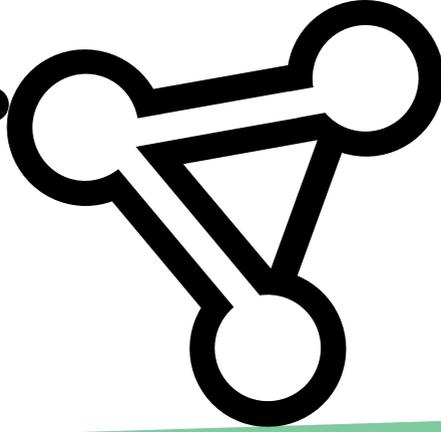


eac.



Exhibition

Women on paper

08.07 → 04.11.2018

●
Espace de l'Art Concret
Centre d'art contemporain
● Donation Albers-Honegger
Château de Mouans
06370 Mouans-Sartoux
+33 (0)4 93 75 71 50
esacedelartconcret.fr
●

08.07 → 04.11.2018**Galerie du Château****Curator: Nadine Gandy**

The exhibition *Women on Paper* follows two eponymous exhibitions conceived by Nadine Gandy in 2014 in Bratislava and in 2015 at the French Institute in Prague.

The works presented in the Château's gallery belong to fifteen artists who come from different generations and backgrounds but share the same interest in this free and refined medium that is drawing.

The exhibition highlights these diverse expressions which emphasise a sensitive approach to the material in a sometimes wider acceptance of drawing.

Different approaches are explored : from materialist research to a dialogue with architecture through in situ creations, to an exploration of historical traces and a committed vision of the artist in society.

A bridge is established between the exhibition and the eac.'s permanent collection with the works of Aurélie Nemours and Tatiana Loguine and puts these unique approaches into an artistic and historical continuity.

Based in Prague and Bratislava for 25 years, the French gallery owner Nadine Gandy is dedicated to contemporary and historical scenes from Central and Eastern Europe and the Balkans.

Over the years, her gallery has established itself as a place of dialogue between Western Europe and post-Soviet countries. The artists here are driven by the essential questions of our time, whether it is the relationship to the body, memory, immigration or anything connected with the notion of identity. Women occupy an important place among the artists represented by the Gandy Gallery. It is precisely to these women that Nadine Gandy dedicates the exhibition *Women on Paper*. It is a celebration of those who, through their unique, courageous and sometimes provocative approach, contribute to abolishing the stereotypes in our society.

Artistes : Etel Adnan (Liban / France), Olga Adorno (France / Usa), Catherine Bernis (France), Orshi Drozdik (Hongrie), Roza El-Hassan (Hongrie / Syrie), Esther Ferrer (France / Espagne), Inci Eviner (Turquie), Denisa Lehocka (Slovaquie),

Tatiana Loguine (Russie), Aurelie Nemours (France), Lia Perjovschi (Roumanie), Alexandra Roussopoulos (France / Grèce), Zorka Saglovà (Republique Tchèque), Agnès Thurnauer (France / Suisse), Amy Vogel (Etats-Unis)

Etel Adnan

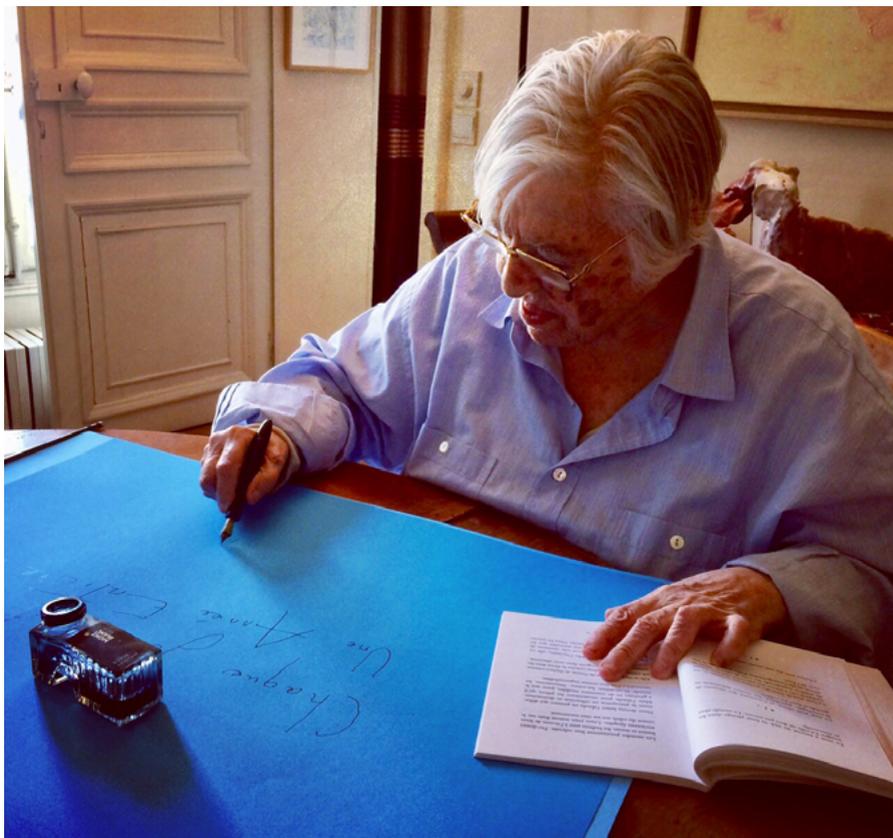
Born in 1925 in Beirut (Lebanon). Lives and works in Paris

Etel Adnan is a nomadic spirit who has traveled through three worlds since her youth : Lebanon, the United States and France. Cosmopolitan and multilingual, she has a genuine taste for freedom and a commitment to oppressed peoples and women.

