



COLLECTOR'S LOUNGE
PRIVATE ART CLUB

PARIS

Wednesday 16 – Friday 18 october



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CL ART TRIP PARIS

16 – 18th October

Wednesday 16th October

13.30 | Lunch **Prince Wagram**

15.00 | Guided visit by Thibaut Wychowanok, artistic director of Reiffers Art Initiative of "*Ugo Rondinone est le mentor de l'artiste Tarek Lakhrissi*", **Ugo Rondinone e Tarek Lakhrissi**, Reiffers Art Center

16.00 | Private view "*Pop Forever, Tom Wesselmann &...*", **Tom Wesselmann**, with guided visit by Ermanno Rivetti, gallery director of Almine Rech New York; Fondation Louis Vuitton

17.30 | Strolling through the Marais galleries

19.00 | Preview "*Envelopper la terre*" **Giuseppe Penone** and complimentary cocktail offered by Marian Goodman Gallery

21.30 | Dinner **La Lorraine**

23:00 | **Art Week Party**: curated by. Martha Kirszenbaum. In collaboration with CURA and Porsche, Soho House

Thursday 17th October

09.20 | Pick up from hotel

09.45 | Guided visit of **Arte Povera**, Pinault Collection Bourse de Commerce

11.00 | Visit of **Gilles Fuchs private collection**

12.00 | **VANITAS Jesse Darling**, Petit Palais

12:30 | Lunch **Jaïs**

13.00 | **Art Basel** Fair, Grand Palais

17.30 | Guided visit **Private Choice** and complimentary cocktail

18.30 | Aperitif & Talk: Mathieu Lehanneur and Clément Delépine for *Rendez-Vous Audemars Piguet x Art Basel*, Grande Menuiserie St Dominique

21.00 | Dinner **Jardin du Presbourg**

Friday 18th October

10:00 | Pick up from Hotel

10:30 | Guided visit "*L'Addition*" **Elmgreen and Dragset**, Musee D'Orsay

11.30 | Guided visit of **Alicja Kwade** "*Blue days Dust*" with director and curator of Mennour Gallery, Mennour Gallery

13.30 | Guided tour "*At One*" **James Turrell**, Gagosian Le Bourget



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Welcome to **Collector's Lounge** Art Trip Paris: an unmissable journey to discover the vibrant art scene of Paris. We have carefully designed and curated this program to offer you a rich and diverse experience.

We suggest to begin our program with a light lunch at **Hotel Miss Fuller**, where we will be staying. Recently opened, the Miss Fuller Hotel was created as a tribute to the Art Nouveau muse, Loïe Fuller. The hotel's spaces have been decorated and furnished by five contemporary artists: for example, the lounge bar by Raphaëlle Peria, the hallways and guest rooms with works by Camille Fisher, Chloé Dugit-Gros, Fabrice Cazenave, and Camille Chastang. Additionally, the hotel regularly hosts exhibitions and events to promote young artists.



Hotel Miss Fuller

In the early afternoon, just a few steps from the hotel, we will have the opportunity to visit the Reiffers Art Center, also known as the "Studio des Acacias."

The Reiffers Art Center is an artistic and exhibition space located in a legendary photography studio that has hosted renowned characters such as Guy Bourdin, Richard Avedon, Irving Penn, Peter Lindbergh and Jean-Baptiste Mondino.

This unique cultural venue spans three levels and showcases the works of artists supported by the Reiffers Art Initiatives.

Reiffers Art Initiatives is a foundation created in 2014 by **Paul-Emmanuel Reiffers**, a collector and founder of Mazarine (an independent global communications group in the luxury, fashion, and culture sectors) to support young contemporary creation and cultural diversity. Its mission is to support around thirty artists per year, contributing to the rise of the new French art scene on an international level. The foundation launches two annual events at the Reiffers Art Center: the exhibition of the mentorship program during Art Basel Paris + and in spring the "group show" exhibition, which culminates in the awarding of the **Reiffers Art Initiative Prize**, reflecting the creative strength of the new generation of contemporary French artists.

The Reiffers Art Initiatives Foundation is driven by the belief that contemporary art should, above all, be a space open to all identities and cultures. By supporting talent both within and outside traditional artistic paths, the foundation aims to address contemporary issues of representation and visibility.

Inside Studio des Acacias, we will have the opportunity to see the exhibition "Who is Afraid of Red Blue and Yellow," the final show of the mentorship program between **Ugo Rondinone** and **Tarek Lakhri**.



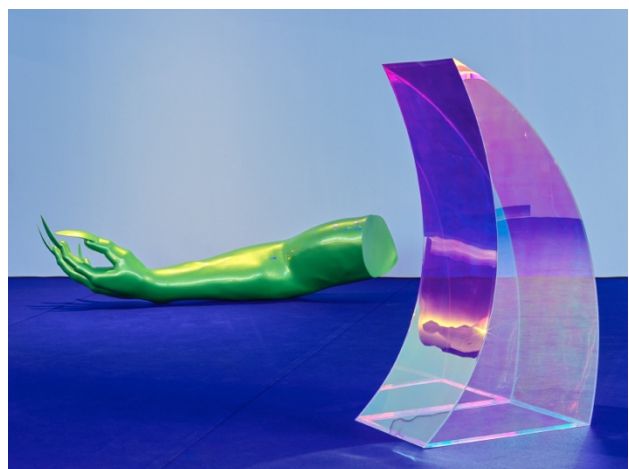
Ugo Rondinone e Tahrek Lakhri. Credit: Reiffers Art Initiatives

Mentorship is an initiative by Reiffers Art Initiatives that invites a prominent figure from the contemporary art world, this year Ugo Rondinone, to become the mentor of an emerging artist from the French scene, choosing from a selection of candidates proposed by the artistic committee.

Tarek Lakhri (1992, Châtelleraut) is a French artist who explores sensitive and sociopolitical narratives related to popular culture through immersive installations in the form of texts, films, installations, and performances. His works provide a powerful reflection on the queer and minority condition in contemporary society, addressing themes of oppression, desire, and struggle through a multidisciplinary and inclusive practice. With his ability to blend poetry, imagery, and pop culture, Lakhri creates a universe where vulnerability becomes a form of strength and marginality a source of creative power. His artistic practice, while deeply political, retains an aesthetic and lyrical dimension that invites the viewer to engage in a broader dialogue about the human condition and the possibility of new ways of living and relating.

