



La Fab. reopens!!

Under thirty years old!! at la galerie du jour agnès b.

agnès b.

*Since spring 1984, when it was my great pleasure to open **la galerie du jour** at 4, rue du jour in central Paris, I have always loved discovering new artists.*

*And while the exhibited artists explore different media, as agnès points out, **The revival of figurative painting, often in oils, is captivating by the subjects chosen, mysterious landscapes, and made-up characters. This fascinates me, and I'm happy it is so.***

When agnès first meets an artist it is often through the discovery of his work. True to her determination to support young art in all its forms, agnès b. has invited seven artists under thirty years of age to reopen La Fab. Thibaut Bouedjoro, Bruno Gadenne, Matthias Garcia, Vincent Laval, Mathilde Lestibouois, Hervé Priou and Solène Rigou will show their most recent work at **la galerie du jour**. Some of the works presented in the show are fresh out of the studio, having been created during the recent lockdown.

On the occasion of the exhibition *Under thirty years !!*, **la galerie du jour anès b.** reaffirms its passion for new discoveries and its taste for artworks in the making.

The intrinsically collective yet multiheaded *Under thirty years old!!* show comprises paintings, sculptures and drawings, volumes and large formats, emphasizing diversity and creativity, as well as the revival of the young French art scene.

Under thirty years old!!

June 16 – August 1, 2020

Thibaut Bouedjoro
Bruno Gadenne
Matthias Garcia
Vincent Laval

Mathilde Lestibouois
Hervé Priou
Solène Rigou

Note to editors

Biographies

Thibaut Bouedjoro

Through his painting, Thibaut Bouedjoro captures with humility the aesthetic of the real world in movement. He creates images that resonate with one another, long gone or yet to come. His images do not claim to set down a truth, unless it is the truth of the world's tremors. In contexts tending toward uniformization and entropy, it is urgent to make the effort to apprehend every difference, from the most banal to the least expected. In his painting, Thibaut Bouedjoro attempts to raise awareness of this state of affairs. He tries to convey the importance of taking on board situations that go beyond preconceived ideas and the established order.

To inlay worlding at the heart of imaginaries was the undertaking of writer and poet Edouard Glissant (1928-2011). His book, *Une nouvelle région du monde* echoes in the practice of Thibaut Bouedjoro. As well as questioning forms, Glissant sees in aesthetics the essential implication of political communities. For him, beauty transcends formal study and lodges itself in the bosom of life in movement. Its power springs from the encounter of differences, in artworks as in reality, rather than from "the splendor of truth."

To invite us into this new region of the world sketched by Glissant, Thibaut Bouedjoro proposes to make a visual experience of a tactile yet virtual relationship. In the medium of painting, the visible can also call up the invisible. Optical relationships occur between paint layers, while subjects make contact inside and outside the canvas.

Thibaut Bouedjoro lives in Anthony. He is currently in his senior year at Les Beaux-Arts de Paris. He was awarded the Prix agnès b. at Prix des amis des Beaux-Arts de Paris.

Bruno Gadenne

Travel occupies a fundamental place in the life and work of Bruno Gadenne. The forest is a space that arouses the desire to hide, to lose oneself or to venture into the unknown. Each of Bruno's paintings tells of the quest for nature as a place to take refuge and reenergize.

In early 2020, Bruno Gadenne extended the narrative of his series with a long trip to Central America. A hundred or so gouaches produced during his journey attest to his motivation. Back in the studio, he transcribes his recollections in large formats that reawaken his aesthetic emotions when confronted with these wild landscapes.

Photography also plays a part in his creative process. He manipulates the colors of his pictures, captured at twilight, to accentuate the strangeness of the jungle. His paintings are bathed in a light close to cinematic day-for-night. These landscapes seem similarly timeless and inspire a vision of the journey to come. Bruno Gadenne's paintings invite

the viewer to step farther into the depths of these dense, engulfing spaces. They spur movement, attention and concentration, gradually revealing themselves after the initial experience of an entrance in colors. Bruno Gadenne celebrates the diversity of the primeval forest and the mystery that inhabits it.