At the crossroads of Eastern and Western cultures, her work unfolds in a very broad formal mix : poems, essays, paintings, drawings, videos, leporellos, calligraphies,

tapestries... with, at its origin, the same action : the creative drive. In her artistic works, the expression of this action conveys "a certain joie de vivre", while her writings reveal a meditation on the darker aspects of life.

Between text and image, Etel Adnan's work explores both the artistic possibilities of writing and various forms of representation.



Etel Adnan

© Nadine Gandy

Olga Adorno

Born in 1937 in Manhattan (United States). Lives and works in Pierrefeu

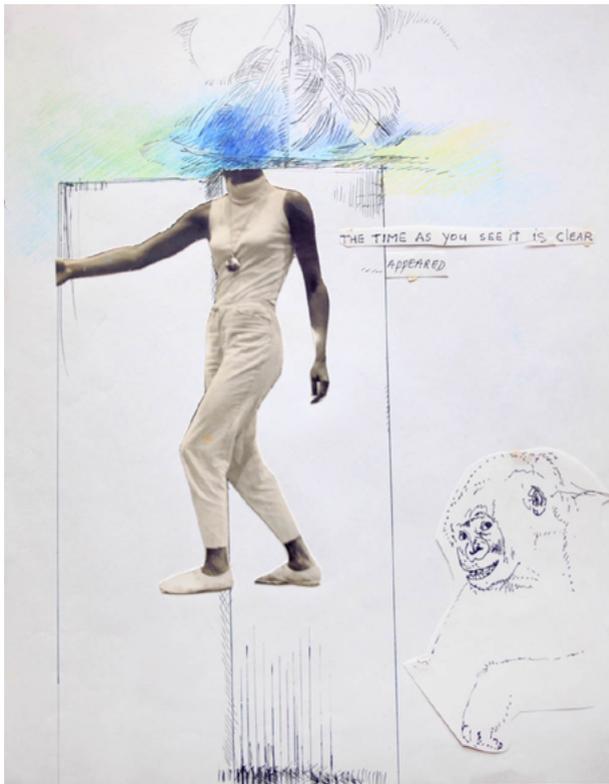
A figure from the New York scene of the 1950s and 1960s, Olga Adorno first posed for a young Jasper Johns, Claes Oldenburg and Robert Rauschenberg and later participated in important happenings with Bob Whitman and Andy Warhol.

Her meeting with Jean Dupuy in 1973 was central. Together, they formed a true artistic couple and would improvise many performances.

Alongside this practice, Olga Adorno has been drawing since the 1970s. These drawings are able to express

the artist's feeling about the world (the harmony of the elements, the atmosphere ...), which breaks with simple formal imitation or takes the form of "performance" scores in which letters, words and drawings mix together, inviting the viewer to complete the drawings by expressing sounds, solving word games or answering questions.

The phonetic dimension of these drawings builds on the artist's performances where dance and voice are combined.



Olga Adorno
The time as you see it is clear, 1980

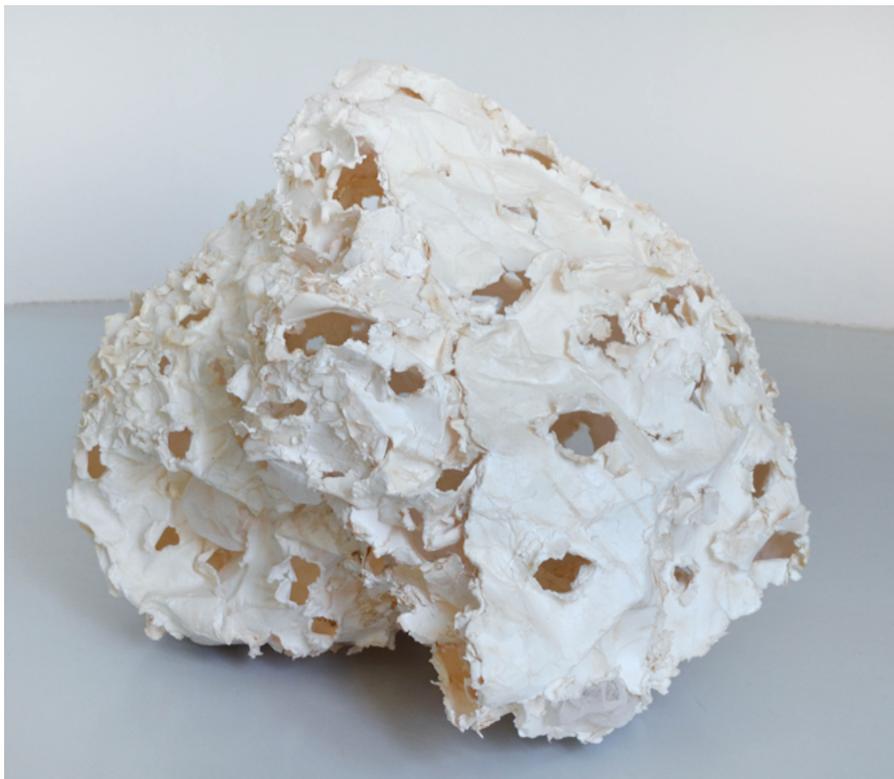
Courtesy Gandy gallery
© Olga Adorno

Catherine Bernis

Born in 1955 in Limoges (France). Lives and works between Limoges and Paris

The material is the main substance of Catherine Bernis' work and defines the very forms of the pieces she creates. The artist progressively started using a thicker paint in which she adds earth, coal, sand and pigments applied on a medium that is itself often rough.