His recent solo and group exhibitions include: Palais de Tokyo (Paris), Migros Museum (Zurich), Museum of Contemporary Art; 22nd Sydney Biennale (Sydney), Julia Stoschek Foundation (Berlin), Wiels (Brussels), Louvre (France), Frieze (UK), Centre Pompidou (Paris), Hayward Gallery (London), La Verrière, Fondation Hermès (Brussels), Haus der Kunst (Munich), Auto Italia South East (London), Grand Palais, FIAC (Paris), Institut du Monde Arabe (Paris), Somerset House Studios (London), Fondation Lafayette Anticipations (Paris), Palazzo Re Rebaudengo/Sandretto (Guarene/Turin), Clima Gallery (Milan), Manchester International Festival (Manchester), Mostyn (Llandudno), Tinguely Museum (Basel), HKW (Berlin), ICA (London), Shedhalle (Zurich); Fondation Ricard (Paris), Quadriennale di Roma; Palazzo delle Esposizioni (Rome).

Lakhri's works are part of the collections of CNAP, FRAC Aquitaine, IAC, FRAC Grand Large, Defares, and the Sandretto Foundation. He currently teaches at ZHDK in Zurich (Switzerland).



Tarek Lakhri
Bliss, 2024

Ugo Rondinone (1964, Switzerland) studied at the Universität für Angewandte Kunst in Vienna before moving to New York in 1997, where he still lives and works today.

Ugo Rondinone is recognized as one of the leading voices of his generation, an artist who creates intense meditations on nature and the human condition, establishing an organic formal vocabulary of his own that blends various sculptural and pictorial traditions.

The breadth and generosity of his vision towards human nature have given rise to a wide range of two-dimensional and three-dimensional works, installations, videos, and performances.

His hybrid forms, drawing from both ancient and modern cultural sources, convey pathos and humor, directly addressing the most urgent issues of our time, at the crossroads of modernist achievements and archaic expressions.

His work has been the subject of recent institutional exhibitions at the Belvedere in Vienna (2021), the Tamayo Museum in Mexico City (2022), the Schirn Kunsthalle in Frankfurt (2022), the Petit Palais in Paris (2022), the Scuola Grande San Giovanni Evangelista in Venice (2022), the Musée d'Art et d'Histoire in Geneva (2023), Storm King in New York (2023), the Städel Museum in Frankfurt (2023), and the Museum SAN in Wonju (2024). In 2007, he represented Switzerland at the 52nd Venice Biennale.

An upcoming exhibition will be at the Aspen Art Museum, Colorado, in December 2024.



Ugo Rondinone
Seven magic mountains, 2016

"Pop Forever, Tom Wesselmann &..." is the new exhibition at the **Fondation Louis Vuitton** focussing on **Tom Wesselmann** (1931-2004). The futuristic structure designed by Frank Gehry hosts a selection of 150 works in various materials, complemented by an additional 70 pieces from 35 artists of different generations and nationalities who share Wesselmann's "Pop" sensitivity, from its Dadaist roots to present day.

This exhibition aims, not only to contextualize Wesselmann's work within art history, but also to offer fascinating perspectives on the long-standing movement of Pop Art. The title of the exhibition, "Pop Forever," evokes a timeless dimension, as defining a chronological end to Pop Art is impossible, considering the absence of a manifesto, as well as its aesthetics that persist to this day.

Emerging in the late 1950s, Pop Art initially established itself in the United Kingdom and soon after in North America and the rest of Europe. Through a plethora of subjects drawn from the media and the new everyday life that followed the post-war economic boom, Pop Art creates an ambiguous marriage between art and popular culture, between museums and the cultural industry.

Within the exhibition, curated by Suzanne Pagé, Dieter Buchhart, Anna Karina Hofbauer, and Tatjana Andrea Borodin, a personal chronological display of Wesselmann's works unfolds: from the *Standing Still Lives*, spectacular standing still lifes that blur the lines between painting and installation, to the collages that began to appear in 1959, up to his large relief still lifes, landscapes, and the last *Sunset Nudes* (2004).



Tom Wesselmann
Still Life #31, 1963



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Tom Wesselmann (1931) began painting in the late 1950s. Although he admired the visual impact of American abstract painters, he embraced the iconographic vocabulary of his time, incorporating advertisements, billboards, and objects into his works. He consciously pursued the classic genres of painting (still life, nude, landscape) while simultaneously expanding the horizons of his art, in terms of both subjects and techniques. Straddling the line between painting and sculpture, his works also incorporate elements such as light, movement, sound, and video.

Drawing from thematic subjects and specific works like Wesselmann's "*Great American Nudes*," a dialogue and comparison emerge with the works of his contemporaneous American pop artists such as Evelyne Axell, Jasper Johns, Roy Lichtenstein, Marisol, Marjorie Strider, and Andy Warhol. Furthermore, Wesselmann's large collages find a direct connection to the Dadaist roots of Marcel Duchamp and Kurt Schwitters, extending to the contemporary representation of consumer goods typical of Pop Art, which artists like Jeff Koons and Ai Weiwei draw upon. Other artists, meanwhile, capture the pop climate of the era and the stereotyping offered by the media, as seen in this exhibited work by Yayoi Kusama.



Yayoi Kusama
Self-Obliteration, 1966-1974



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The exhibition not only engages in a dialogue with historically established contemporary artists but also interacts with a new generation of artists such as Derrick Adams, Tomokazu Matsuyama, and Mickalene Thomas. The works created specifically for the exhibition relate to Wesselmann's themes of nudity and intimate domestic scenes.



Mickalene Thomas
Tan n' Terrific, 2024

You will also have the opportunity to see Andy Warhol's famous silkscreen, **Shot Sage Blue Marilyn** (1964), which was sold at Christie's auction in 2022, making headlines with its selling price.



Later, we will visit a **selection of galleries in the Marais** that offer a vibrant and heterogeneous exhibition program, concluding with the opening of the **solo show "Giuseppe Penone: envelopper la terre"** at Marian Goodman Gallery.

CL's selection begins with the French gallery **Perrotin**, founded by the flamboyant gallerist Emmanuel Perrotin on rue de Turenne. Within its spaces, we will visit three exhibitions dedicated to **Jean Marie Appriou, Emma Webster, and Lynn Chadwick**.