Bruno Gadenne was born in 1990 in Cavaillon. He now lives and works in Paris. He is represented by la galerie du jour and Galerie Provost-Hacker in Lille. In 2019, two years after their first encounter, **la galerie du jour** offered him a solo exhibition in Paris, *S'enforester*, and a place in the group show *Eulogy for a Hornbill* at its NYC gallery-boutique.

Matthias Garcia

Matthias Garcia is a prolific artist, as attested not only by his output of paintings and drawings, but also by the abundance of motifs and characters in his compositions. They form a hybrid, unstable world, resting on a chaotic organization. Just as the medium colors on contact with pigments and soaks up oil, the flora and other featuring subjects seem to be injected with makeup. They become intoxicated and meld in an artificial paradise. In the Elpis series, the setting distorts and is carried off in a whirl of color. On the paper, characters appear alone, bare, stripped of color. Similarly, the halo that surrounds them etches them into these dreamlike visions. The innocence that they embody brings to mind the children that Henry Darger secretly painted. Matthias Garcia opens up for us a space of reconciliation with the unconscious.

This refuge-world addresses what is most primitive in the psyche, explored in his art therapy classes. To liberate the inner voices, he grasps a symbolic language. He calls on Bruno Bettelheim's 1976 book *The Uses of Enchantment*, which insists on the therapeutic virtues of legends. While profoundly affected by Hans Christian Andersen's *The Little Mermaid*, he is also steeped in contemporary popular culture, including mangas and video games, thus explaining his use of digital imagery.

By provoking formal and chromatic aberrations, Matthias Garcia visually translates passions and anxieties, which express themselves in this virtual world, inhabited by sumptuous, childlike and unnerving and sometimes mutilated chimeras. These sovereign creatures confer on beliefs a fundamental role.

This is an invitation to convert fears into creative energy and to sublimate contradictory impulses. It is a question of apprehending finiteness not only as an inevitable end but also as an opportunity to intensify the moments that separate us from it.

Besides exploring the recognition of inner troubles, the artist's works reconsider the cohabitation between species. All the forms of the living and the nonliving merge in a world with neither dualism, nor hierarchy.

Born in 1994, Matthias Garcia lives and works in Paris. He is a student at Les Beaux-Arts de Paris and trains in art therapy at Saint-Anne psychiatric hospital in Paris. In 2019, he took a course at the Dollfus Medico-Psychological Centre. He has presented his work in

several group shows (Palais de Tokyo, Villa Belleville, Galerie Balice Hertling...) and solo exhibitions in Paris and Japan.

Vincent Laval

The art of Vincent Laval is above all that of an artist-walker. Although it takes the physical form of sculptures and photographs, the essence is drawn from attentive observation of the wild through walks in nature, forests mainly, which bring together a wide variety of living and nonliving elements. He is on the lookout for markers of balance or imbalance in those elements. He seeks signs of the times, which are everywhere because here the seasons rule, but some signs are more powerful than others: traces that strike the eye, strike the mind, and strike the heart. So Vincent Laval delves deep in the forest, unsure of what guides him – our lingering streak of instinct perhaps – and he waits for his drowsing senses to be startled awake. That's when his work as a scavenger begins. Chunks of trees here, rocks there, or maybe just moments: Vincent draws from the forest the material, images and emotions that will become his artworks. The objects and ideas he collects are transformed and shaped by the artist's skills. By combining vegetable, animal and nonliving, as well as numerous techniques, his art plays on the tension between concrete world and cosmic space. His work encapsulates the duality that confronts him: being on the razor's edge between two worlds – the wild world and the one we have created.