The introduction of this material coming directly from nature is a way for the artist to physically describe the world, not to represent it but to see it. These natural materials react and change according to physical phenomena, thus returning to a natural, plant-like state, without any pretension.



Catherine Bernis
Monade, 2017

Courtesy Gandy gallery et l'artiste
© Catherine Bernis

Orshi Drozdik

Born in 1946 in Abda (Hungary). Lives and works in New York

Orshi Drozdik's work is multifaceted, ranging from drawing to installations and develops mainly in series which complement or evolve with each other. Her work centers around the formation and definition of self and the question of sexual identity.

The artist deconstructs the traditional erotic representation of women. She analyzes women's identity and the way in which the female body is shaped within a patriarchal society. Her research tends to denounce the role of science in the construction of gender roles.

Orshi Drozdik develops her work between two poles, the feminine self and the creative self, while questioning the social and artistic situation of women in Hungary (gender inequality, fields of activity...).

The artist does not shy away from analysis and uses her own body for representations or more mental works in which she examines her triple status as a woman, an artist and Hungarian, confined by social codes, history and tradition.



Orshi Drozdik
Bodyfolds, 2002

Courtesy Gandy Gallery
© photo eac.

Roza El-Hassan

Born in 1966 in Budapest (Hungary). Lives and works in Budapest

Roza El-Hassan uses very different media to address topics related to current political events. Her works take the form of models, sculptures, works on paper and wall drawings through which she conducts an engaged reflection on the human condition.

She particularly wants to highlight marginalized and refugee communities such as those in Lebanon, Palestine or Syria. For several years, Roza El-Hassan has been working collaboratively with the

disadvantaged communities in the Hungarian countryside to explore and integrate vernacular creative techniques with contemporary thought.

Roza El-Hassan's work questions the notion of habitat and production at a time of major humanitarian and ecological disasters in the twenty-first century. Drawings occupy a special place in her work as true connections between her multiple activities.



Roza El-Hassan
Rich Women and Transparencies, 2018

Série de 11 collages, édition 3 - Inci Eviner
Courtesy Gandy gallery
© photo eac.

Esther Ferrer

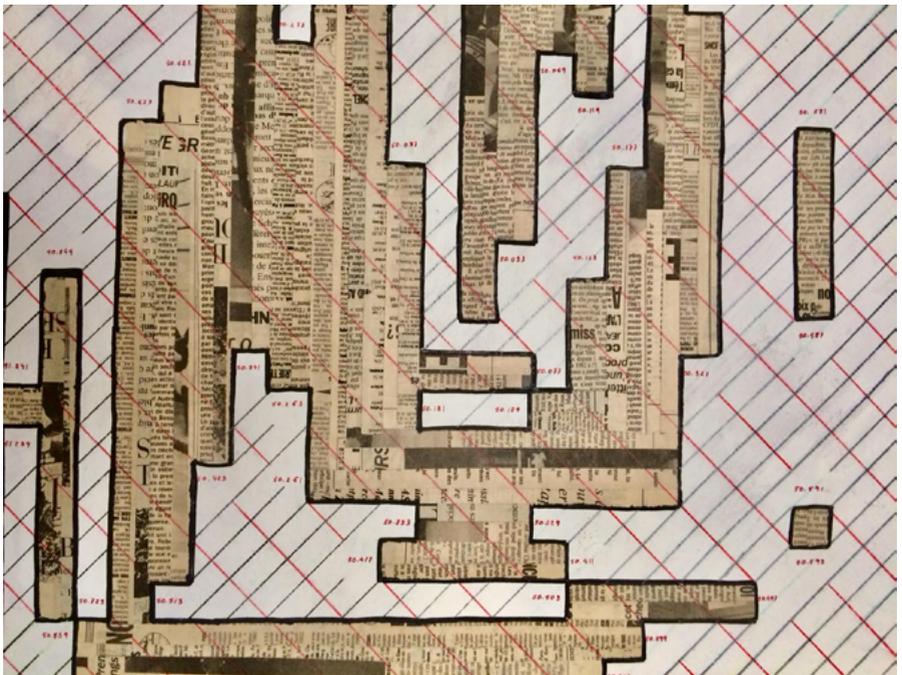
Born in 1937 in San Sebastián (Spain). Lives and works in Paris

From the start of her career at the end of the 1960s, Esther Ferrer has developed her reflection through a wide variety of forms and materials.

In 1967, she participated in the activities of the Zaj group, with performance becoming the main vehicle for her expression. Alongside her solo or group engagements and performances, Esther Ferrer dedicated part of her activity to reworked photographs, installations, paintings and drawings based on series of prime numbers. She is also interested in redirecting objects from their foundations to bring their ideological anchors to the surface.

Her work is part of the minimalist, conceptual trend of the 1960s where the artist amplifies the message through the use of humor and very often self-deprecation.

Esther Ferrer's thinking is based on three fundamental principles: time, space and presence. The artist considers her work not as an authoritarian response to the world but as a field of experimentation from which various proposals emerge to inhabit the world.