Jean Marie Appriou (1986, Brest) is a French artist with a remarkable ability to manipulate sculptural materials such as aluminum, bronze, glass, clay, and wax. His artistic language is populated with fantastical human, animal, and plant figures. Despite often choosing monumental dimensions for his works, they maintain an intimate connection with the viewer, as if to better communicate their unsettling strangeness.

The exhibition at Perrotin presents Appriou's space travelers, known as "Exonauts." These fascinating beings have chrysalis-like bodies, resembling cosmic mummies with crystal skulls. The Exonauts are a blend of different eras and encounter creatures interconnected with all real and imaginary worlds.

Deeply dreamlike, Appriou's material universe is infused with telluric concerns addressed from an original perspective: that of the legendary. Horses, snakes, locusts, sharks, and seahorses form a bestiary loaded with powerful symbolism. They evolve in a dreamlike realm, a marvelous natural world that becomes the stage for surprising characters.

Sowers, gatherers, beekeepers, and the Ama, the Japanese female divers, represent figures of transition and transformation.

The theme of transitioning between elements, from aquatic to aerial, from subterranean to terrestrial, is central to the artist's work.

His sculptures combine the allegorical and the sensual, leaving his fingerprints visible on the material. He weaves a paradoxical narrative that unites past and future, ideal and tangible, in a series of hallucinatory ecstasies.



Jean-Marie Appriou
Exonaut (plasma primordial), 2024

His work has been exhibited at the Fondation Louis Vuitton, Paris; Palais de Tokyo, Paris; Musée d'Art Moderne de la Ville de Paris; Château de Versailles; David Roberts Art Foundation, London; Astrup Fearnley Museet, Oslo; Vienna Biennale; as well as at Établissement d'en face, Brussels. In 2019, he received a commission from the Public Art Fund at Doris C. Freedman Plaza in New York. Jean-Marie Appriou's works are part of the collections of the Musée d'Art Moderne de la Ville de Paris; Fondation Louis Vuitton, Paris; Fondation Pinault, Venice; Museo Jumex, Mexico City; Zabłudowicz Collection, London; and Vanhaerents Art Collection, Brussels.

Following with "The Engine of Beasts" by **Emma Webster**, in which the artist reflects on the art of representation in the West, integrated with the virtual world. The title of the exhibition, "Engine," refers to the Latin term "ingenium", meaning skill or cleverness, expressed as the ability to seamlessly transition from one medium to another, like a form of life adapting, evolving, and surviving. Between transfiguration and imaginary landscapes that serve as a barrier between characters and spectators, Webster reveals her interest in *sensibility*—understood as a combination of feeling, sensation, and consciousness.

Today, in Emma Webster's work, these reflections concern an expanded world where humans and animals, nature and artifice, art and thought are inevitably connected, teleporting viewers into otherworldly realms. The places she represents, both convincing and hallucinatory, blend spatial expectations with enigmatic fantasy. Her paintings emerge from a hybrid process of sketches and sculpture within the virtual space. Webster first constructs the scenes in virtual reality, which she then enriches with theatrical lighting, creating natural vistas that amplify artifice, drama, and distortion.

Emma Webster (1989) graduated from Stanford University (BA, 2011) and earned an MFA in Painting from Yale University in 2018. In 2021, Webster published *Lonescape: Green, Painting, & Mourning Reality*, a collection of reflections on landscape and image-making in an increasingly digital world.



Emma Webster
Witness, 2024

To conclude, **Lynn Chadwick's** exhibition "Hypercycle" is part of a series of shows curated by art historian Matthieu Poirier, spanning multiple locations across three continents from 2024 to 2026. The series is composed of three chapters, each tracing different phases of the artist's career.

Lynn Chadwick (1914–2003) was one of the most important sculptors of the 20th century, alongside figures like Alberto Giacometti, Henry Moore, and Louise Bourgeois. This exhibition brings together sixty key works created between 1947 and 1962, a period during which Chadwick defined his unique approach and gained international recognition. His sculptures are part of around 150 public collections worldwide, and this is the first time such a large selection of his work has been exhibited in France since his show at the Musée National d'Art Moderne in Paris in 1957.

Lynn Chadwick began his career as an architectural draftsman and designer of furniture and textiles before becoming a pilot in the Fleet Air Arm during World War II. His artistic career started in 1947 with a series of suspended mobiles. An unusual choice for the time, this form of art involved physical movement, stripping sculpture of its traditional mass and support. By around 1951–1952, Chadwick's sculptures, while not fully subjected to gravity, appeared to rest (or rather move on tiptoe) on the ground or on pedestals. These works often depicted enigmatic "beasts" and other stylized humanoid figures with atrophied heads and limbs.

Over the course of a decade, Chadwick developed a unique formal vocabulary based on angular geometry, with large works supported by complex textured surfaces and thin, precarious-looking supports. Critics saw in these works an existential gravity, justified by the post-war reconstruction of Europe. Chadwick believed that art was a manifestation of a vital force emerging from darkness, connecting him to the artistic impulses of Automatism, Art Informel, and Abstract Expressionism, although, as a sculptor, he remained on the fringes of these movements. For him, sculpture had to emerge from an instinctive and pragmatic approach and grow organically—not on the canvas, but in the space of geometry and three dimensions. Unlike the fluid curves of his predecessor Henry Moore, the young sculptor drew inspiration from the work of Constructivist Naum Gabo, the unsettling creations of Jacob Epstein, and the existential sculptures of Alberto Giacometti.



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On the international scene, Lynn Chadwick was celebrated as a symbol of the post-war renewal of British sculpture and soon received numerous accolades, including the International Sculpture Prize at the 1956 Venice Biennale.



Lynn Chadwick
Maquette for Conjunction II, 1957

Next up is the pioneering European gallerist **Thaddaeus Ropac** with "Zip Zap!", an exhibition dedicated to **Elaine Sturtevant** on the occasion of the centenary of her birth, starting with the repetition of Felix Gonzalez-Torres' 1991 work "Untitled (Go-Go Dancing Platform)".

The exhibition aims to trace the evolution of her practice starting from the early paintings displayed in Europe in 1966. The show is conceived in commemoration of an artist whose innovative practice continues to confront us with a bold and provocative rethinking of art, and as a celebration of art itself.

