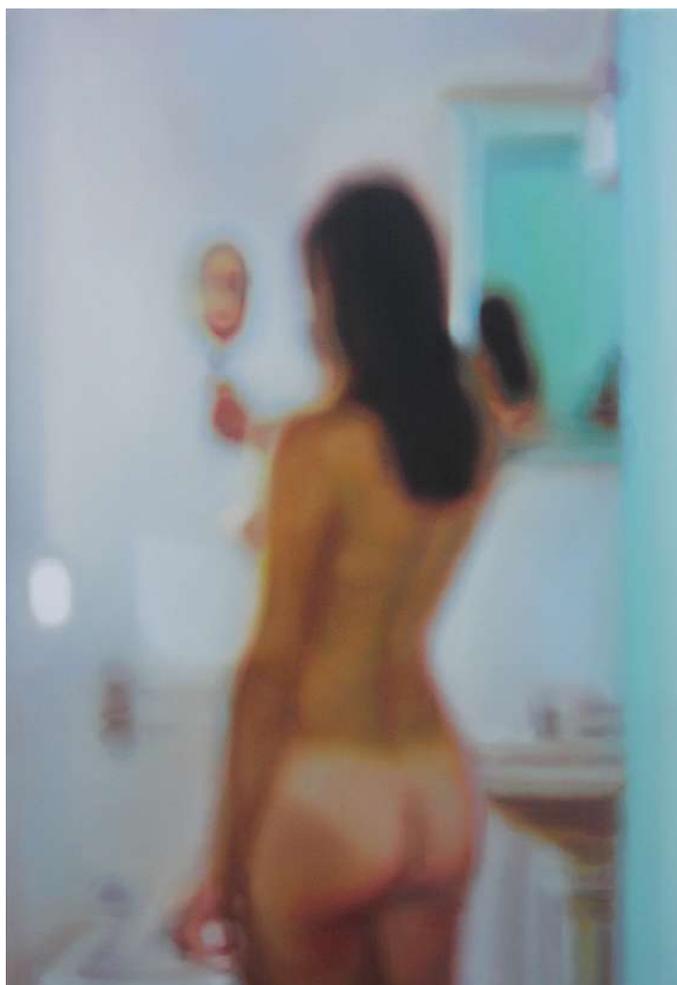


Galerie Anne Barrault : Stéphanie Saadé, Golden  
Apple, 2018, pomme dorée à la feuille d'or

# VISUALS/PRESS



Florence Loewy : Tim Maul, Sixteenth Street Pastoral, 1978 - 2017, C-print, 9 images (Image : 28 x 36 cm (chaque)), Edition de 3 ex / Photo © : Aurélien Mole, Courtesy galerie Florence Loewy



Galerie Bernard Jordan : Childress-686-Blurriness (3\_4 A.), jan 2002, huile sur toile, 116 x 81 cm

# VISUALS/PRESS



Galerie Jean Brolly : ERIK MATTIJSEN, Mexcal-2018-gouache sur papier-  
55x71cm



The Flat : Derek Mainella, Untitled (Lavender Pink Beige  
Yellow), 2017, Oil and Acrylic on Canvas, 145x130 cm

# CONTACTS

Bienvenue : 18, rue de l'hôtel de ville – 75004 Paris

Tél : +33 (0)1.43.70.03.01 - [www.bienvenue.art](http://www.bienvenue.art) – [bienvenue@bienvenue.art](mailto:bienvenue@bienvenue.art)