Esther Ferrer

Poème des nombres premiers-Nombres premiers avec fil rouge/noir 1, 1985

Courtesy Gandy gallery et l'artiste

© Esther Ferrer

Inci Eviner

Born in 1956 in Polatlı (Turkey). Lives and works in Istanbul

Inci Eviner's work is deeply embodied, which is to say centered on the body. It is based on drawing, mainly inks from China on paper. These very gestural, figurative drawings can be seen as a filter which the artist places between herself and the real world to better uncover the consequences that dramatic current events produce on her unconscious.

The works of Inci Eviner express a constant duality: past / present, admitted / excluded, East / West, Man / Woman, humanity / inhumanity ...

A real decoding of the world, her work tirelessly uses the variation of point of view and questions the state of society by grasping at the heart of contemporary events, power relations, domination and subjectivation.

Inci Eviner deals more particularly with the ambiguous relations between East and West, and in particular the "disenchantment" with the Western model, which, after having been admired for so long, now seems to be coming apart.



Inci Eviner
Untitled, 2017

Courtesy Inci Eviner and Galeri Nev Istanbul
© photo eac.

Denisa Lehocka

Born in 1971 in Trenčín (Slovakia). Lives and works in Bratislava

She questions the body, family, society and nature through drawing, painting, object and installation.

Denisa Lehocka's works are based on a concrete reference to the object that the artist endlessly combines with each presentation. She thus develops a "poetics of the ephemeral" which reveals the complex, often obscure, links between reality and imagination.

Her work is enriched by conceptual art as well as by modernism or the contribution of 20th century avant-gardes in the integration

of the object into the work (cubism, dada and surrealism). Denisa Lehocka's work is similar to the literary movement called "autofiction", between autobiography and fiction, where the author becomes the story.

The artist becomes the subject and the material of the work, although an important part is left to the imagination or to pure invention.



Denisa Lehocka
Ensemble de 29 dessins, 2008-2018

Courtesy de l'artiste et Gandy Gallery
© photo eac.

Tatiana Loguine

1904 Sevastopol (Russia) — 1993 Sainte-Geneviève-des-bois (France)

After the 1917 revolution, Tatiana Loguine left Russia and studied in Paris with André Lhote, Othon Friesz and Roger Bissière.

She became fascinated by chemistry and in particular the study of colors and the light spectrum. She published an article on this subject in the journal for the Information Center on Color: "Chromatic science, what does it bring to the painter?".

Her first works are clearly figurative, like genre paintings and then become more abstract, probably after meeting painters from the Russian avant-garde like Natalia Goncharova and Mikhail Larionov or the French Robert Delaunay with whom she perfected her art of colorism.

The two collages in the exhibition are chromatic constructions composed by delicate color combinations.



Tatiana Loguine
Sans titre, vers 1971

FNAC 02-1270

Dépôt du Centre national des arts plastiques

Espace de l'Art Concret, Donation Albers-Honegger

© Adagp, Paris 2018

Aurelie Nemours

1910, Paris — 2005, Paris (France)

After apprenticeships with André Lhote and Fernand Léger, Aurelie Nemours would affirm her artistic language based on form, rhythm and color.

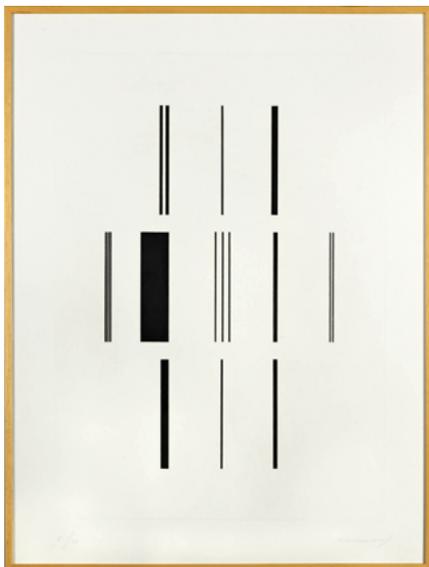
In the early 1950s, she abandoned the curve and the diagonal and favored only vertical and horizontal lines and their convergence, the cross, the secret of space.

In the 1980s, she detached herself from form to devote herself to the field that would become the culmination of her work, a mysticism of color that triumphed in her last monochromes. More widely known for her pictorial practice, Aurelie

Nemours also developed a large production of works on paper.

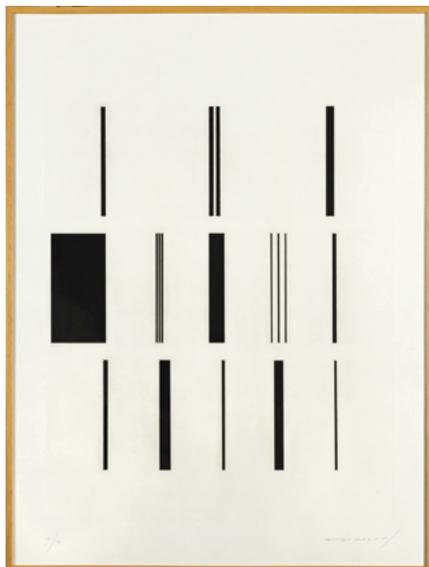
In 1937, she enrolled in graphic designer Paul Colin's studio where she spent three years learning to draw.

Even though the studio's approach towards applied arts did not interest her, she kept a certain fondness for this medium. These drawings, pastels, engravings and lithographs allowed her to create in more intimate formats and sometimes combine these works with her own poems.