Sturtevant's repetitions, made from memory, of her contemporaries' works are not copies, nor are they "a matter of detached and allusive citation." Rather, as Anne Dressen wrote, they are "tools [...] to move away from the surface and provoke thought." Through her process, Sturtevant created rigorous studies of the works she repeated: regarding their creation, canonization, and valuation. In this sense, her work stands at the intersection where the visual gives way to the conceptual.

Sturtevant began manually repeating the works of other artists in 1964, initially interacting with American Pop Art artists such as Andy Warhol, Jasper Johns, Frank Stella, and James Rosenquist. Among the early works on display is a 1966 repetition of Rosenquist's *Spaghetti and Grass* (1965), which was part of Sturtevant's first European exhibition in 1966.

Although some of her contemporaries opposed Sturtevant's method, Andy Warhol, who himself played with notions of authorship and originality in his own work, ended up providing her with one of his silkscreens.



Sturtevant
Spaghetti and Grass, 1966

From the early 1980s onward, Sturtevant increasingly directed her attention to the next generation of artists such as Felix Gonzalez-Torres. Sturtevant reaffirmed her interest in absences, gaps, and differences, echoing the theories of French philosopher Deleuze in her practice.

The disparities between the "original" versions and those of Sturtevant encourage the viewer to look beyond their superficial similarities to make "the leap from image to concept": that is, the work becomes a catalyst for considering the "underlying structure of art itself." By drawing our attention to what is not there, Sturtevant prompts us to reflect anew on what is.

Starting in the 1990s, Sturtevant's work shifted away from repetitions as such, instead engaging with the zip zap (also the title of the exhibition) of our digital world. Her video works question and short-circuit the endlessly repeating image of post-internet life in a way that feels more relevant today than ever.

Sturtevant's purpose in her works remains the same as always: to "compare, [...] trigger thought" and affirm the power of thought itself.

At the Paris location of **Almine Rech**, the new solo exhibition "Sweet Jesus" by **Genesis Tramaine** is on display. Genesis Tramaine (1983) describes herself today as a "queer devotional painter." Through daily meditation and study, she explores the lives of saints, drawing inspiration for her paintings from these narratives. This recalls the *Legenda Aurea*, the stories of the lives of 150 saints written by Jacobus de Voragine between 1261 and 1266, which have inspired artists since the Middle Ages, particularly the painters of the Italian Renaissance.

A self-taught artist, Tramaine aims to offer her own artistic interpretation of the stories that define each saint's life, establishing an alternative truth. In fact, she directly critiques the Christian imagery stemming from the skin color of saints in art history.

The subjects of Tramaine's work are men and women who transcend gender, race, and social structures, intertwined with contemporary daily life, evoking a sense of déjà vu, memories of past lives, and glimpses of unknown futures.

Her stylistic language is rooted in the 1980s culture of New York, combined with her biographical experience of gospel hymns sung on Sunday mornings during church services. Tramaine paints with a provocative use of color and through a mixed-media approach inspired by urban art. Critics have emphasized the stylistic closeness of Tramaine to graffiti art, revealing a stylistic continuity with the works of George Condo, Jean-Michel Basquiat, and de Kooning, and, more generally, a new vitality to the iconographic genre of portraiture.

Tramaine's work is also profoundly influenced by Bible verses and other readings she studied in church. Her spiritual influences have a strong impact on the composition and depth of her paintings, which explore deeply human themes, including ethics and madness, the banal and the inhumane, spirituality, sexuality, and sentimentality.



Genesis Tramaine
Oh! Ye' Faithful, 2024



In 2023, Tramaine was featured in the solo exhibition *Everything is Now* at the Center for Contemporary Art Vancouver (CICA) and was included in the exhibition *The Echo of Picasso* at the Picasso Museum in Malaga, Spain. In 2020, Tramaine was the artist-in-residence at the Rubell Museum, a collaboration that culminated in a solo exhibition of her works at the Rubell Museum in Miami.

She has exhibited nationally and internationally at Richard Beavers Gallery, Brooklyn, New York; The Tree House, Governors Island, New York; The Salt Space, Chelsea, New York; AOF Gallery, New York; and more.

Her works are part of important museum collections, including the Institute of Contemporary Art in Miami, Florida; the National Gallery of Art in Washington, DC; the Rubell Museum in Miami, Florida; the Crystal Bridges Museum of American Art in Bentonville, Arkansas; the Bass Museum in Miami, Florida; the Brant Foundation in New York, NY; the Hirshhorn Museum in Washington, DC; and the Buffalo AKG Museum in Buffalo, NY, among others.

César (1921–1998), an iconoclastic figure in contemporary art, is at the center of the new exhibition *César at First Glance* at Almine Rech, which features selected works in conjunction with a monograph on his oeuvre.

César constantly explored, innovating and experimenting with forms and materials that ranged from the radical to the baroque, focused exclusively on the aesthetic tension of his sculptures.

Famous for his sculptures made from compressed industrial metal, César began his career in the early 1950s, experimenting with sculptures crafted from welded scrap metal that resembled figures or fantastic animals. Influenced by the Nouveau Réalisme movement, he experimented with the technique of compacting industrial metal and waste, such as the carcasses of old cars, into dense packages. In the 1960s, he used colorful and artificial materials like polyurethane to create ironic fetishes of consumer society while exploring the realms of happenings and performance, before returning to sculpture.



César paved the way for numerous new areas of artistic exploration, for example, by using unconventional materials such as polyurethane foams, polyester resins, and plastic polymers, fully embracing contemporary reality. By experimenting with the possibility of transforming the scale and shape of his works, he constantly questioned new evolutions of his artistic practice in line with the contemporary present, becoming the figure who transformed twentieth-century sculpture.

César
Le pouce, 1966

César's work has been widely exhibited, with pieces presented at three Documenta exhibitions in Kassel, the Centre Pompidou in Paris, the Musée d'Art Contemporain in Marseille, and the Museum for Modern Art in Vienna. He was also the creator of the bronze award for the César ceremony of French cinema. In 2008, the Fondation Cartier in Paris held a major retrospective on César, showcasing not only his compressions but also his experiments with vertical forms.