While human activity has slowed in the last few months, nature has not stopped growing and rising up. The desire to drift along results in the realization of a sculpture reminiscent of the envelope of a hot-air balloon. It is, he says, "the very image of a starting point for a dream space; the bark is the symbol of all that protects. The escape is twofold, like two paths opening up before you: that of dark escape that detaches, hampers, hurts; and that of escape in dreams, in awe of what remains. When you are no longer scared of getting lost, you know at last which path to take." Starting with his sculptures *Pensées marchées: A la lisière*, the artist dreams of bringing together several temporalities, "three periods when humans have revealed different facets of themselves in the course of powerful, sometimes brutal evolution: Prehistory, for its primitive aesthetic echoing the work of the first humans; History, for the presence of writing; and the contemporary period, for the subject of the text."

Born in 1991, Vincent Laval is a graduate of Les Beaux-Arts de Paris and Ecole Boule.

Mathilde Lestiboudois

Through the medium of paint, Mathilde Lestiboudois depicts empty interior spaces. Blending architectural fragments and geometrical forms, she questions space and its temporality. Thus, she builds non-places, mental spaces that sway between real and imaginary, between figurative and abstract. A sense of waiting emanates from her paintings, as if these places were locked in a floating, uncertain temporality. Past and present, along with fiction and reality, intertwine. In her creative process, she goes in turn from the figurative space to the abstract and geometric space of composition.

The composition of the painting *Two Chairs* suggests a scene that is pending. The singular arrangement of the chairs, back to back, reinforces the uncertainty and curiosity aroused by this strange scene.

The three light bulb pieces reflect her work on objects. These paintings are part of a series started in 2019, titled *Light Bulb Collection*. The series abides by a peculiar protocol: the dimensions of each work are identical, and the subject – the light bulb – must be centered, shown without décor and regular in shape. A fresh painting is started every month. The protocol's meticulous methodology and recurrent timeframe drives the aesthetic exploration of the subject toward obsession. The series might be assimilated with an object of scientific study. The light bulbs are minutely observed and represented according to strict rules. Nonetheless, they each embody a singular atmosphere that marks the passing of the seasons.

Born in 1992, Mathilde Lestibouois lives and works in Paris. She is a graduate of Les Beaux-Arts de Paris, where she attended the studio of Jean-Michel Alberola.

Hervé Priou

Words take leave of the painting while Hervé Priou's subjects are fully there, suspended in the moment. In his choice of subjects, there is something very simple: a person, action or object. As if, by lingering on the most ordinary things, he is looking to reveal the explosive potential, the peculiarity of every thing. Thinking you know is still only thinking. Hervé Priou's painting presents things as they are, not in their original state, which is destined for impermanence, but as they are after representation. It is through representation that they undergo a slight shift, a transformation, by which the existence of an object becomes more perceptible as the distance from it grows. Sometimes we let out a laugh. We laugh, and stop, suddenly asking ourselves, What color humor is this? A slight shift, we said. A two-step to the side, which results in an iconographic shift, the product of an imagination possessing hints of Beckett, and a definite shift, born of a hand searching for exactitude, somewhere between the formless and mimesis. Hervé Priou's painting presents a reality that glides over itself. It playfully reveals our strangeness to the world.

Hervé Priou was born in France in 1990. He is a graduate of La Cambre in Brussels, where he studied connections between art and the urban space. After years of roaming, he took up a place at Les Beaux-Arts de Paris to focus on his practice of oil painting. After graduating in 2018, he has lived and worked between Haute-Corrèze and Paris.

Solène Rigou

Solène Rigou's practice involves drawing with a variety of techniques and media – color crayon on wood or projection screen; ink or graphite on paper – around themes of personal and collective memory. The objects she collects and brings together in her compositions are endowed with an evocative value, akin to Proust's madeleines. She uses objects, places or hands to suggest visual and emotional experiences. In the course of her reminiscences, she constitutes a sort of autobiographical picture-journal that tracks her

memories.

Her first concern is to give them a second life, and thus pay tribute to them. Drawing becomes a way to ward off forgetting and to reclaim lost moments by according them a time that she controls. The silence of the drawings preserves them, protects them from ephemerality, and updates them.