Aurelie Nemours
Arc I, 1981 / 1987

Donation Albers-Honegger en 2003
Inv. : FNAC 03-1031 Centre national des arts plastiques
En dépôt à l'Espace de l'Art Concret
© droits réservés



Aurelie Nemours
Arc II, 1981 / 1987

Donation Albers-Honegger en 2003
Inv. : FNAC 03-1032 Centre national des arts plastiques
En dépôt à l'Espace de l'Art Concret
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Lia Perjovschi

1961, Sibiu (Romania). Lives and works in Sibiu and Bucharest

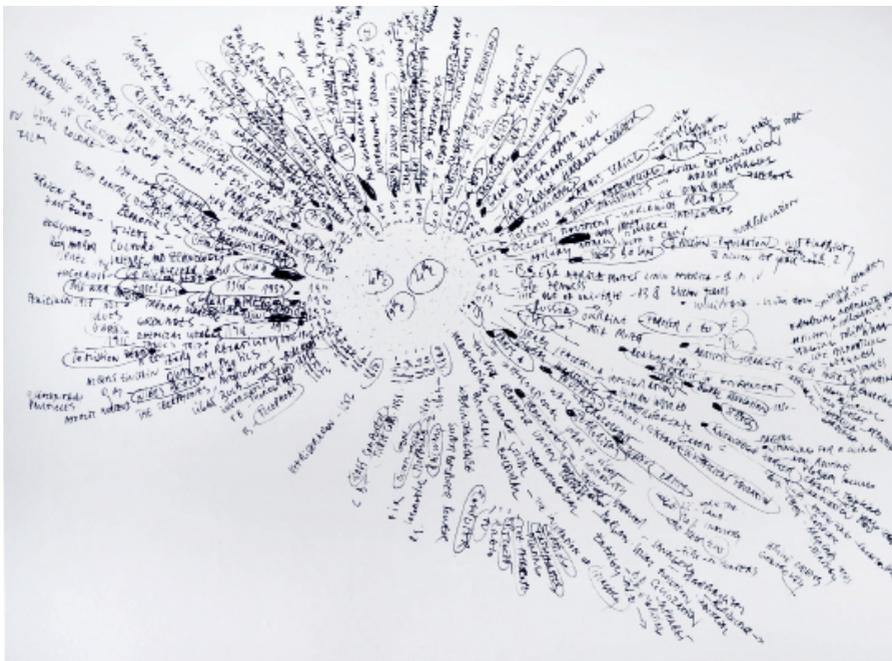
After the 1989 Romanian revolution, Lia Perjovschi, in collaboration with her husband, artist Dan Perjovschi, laid the foundations for the Contemporary Art Archive and Center for Art Analysis (CAA /CAA): a space for documentation and consultation that programs debates on the international art of Western Europe, Romania, and the United States.

The artist's goal is to gather and organize this mass of information in the most accessible form possible for artists and the public. These installations consist of an accumulation of drawings, objects, paintings, photos and color prints, as an objectification of the mass of information

that the artist has acquired through reading, traveling and creative work.

Since 1985 and under different names (e.g. *Knowledge Museum*, 1999-) Lia Perjovschi's installations have taken the form of discussion areas, reading rooms, waiting rooms, meeting rooms, "kits" where books, slides, photocopies, postcards and prints are organized and assembled.

The artist also produces drawings, diagrams and texts providing the compilation of data a subjective history of Western art and making it possible to share.



Lia Perjovschi
Knowledge Museum, 1999-2018

Courtesy Gandy Gallery

© photo eac.

Alexandra Roussopoulos

1969, Paris (France). Lives and works in Paris

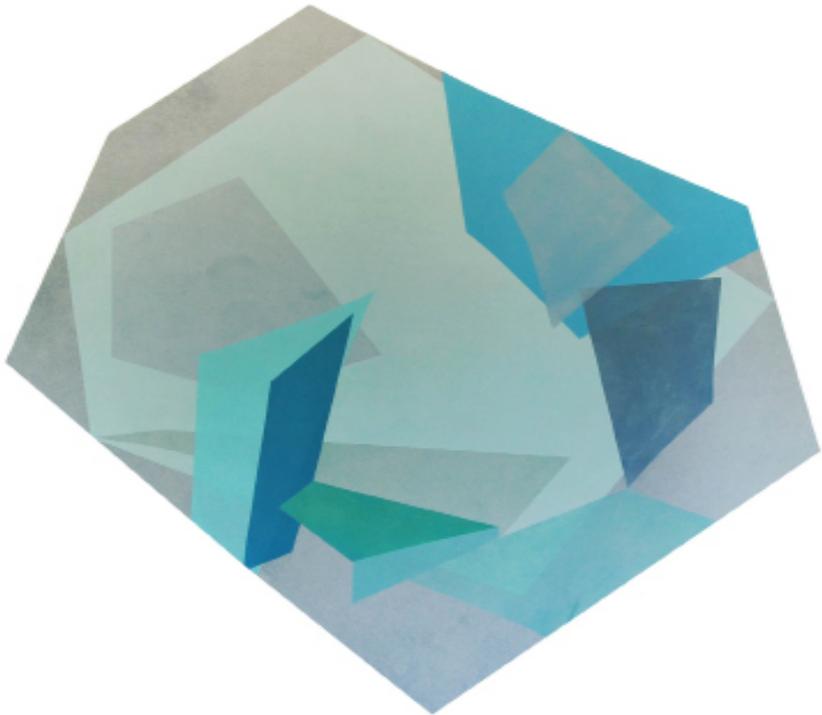
Alexandra Roussopoulos has gradually detached herself from the traditional canvas by starting to round the edges of the canvas and then creating her own canvas forms, geometric shapes that become organic.