Let's continue at the **Mendes Wood DM** gallery with the colorful and dreamlike work of **Marina Perez Simão**.

The Brazilian painter Marina Perez Simão (1980) seeks to create an ineffable sense of wonder in her works, approaching the limits of abstraction. In a world where we are accustomed to knowing everything through a screen, the artist aims to evoke the wonder associated with an existential experience previously unimaginable. Her paintings open up possibilities for new states of matter beyond the known solids, liquids, gases, and plasmas. The expansive energy evoked by her canvases through undulating curves and complex colors seems to radiate from each piece, blurring the boundaries between works and inviting the audience to connect them.

In her painterly exploration, she often draws from natural and geological phenomena, such as colors changing at a specific time of day, or other perceptions and receptions of light, often linked to experiences of places, methods, and moods.

Starting always from sketches and later from watercolors, she builds structures that evolve into the intricate compositions of her paintings.

The title of the exhibition, "Diffusions," envisions the landscape more as an evoked space rather than as an existing place. The artist employs traditional elements of landscape painting, such as multiple horizon lines and the absence of a vanishing point, drawing inspiration from 19th-century panoramic painting. By focusing on light and movement, Simão intends to evoke a feeling of infinite vastness through small details.

However, the use of the word "landscape" to describe these works would be a contradiction, as they are oriented vertically; but for the artist, paradoxes are part of a dynamic process of seeking clarity.

Each body of work by Simão explores different types of life and feelings associated with the transitions between day and night. Her art suggests bright colors, whose chromatic scale can evoke various environments populated by boats, rockets, and UFOs that push the limits of the human body, just as Simão seeks to transcend the boundaries of imagination.

It is important to note that Simão's approach is characterized by a dynamic, almost musical complexity that blends natural and abstract elements to create both internal and external landscapes. The artist conceives her works as part of a family, where each piece exists independently but is still related to others. This allows the artist's works to remain open and evolving.



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Her recent solo exhibitions include G2 Kunsthalle, Leipzig (2024); Villa Era, Vigliano Biellese (2023); Cahiers d'Art, Paris (2022); Sifang Art Museum, Jiangsu (2021); Embassy of Brazil, Rome (2016).



Marina Perez Simão
Untitled, 2022

Max Hetzler presents the works of **Glenn Brown** in "In the Altogether," continuing the artist's dialogue between antiquity and modernity, ingenuity and appropriation, beauty and the grotesque.

Throughout his career in painting, drawing, and sculpture, Glenn Brown (1966) has explored issues of a technical, aesthetic, and spiritual nature. Drawing from art history and popular culture, his practice engages with a variety of genres, movements, and styles. Refusing to be confined to a specific medium or temporality, his work incorporates references ranging from religious iconography to science fiction and contemporary music.

Balancing between the academic and the iconoclastic, his heterogeneous sources undergo a process of digital manipulation, after which Brown begins to paint, transposing both color and form into compositions of extraordinary, haunting beauty.

Positioning the human figure and color as central principles of his works, his sinuous, enveloping brushstrokes evoke and allude to his previous compositions and color palettes. Referencing the impasto techniques of painters like Frank Auerbach (b. 1931), as well as the leaden lines found in the drawings and studies of Old Masters, including Albrecht Dürer (1471–1528) and Abraham Bloemaert (1564–1651), the surfaces of his

works are nearly photographically two-dimensional, where painted figures and forms seem to float through time and space on an undefined ground.

In 2000, he was nominated for the Turner Prize. Brown has had solo exhibitions in renowned institutions including the Sprengel Museum, Hannover; the Landesmuseum Hannover (both 2023); the Musée National Eugène Delacroix, Paris (2019); Laing Art Gallery, Newcastle; Jordan Schnitzer Museum of Art, Eugene, Oregon; British Museum, London (all 2018); Museo Stefano Bardini, Florence; Rembrandt House Museum, Amsterdam (both 2017); Contemporary Art Center, Cincinnati, Ohio (2016–2017); Des Moines Art Center, Iowa; Fondation Vincent Van Gogh, Arles (both 2016); Frans Hals Museum, Haarlem (2013–2014); Upton House, Oxfordshire (2012–2013); Ludwig Museum, Budapest (2010); Fondazione Sandretto Re Rebaudengo, Turin; Tate Liverpool (both 2009); Kunsthistorisches Museum, Vienna (2008); Serpentine Gallery, London (2004); and Domaine de Kerguéhennec, France (2000), among others.

Brown's work is part of the collections of the Art Institute of Chicago; British Museum, London; Centre Pompidou, Paris; Fondazione Sandretto Re Rebaudengo, Turin; FRAC – Limousin, Limoges; Laing Art Gallery, Newcastle; Museum of Modern Art, New York; Tate, London; and Walker Art Center, Minneapolis.



Glenn Brown

Up life gone stars, 2024

Finally, **Marian Goodman** with its two locations on Rue du Temple. In the first, "Dream Time" by **Daniel Boyd**, the title refers to the term given by early European anthropologists to define the mythology underlying the natural order of things for most Australian Aboriginal groups, thus proposing a reductive view of their cultures, which are both highly diverse and interconnected by complex narrative networks.

With his unique painting language, Australian artist Daniel Boyd seeks to dislocate our visual perception from singular to multiple, directing our gaze towards narratives obscured by a monolithic and oppressive Western culture.

Taking landscapes, historical representations, and portraits related to his previously invisible personal history as subjects, as well as iconic figures from the visual arts, Daniel Boyd continues to convey and transpose his cultural and artistic traditions while expanding our collective imagination.

Boyd cites the idea of the "right to opacity" as a conceptual inspiration guiding his formal practice. This theory affirms the right of all people to preserve their psycho-cultural specificities, in opposition to the ideal of transparency promoted by the West, which throughout history has trivialized and sometimes denied the differences among peoples.

Boyd's pointillist technique randomly populates the surface of the canvases to interact with the black paint surrounding the dots, putting the entire surface of the painting in motion. These dots allow each visitor to perceive the images differently, depending on their distance or position. The profusion of dots, on the other hand, represents our collective vision. Boyd's work seeks to rectify and overturn the existing hierarchies of aesthetic forms and representations.