Alongside her pictorial practice, Mathilde studies ballet at the Conservatoire de Paris, exploring that field through performance.

Born in 1996, Solène Rigou lives and works in Paris. She is currently completing her studies at Les Beaux-Arts de Paris, in the studio of Stéphane Calais. She spent her first four years in the studio of Jean-Michel Alberola. She was awarded First Prize in Contemporary Drawing in 2019.

About La Fab.

Stylist, philanthropist and art collector agnès b. has promoted artistic creation under all its forms, the environment and solidarity for many years.

“La Fab.” aims at bringing all these activities together under one single roof.

As a gallerist since 1983, agnès b. presents a first exhibition entitled “La hardiesse dans la collection agnès b.” (Boldness in the agnès b. collection) including works from her own collection, with the help of the historical team of galerie du jour. La Fab. also includes “la galerie du jour”, which will become a kind of house where everything is for sale: paintings, sculptures, photographs, some furniture ... agnès finds herself “ensemblière” as she likes to say.

La Fab. also houses la librairie du jour, a bookstore where publishers are invited to contribute to the selection and presentation of works on display.

Le point d’ironie is distributed here.

Finally, La Fab. spotlights the social and humanitarian actions supported by fonds de dotation agnès b., as well as agnès’s environmental activism, spearheaded by Fondation Tara Océan.

About la galerie du jour

Alongside the agnès b. collection, La Fab. houses the gallery first opened by agnès b. on rue du Jour in 1984: la galerie du jour.

Designed by agnès b., la galerie du jour operates in a fluid, flexible and eclectic manner, with the works on display changing over time as a result of new encounters, and evolutions on the cultural scene and in La Fab.’s philanthropy projects.

Inspired by the way that agnès b., collector and gallery owner, lives and interacts every day with the works in her own home, la galerie du jour showcases contemporary and historical works, original creations, multiples and editions, as well as pieces by young contemporary designers and vintage furniture picked up here and there, all without distinction in style or academic hierarchy. A painting by Harmony Korine may hang alongside an antique bust, and a drawing from the neoclassical school alongside a Nan Goldin photograph.

La galerie du jour also offers a range of prices to suit every budget. Each piece that is sold is almost immediately replaced, perpetually revitalizing the hanging and scenography of the exhibition.

Hybrid and adaptable, la galerie du jour is also a vehicle for supporting young creators, opening up different disciplines for new audiences, and fighting dictats and norms imposed by the art market, and the financial speculation that ensues.

Practical information

La Fab., Place Jean-Michel Basquiat, 75013 Paris
Tues – Sat, 11 a.m. – 7 p.m.
Sunday June 28th, July 5th and 12th, 2p.m. – 7p.m.
Last admission 6 p.m.

Admission & reservations

Full fare: €4

Free Admission*

*Visitors under 13, visitors with disabilities and their companions, job seekers and benefits claimants, basic pension recipients, employees of the CMC brand, friends of agnès b., ICOM card holders.

Online reservation strongly recommended: <https://boutique.la-fab.com/>

Public Access – Covid19

Following the guidelines issued by the national government, Paris police department and mayor of the 13th arrondissement, La Fab. is taking every possible step to ensure the safety of its visitors and teams:

- face masks are mandatory;
- visitors are encouraged to maintain a distance of at least 1 meter from each other in exhibition spaces;
- before your visit, online booking is strongly recommended in order to avoid unnecessary contact with box-office staff;
- numbers in exhibition spaces are limited to 70 visitors;
- sanitizing stations will be widely available;
- for everyone's safety, the building is regularly disinfected.

For further information

Website: <https://la-fab.com/>

Facebook: <https://www.facebook.com/lafab.officiel/>

Instagram: https://www.instagram.com/la_fab_officiel/

Twitter: https://twitter.com/lafab_officiel

Press contacts

Judith Wollner

Email: judith.wollner@agnesb.fr

Telephone: +336 09 08 04 61