Alexandra Roussopoulos uses this rounded angle form in a serial and minimalist practice which she expresses in painting as well as photography or video.

Her work on form evolves into microcosms where geometry, biomorphism and automatism mix freely.

For the exhibition, the artist has created an *in situ* mural installation using a personal technique that alternates rice paper and layered paint. This "skin" applied to the wall enters into a dialogue here with two other painting methods, one on paper and the other on canvas. The rice paper collage veils and softens the sharp edges of the spaces.

Alexandra Roussopoulos again asks the question about the relationships between forms, colors and space.



Alexandra Roussopoulos
Pierre Mur Papier, 2018

Collection de l'artiste
© photo eac

Zorka Ságlovà

1942, Humpolec — 2003, Prague (Czech Republic)

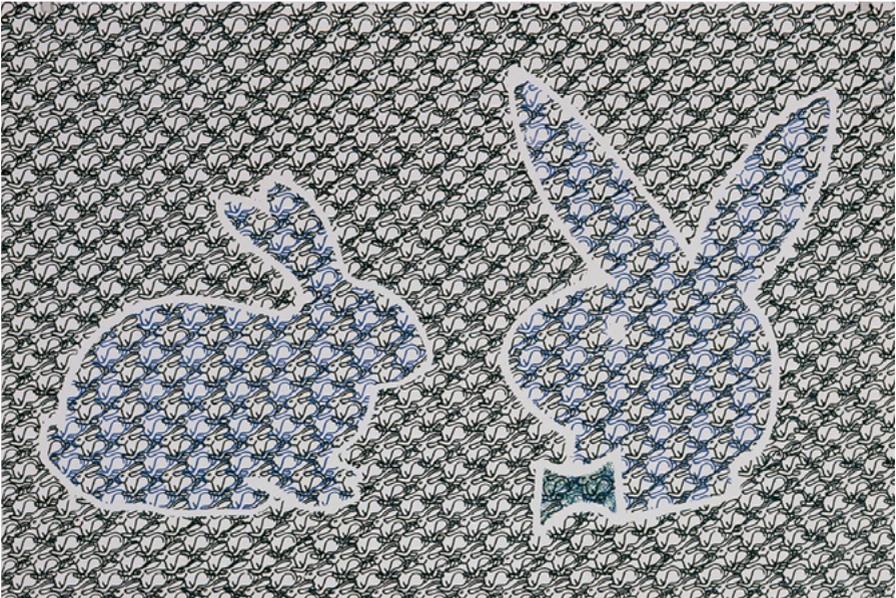
After studying textiles, Zorka Ságlovà moved towards abstract geometric painting and the production of minimalist objects. From the beginning, she displayed an undeniable fondness for natural phenomena, plant motifs and animal forms.

Zorka Ságlovà focused on representing these elements and to record their traces through a variety of media: painting, performance, photography, assemblages. Between 1969 and 1972, she was one of the main characters of Czech performance art, staging many happenings and works that resembled Land art.

Through her artistic performances, the artist challenged the dominant male standards of modern art and strongly influenced the Czech art of the 1960s.

Censored in her country in the late 1970s, Zorka Ságlovà returned to textile production in which she introduces the rabbit motif. She freely presents this animal on very different media: painting, textile, drawing, sculpture ...

A cultural symbol in many countries, the rabbit became for Zorka Ságlovà a hero from the iconography of everyday life at the end of the modern era.



Zorka Ságlovà
Untitled, 1989

Courtesy Gandy gallery
© Zorka Ságlovà

Agnès Thurnauer

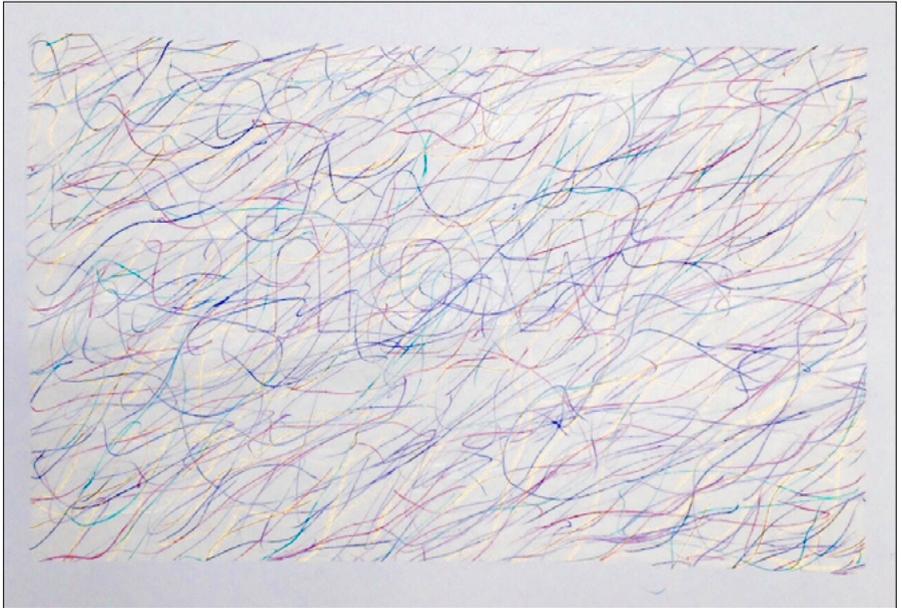
1962, Paris (France). Lives and works in Paris

Agnès Thurnauer's work addresses the question of pictorial language, and implements a space where figuration and abstraction interact to give birth to new visions.