Daniel Boyd
Untitled (Nilymy), 2023

Daniel Boyd was born in 1982 in Gimuy/Cairns, Queensland, in northeastern Australia. His heritage comes from various Australian First Nations groups and South Pacific islanders, including Gudjal, Ghungalu, Wangerriburra, Wakka Wakka, Kuku Yalanji, Bundjalung, Yuggera, and ni-Vanuatu.

Among his recent solo exhibitions: **Pacific Place** in Hong Kong, in collaboration with Art Basel Hong Kong (2024), a joint project with the Gropius Bau in Berlin and the IMA, Institute of Modern Art in Brisbane (2023). His work was the subject of a retrospective in 2022 at the Art Gallery of New South Wales in Australia. Boyd has participated in numerous international exhibitions, including the 56th Venice Biennale (2015), curated by Okwui Enwezor, and the 20th Sydney Biennale (2016). In 2017, he took part in **Mondialité**, at the invitation of curators Hans Ulrich Obrist and Asad Raza at the Boghossian Foundation in Brussels. He collaborated with Adjaye Associates on the creation of George Street Plaza and Community Building in public space in Sydney (2022).

Our stroll through the Marais concludes with the opening of the solo exhibition "**Giuseppe Penone: envelopper la terre**" at the **Marian Goodman Gallery**.

Long associated with Arte Povera, Penone's work retains a distinctive character, incorporating meanings related to the natural world and the notion of living sculpture. The central concept in Penone's work is the boundary, which defines the uniqueness of all things and every living being. This concept is expressed in terms of borders and mutual contact, manifested by the processes adopted in the definition of his works, where different, sometimes opposing entities come together, transform, and influence one another. A pervasive theme in Penone's practice is the relationship between man and nature, using organic materials such as wood, leaves, and stone. Through sculptures and installations, Penone explores the theme of "living sculpture," highlighting the connection between the human body and natural elements.

The natural processes of growth and transformation are at the heart of a dialogue between time and matter, between the artificial and the natural, between human touch and the spontaneous forces of nature. Penone's research in recent decades prioritizes a form of knowledge based on analogy. This type of experience, which Western thought considers prelogical, is revitalized and legitimized by the author through the faculty of imagination.



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Giuseppe Penone
Artemide, 2019

Giuseppe Penone (1947, Garessio) has often been linked to the developments in sculpture during the 1960s and 1970s and to the Arte Povera movement, despite his language maintaining its own identity. Penone's interest in the space between the hand and the surface being touched, which becomes sculpture and drawing, between imprint and vision, gesture and action, is a constant throughout his artistic production.

Giuseppe Penone has recently held solo exhibitions at Galleria Borghese, Rome (2023); at Centre Pompidou, Paris (2022); at Philadelphia Museum of Art (2022); at Villa Medici, Rome (2021); at Palais d'Iéna - CESE, Paris, France (2019); at Yorkshire Sculpture Park, Wakefield, UK (2018); at Château La Coste, Le Puy-Sainte-Réparate (2017); at Palazzo della Civiltà, Rome (2017); at the Louvre Abu Dhabi, United Arab Emirates (2017)...

In 2023, Penone was appointed Foreign Associate Member of the Académie des Beaux-Arts. Among his numerous awards, he recently received the McKim Medal (2017) and the prestigious Praemium Imperiale International Arts Award for Sculpture in 2014. Giuseppe Penone has exhibited at Documenta V (1972), VII (1982), VIII (1987), and XIII (2012) and at the Venice Biennale in 2007, 1995, 1986, 1980, and 1978.

Earlier this year, *The Logic of the Vegetal – Metamorphosis* was presented at Desert X AlUla 2024, in northwestern Saudi Arabia. In May 2024, Penone unveiled a new site-specific

sculpture, commissioned by the Princess Estelle Cultural Foundation for its sculpture park on Royal Djurgården, Sweden, in celebration of the foundation's fifth anniversary.



Giuseppe Penone
Spazio di luce, 2008

On Thursday, after observing Penone's works, we will fully immerse ourselves in the all-Italian movement with which he is often associated: **Arte Povera**. The eponymous exhibition hosted within the **Bourse de Commerce**, under a lease agreement between the Pinault Collection and the City of Paris, brings together the greatest representatives of the movement that emerged in Italy during the 1960s and 70s.

Tadao Ando's structure serves as the architectural container for 250 works from the Pinault collection, the Castello di Rivoli (whose former director Carolyn Christov-Bakargiev is the curator of this exhibition), and various private European collections.

Starting from the corpus of works by the thirteen main figures of Arte Povera (Giovanni Anselmo, Alighiero Boetti, Pier Paolo Calzolari, Luciano Fabro, Jannis Kounellis, Mario Merz, Marisa Merz, Giulio Paolini, Pino Pascali, Giuseppe Penone, Michelangelo Pistoletto, Emilio Prini, and Gilberto Zorio), one can discern these artists' free and unconventional approach to artistic practice through painting, sculpture, photography, drawing, performance, and early installations.

Arte Povera, a term coined by Germano Celant in 1967, refers to all those artists who use simple materials and techniques—"poor" materials. They favor natural and rural elements such as earth, potatoes, lettuce, water, coal, trees, and the living bodies of animals and humans. Despite this, they do not exclude the use of urban materials such as stainless steel



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plates, lead ingots, light bulbs, wooden beams, and neon tubes, aiming to bridge distant worlds and evoke memory and emotion, thanks to the engagement of the spectators.



Giuseppe Penone

Alpi marittime – Ho intrecciato tre alberi,
Alpi marittime – L'albero ricorderà il contatto,
Alpi marittime – I miei anni collegati da un filo di rame,
1968-1985



Mario Merz
Che fare? 1968

Christov-Bakargiev has structured the exhibition around the materials and documents of this movement. Each artist is associated with a personality, a movement, an era, or a material that has profoundly influenced their practice (I.e a work by Sano di Pietro for Marisa Merz).

However, Arte Povera did not remain isolated in its historical geographical context; on the contrary, it engages and interacts with the works of David Hammons, William Kentridge, Pierre Huyghe, Grazia Toderi, Adrián Villar Rojas, Mario Garcia Torres, Renato Leotta, Theaster Gates, and D Harding in the 2000s.

Then, we will have the opportunity to see the collection and meet the creator of the Marcel Duchamp Prize and ADIAF: **Gilles Fuchs**.

An entrepreneur and president of Nina Ricci, Gilles Fuchs is a prominent French collector known for his passion for contemporary art and his commitment to promoting emerging artists. Thanks to him, and at the initiative of Daniel Templon, along with Catherine Millet and Daniel Abadie, Fuchs founded **ADIAF** (Association for the International Dissemination of French Art) in 1994. Today, with 50 exhibitions over 30 years, his dedication to contemporary art and his efforts to support creativity and innovation have made Fuchs a key figure in the art world, inspiring other collectors and enthusiasts to follow his example. Another notable achievement of this committed collector is the Marcel Duchamp Prize, created by ADIAF in 2000 in collaboration with the Centre Pompidou.

Regarded as one of the reference prizes in contemporary art, it has gained prestigious status over time, making it an essential indicator of the trends in contemporary art.

Gilles Fuchs has a preference for painting as a medium; however, he does not overlook video art, performance, and sculpture.

For Fuchs, collecting is an action that leads to profound personal enrichment, both emotional and spiritual; he harshly criticizes those who collect merely for speculative purposes

Gilles Fuchs is not only a collector but also a promoter of culture and a supporter of the transformative power of art for future generations.



Gilles Fuchs
Photo: Adiaf

Before immersing ourselves in the frenzy of **Paris + par Art Basel** , we will visit one of the events organized by Art Basel for the public program.

Within the Petit Palais, **VANITAS**, an installation that reinterprets the renowned *C'mon England* by Jesse Darling, which was exhibited for his nomination for the Turner Prize (2023).

C'mon England consists of various metal structures, resembling the barriers used to cordon off urban areas. Darling twists, bends, and elongates these barriers, altering their shape and function. For the artist, these barriers symbolize division and official control by authorities in power, and their distorted forms highlight their vulnerability. **VANITAS** will also include *Still Life* (2017 – ongoing), a series of works made up of glass cases containing flowers that gradually wither, once again illustrating the fragility of authority and the inevitability of change. Darling's work directly critiques the phenomenon of privatization and economic exclusion within Western societies, particularly in Great Britain. By comparing power structures to natural life cycles, it confronts the viewer with the reality that everything is subject to inevitable decline and change.

Jesse Darling (1981, Oxford) is a British artist who explores themes of vulnerability, power, control, and fragility through sculptures, installations, and multimedia works.

Darling often challenges power structures and authority, subverting their symbols and revealing their weaknesses. Her works, characterized by the use of materials like metal and glass, address social issues such as privatization, economic exclusion, and institutional control.

Additionally, the artist creates a critical space where references to art history engage with the events of political and daily life, prompting us to question the conflicting relationships between human beings, identity, norms, and institutions within the fabric of contemporary society.



Jesse Darling
Big Dipper, 2023

After the fair, we will move to a quieter and more intimate place at 40 Rue Paul Valéry, a historic building where the Impressionist artist Berthe Morisot lived and where the poet Paul Valéry passed away.

Here, the 15th edition of **"Private Choice"** takes place, an initiative curated by Nadia Candet that aims to create a space for interaction and discovery for the public and contemporary artists.

Nadia Candet wanted to offer an alternative to traditional art galleries, proposing a more intimate and accessible environment, aided by a curatorial approach focused on exploring various artistic practices to provide the most direct and personal experience possible.

The temporary exhibitions and events organized by *Private Choice* are the culmination of a long selection process, including studio visits and meetings that promote direct dialogue between artists and spectators. It serves as a true incubator for emerging talents in art and design.



Within the domestic spaces spread across three floors, we will have the opportunity to observe the works of 40 artists and designers united by the theme of light.

Private Choice, 40 Rue Paul Valéry

Following a welcome cocktail, we will move to Audemars Piguet, a Swiss watchmaker and global ambassador of Art Basel.

The historic brand has invested in the project “**Audemars Piguet Contemporary**”: an artistic program that commissions international artists to create contemporary artworks.

With the support of two curators, the artists can explore new territories in their creative practices, benefiting from complete freedom of expression and constant guidance from conception to exhibition by Audemars Piguet.

The resulting productions belong to the artists and are part of their portfolios, while the brand promotes their exhibition through a traveling program in collaboration with international cultural institutions. Since 2012, it has involved 20 artists, including Alexandra Pirici with her latest work, Attune, currently on display at the Hamburger Bahnhof in Berlin.

Within the Grande Menuiserie St Dominique, a former carpentry and cabinetmaking workshop, there will be a talk with aperitif featuring **Clément Délepine**, director of Art Basel Paris, and **Mathieu Lehanneur**.

The latter, an eclectic designer, counts among his recent projects the torch and its basin (balloon for holding the Olympic flame) for the Summer Olympic Games 2024 in Paris.

His designs, inspired by nature, intersect new technologies, design, science, technology, and art.



Mathieu Lehanneur



Clément Délepine

For the final morning of our CL Art trip, we will head to the Left Bank to be welcomed by the curator and director of the Mennour Gallery for the exhibition “**Blue Days Dust**” by **Alicja Kwade**.

Blue Days Dust delves into the notion of time, representing it as subjective, cosmic, and cyclical. This theme is omnipresent in the various sculptures on display, both directly, as seen in the clock or hourglass, and indirectly, through a dripping faucet that creates a visual and auditory experience linked to the “flow of time.”

Even the materials bend to time: lapis lazuli and obsidian suggest a deep and unfathomable timeline, while samara symbolize cyclical time.

Blue Days Dust serves as an introduction to her paradoxical materialism, focusing on themes of transformation and existence.

In her sculptural work and exhibitions, Alicja Kwade combines everyday objects with forms made from natural materials such as stone, wood, and metals. Although her work is often related to physics, which she celebrates through balance and gravitational organization, Kwade emphasizes that she is neither a physicist nor a geologist. Instead, her art raises questions about the relationship between natural and synthetic materials, such as the transformation of wood and stone and the implications of oxidation on metals like bronze.



Alicja Kwade
Getrennte Stunden , 2014

Alicja Kwade (1979, Katowice) lives and works in Berlin. Her practice investigates and challenges commonly accepted notions of space, time, science, and philosophy, breaking the boundaries of perception. Her heterogeneous language includes sculpture, public installations, works on paper, video, and photography.