Writing, material and framing are all colors for her painter's palette. Her recent work in volume is a three-dimensional extension of this pictorial language: like in her paintings, the eyes circulate

between the forms of the letters to give new interpretations each time.

By citation, Agnès Thurnauer appropriates the masculine concepts with force and eloquence giving voice to the female artist. She explores the potential of art to reflect the social and cultural reality in which it is produced.



Agnès Thurnauer
Sans titre (dessin préparatoire #1), 2018

Courtesy de l'artiste et la Gandy Gallery
© Agnès Thurnauer

Amy Vogel

1967, Washington DC (USA). Lives and works in Chicago

Amy Vogel's work is eclectic, choosing between several styles: illustration in pencil or watercolor, abstract painting and installation. This constant back and forth leads her to question the interaction between art and kitsch as well as the categories of elitist and popular culture.

She works by an association of symbols referring to a classical art but with a resolutely contemporary aesthetic.

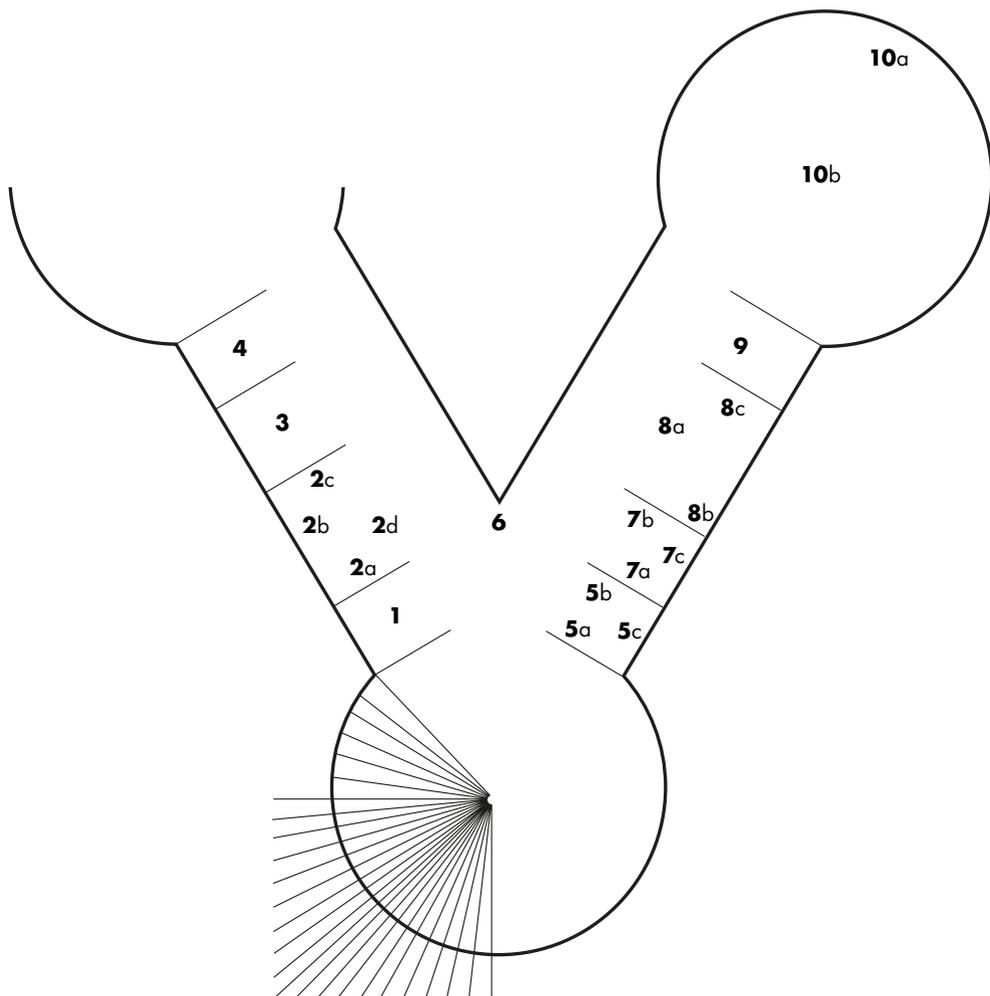
Amy Vogel explores themes of solitude and desire inspired by the landscapes of Michigan. She questions the contradictions between nature, environment and humanity.

Her paintings are very ambivalent and express a form of softness all while instilling an anxiety linked to the artist's reflection on the degree of freedom and confinement of the human being.