Her works have been exhibited in numerous solo shows at museums and institutions, including the Berlinische Galerie, the Langen Foundation, the MIT List Visual Arts Center, the Centre de Création Contemporaine Olivier Debré, and the Whitechapel Gallery, among others. In 2019, she received a commission to create a monumental installation at the Metropolitan Museum of Art in New York.

Kwade has also participated in international exhibitions and biennials with site-specific installations, such as the Chengdu Biennale in China and the Venice Biennale. Her works are part of major public and private collections worldwide, including the Centre Pompidou in Paris, the Hirshhorn Museum in Washington, and the LACMA in Los Angeles.



Alicja Kwade

Afterwards, we will visit the exhibition "**L'Addition**" by **Elmgreen & Dragset** at **Musée d'Orsay**.

At the intersection of performance, space, and sculpture, *L'Addition* will transform the visitors' gaze, prompting them to question how art is presented in one of the most famous museums in the world. In dialogue with the permanent collection, the artists tackle the broad theme of masculinity in contemporary society, identifying comparisons, similarities, and differences. The common goal of Elmgreen & Dragset is to constantly challenge the audience and their imagination through the creation of images that are both shocking and spectacular.



© Studio Elmgreen & Dragset

Elmgreen & Dragset are a duo of artists composed of Michael Elmgreen (1961, Copenhagen) and Ingar Dragset (1969, Norway). Aiming to unveil and redefine the art world, its cultural institutions, and their accessibility to the public, Elmgreen & Dragset draw inspiration from everyday life, critiquing contemporary social and political structures through a strong and unsettling sense of humor. They are known for their numerous architectural and performative public installations, including Prada Marfa, a Prada store located in the middle of the Texas desert created in 2005, and Short Cut, where in 2003 two cars emerged from the Galleria Vittorio Emanuele in Milan, produced in collaboration with the Nicola Trussardi Foundation.

They have presented numerous solo exhibitions in major international institutions, including the Centre Pompidou-Metz, France (2023–24); Fondazione Prada, Milan (2022); The Nasher Sculpture Center, Dallas (2019–20); The Whitechapel Gallery, London (2018–19); Tel Aviv Museum of Art, Tel Aviv (2016); UCCA Center for Contemporary Art, Beijing (2016); PLATEAU, Samsung Museum of Art, Seoul (2015); Victoria and Albert Museum, London (2013–14); Museum Boijmans Van Beuningen, Rotterdam (2011); ZKM Museum of Modern Art, Karlsruhe (2010); Museo de Arte Contemporáneo de Castilla y León, Spain (2009); Serpentine Gallery, London (2006); Tate Modern, London (2004); and Kunsthalle Zürich (2001).



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Their work has been included in the NGV Triennial in Melbourne, Australia (2023); the Bangkok Biennale (2018); Istanbul Biennial (2013, 2011, 2001); Liverpool Biennial (2012); Singapore Biennale (2011); Moscow Biennale (2011, 2007); Venice Biennale (2009, 2003); Gwangju Biennale (2006, 2002); São Paulo Biennale (2002); and Berlin Biennale (1998). They were appointed curators of the 15th Istanbul Biennial (2017). They received a special mention at the 53rd Venice Biennale (2009) for The Collectors at the Danish and Nordic pavilions and won the prestigious Preis der Nationalgalerie für Junge Kunst at Hamburger Bahnhof in Berlin (2002).



Elmgreen & Dragset

To conclude, we will visit **"At One" by James Turrell at Gagosian Le Bourget** before some are heading to CDG.

This exhibition features two new large installations created in 2024: *All Clear* (Ganzfeld series) and *Either Or* (Wedgework series), along with other works from the *Glassworks* series and *Shanta Red* (1968). There will also be projections, holograms, models, prints, and plans of the *Roden Crater* (1976–), as well as surveying instruments used in its realization, alongside photographs, prints, and archival materials.

Since the 1960s, Turrell has worked with perceptual phenomena ranging from sensory deprivation to optical effects, questioning the "substance" of light. In 1966, he began using planes of light in relation to architectural interiors, initiating a continuous manipulation of built and natural environments. Turrell continues to use light as the primary material to interrogate perception, creating formally simple projects that employ new technologies to examine the limits of vision, sometimes inducing meditative states.

As in several of Turrell's works, viewers enter a completely white space, immersed in colored light generated by an LED screen and backlighting. This is the case with *All Clear*, which exploits the Ganzfeld effect, where the absence of depth indicators such as angles and edges in a space contributes to a loss of orientation. Evoking disorienting experiences similar to ascending into clouds during a flight or immersion in the deep ocean, any type of material consistency is lost, invoking the theories of Boolean algebra. Other works create an effect of extending space beyond physical limits, such as the *Wedgework* series.



James Turrell
A CHAPEL FOR LUKE and his scribe
Lucius the Cyrene, 2022

James Turrell (1943, Los Angeles) is an American artist profoundly influenced by the sensory experience of space, color, and perception.

Beginning with his early projection works, such as *Projection Pieces* (1966-69), his exploration expanded through various series, including *Skyspaces* (1974-), *Ganzfelds* (1976-), and *Roden Crater* (1977).

In 1965, Turrell enrolled in the graduate school at the University of California, Irvine, where he studied with artists like Tony DeLap, John McCracken, and David Gray. During this period, Turrell began experimenting with early light sculptures, using special gases to create flat flames.

In 1966, Turrell rented a studio in the former Mendota Hotel in Ocean Park, where he began working with high-intensity projectors as a light source, producing the first of his projection works *Afrum-Proto*. Soon after, he left his studies to focus on his artistic practice. During the *Art and Technology* program at the Los Angeles County Museum of Art, he studied the optical phenomenon of Ganzfeld with artist Robert Irwin and psychologist Dr. Edward Wortz. These studies on perceptual anomalies heightened his interest and became essential to his artistic practice.

Turrell has received numerous awards, including the MacArthur Foundation Fellowship (1984), the title of Chevalier des Arts et des Lettres (1991), and the National Medal of Arts (2013).

The artists we encountered demonstrate that the intersection of different forms of art, materials, and approaches not only enriches cultural dialogue but also offers new perspectives on the human experience, encouraging a deeper reflection on time, space, and our relationship with the world. This intertwining of diverse disciplines and sensibilities is essential for the ongoing evolution of contemporary art.