Amy Vogel
Untitled, 2001

Courtesy de l'artiste et Air de Paris, Paris
© Amy Vogel



salle **1** – **Lia Perjovschi**

Knowledge Museum, 1999-2018

Matériaux divers, dimensions variables

Courtesy de l'artiste et Gandy Gallery

salle **2a** – **Inci Eviner**

(4 x) *Untitled*, 2017

Encre sur papier, 34 x 31 cm

Courtesy de l'artiste et Galeri Nev Istanbul

salle **2b • 2c** – **Orshi Drozdik**

Bodyfolds, 2002

Aquarelle, 42 x (38 x 28 cm)

Body, 2004

Aquarelle, 2 x (46 x 30 cm), 8 x (38 x 38 cm)
et 9 x (38 x 29 cm)

Courtesy Gandy Gallery

salle **2d** – **Roza El-Hassan**

Rich Women and Transparencies, 2018

Série de 11 collages

Courtesy Gandy gallery

salle **3** – **Esther Ferrer**

*Poème des nombres premiers–Nombres
premiers avec fil doré*, fin des années 1980

Technique mixte. Fil doré et marqueur sur papier, 65 x 50 cm

*Poème des nombres premiers–Nombres
premiers avec fil argenté*, fin des années 1980

Technique mixte. Fil et papier argenté sur papier, 65 x 50 cm

*Poème des nombres premiers–Nombres
premiers avec fil rouge/noir 1*, 1985

Technique mixte. Fil et marqueur sur papier, 65 x 50 cm

Triangle de Napoléon, années 1990

Technique mixte. Gouache et fil, 65 x 75 cm

Fractal

Technique mixte. Crayon et fil sur papier, 65 x 75 cm
Courtesy de l'artiste et Gandy Gallery

salle 4 — **documentations**

salle 5a — **Etel Adnan**

Ensemble de 10 dessins, 2018

Encre sur papier, phrases extraites du livre *Nuit* paru en 2017
Courtesy de l'artiste et Gandy Gallery

salle 5b • 5c — **Denisa Lehocka**

Ensemble de 29 dessins, 2008-2018

Techniques mixtes sur papier, différentes dimensions
Courtesy de l'artiste et Gandy Gallery

salle 6 — **Tatiana Loguine**

Sans titre, vers 1971

FNAC 02-1269
Collage, 14 x 15 cm

Sans titre, vers 1971

FNAC 02-1270
Collage, 23 x 16 cm
Centre national des arts plastiques, en dépôt à l'eac.

salle 7a — **Agnès Thurnauer**

Sans titre (dessin préparatoire # 1, # 2, # 3, # 4), 2018

Médium acrylique et crayon aquarelle sur papier, 70 x 120 cm
Courtesy de l'artiste et Gandy Gallery

salle 7b • 7c — **Amy Vogel**

(2 x) *Untitled, 2000*

Crayon et aquarelle sur papier, 35 x 28 cm

Untitled, 2000

Crayon et aquarelle sur papier, 43 x 35,5 cm

Untitled, 2000

Aquarelle et crayon sur papier, 104 x 67 cm

Untitled # 10, 2000

Aquarelle et crayon sur papier, 60 x 46 cm

(3 x) *Untitled, 2001*

Crayon et aquarelle sur papier, 30 x 23 cm

Untitled, 2001

Crayon et aquarelle sur papier, 38 x 29 cm

(4 x) *Untitled, 2001*

Crayon et aquarelle sur papier, 60 x 45,5 cm

Untitled, 2001

Crayon et aquarelle sur 2 feuilles de papier, 2 x (77 x 57 cm)

Untitled (Hanging Monkey), 2002

Aquarelle et crayon sur papier, 55,8 x 46 cm

Courtesy de l'artiste et Air de Paris, Paris

salle 8a • 8b — **Alexandra Roussopoulos**

Pierre Mur Papier, 2018

Installation in situ, dimensions variables
Collection de l'artiste

salle 8c — **Olga Adorno**

The time as you see it is clear, 1980

Dessins, techniques mixtes
Courtesy Gandy gallery

salle 9 — **Zorka Ságlovà**

(2 x) *Untitled, 1989*

Dessin imprimé, 41,5 x 58,5 cm

Open Dialogue XIII, XII, 1989

Dessins imprimés, 70 x 103 cm

Courtesy Gandy gallery

salle 10a — **Aurelie Nemours**

Arc I, 1981-1987

Tirage : 6/30 + EA
Aquatinte sur cuivre tirée sur Vélín de Rives BFK,
76 x 57 cm et 64 x 45 cm (hors marge)

Arc II, Arc III, Arc IV, 1981-1987

Tirage 29/30 + EA
Tirage 6/30 épreuves numérotées + EA
Tirage 29/30 épreuves numérotées + EA
Aquatinte sur cuivre tirée sur Vélín de Rives BFK,
76 x 57 cm et 64 x 45 cm (hors marges)
Donation Albers-Honegger en 2003
Inv. : FNAC 03-1031 / 03-1032 / 03-1033 / 03-1034
Centre national des arts plastiques, en dépôt à l'Espace
de l'Art Concret

salle 10b — **Catherine Bernis**

Monade 1, 2017

Fibres de papier, 70 x 50 x 52 cm

Monade 3, 2017

Fibres de papier, 80 x 100 x 90 cm

Monade 2, 2018

Fibres de papier, 55 x 50 x 45 cm

Courtesy de l'artiste et Gandy Gallery

eac. Around exhibition

In connection with the exhibition, the eac. offers a cultural program for all audiences: workshops for children, teenagers and adults, yoga sessions in the exhibition rooms, guided tours for adults and parents with children.

For more information on these programs : www.espacedelartconcret.fr

October 5, 6 and 7 As part of the Mouans-Sartoux Book Festival, the eac. offers an exhibition related to *Women on paper* for the three days of the Festival in the Beaux-Livres area. A catalog will be published for the occasion.



July 1 – 31 August

open everyday
11 am – 7 pm

September 1 – June 30

wednesday – sunday
1 pm – 6 pm

L'Espace de l'Art Concret bénéficie du soutien :



Partenaires :

