

PARITY
STÉPHANE BAYARD - ROBERT HUOT - MARTINA KLEIN - MARIA MORGANTI -
EUGÉNIE PAULTRE - MARIANNE SCHARN - RYO TAKAHASHI

November 7 - December 7, 2013

*Opening : Thursday November 7, 2013, 6-8 pm,
at 7:30 pm performance "Moth" by Ryo Takahashi*

Galerie Ivana de Gavardie 10 rue des Beaux-Arts 75006 Paris

Tuesday-Saturday : 2:30-6:30 pm

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PARITY

"Parity" is show of painting with 4 women and 3 men artists. Feminist studies have proved the importance to reconsider art according to other criteria than those who led to a "patriarchal" unfolding of art history. This exhibition intends to show a view on an art made by women and an art made by men by means of painting. Each artist in the exhibition has developed his or her own means of expression.

Stéphane Bayard will show 2 paintings of the same series. In the previous exhibition, his piece came together with a video of the same piece, establishing a mirror effect between the two. He himself speaks of "a rather 'unquiet' practice of abstract painting but also particularly of monochromy." Is it from the double movement of concentration and "engulfment" of the viewer's look that his paintings draw their power of attraction?

The piece by Robert Huot, "Based On Four Centers," is an equilateral triangle of acrylic and charcoal on canvas, whose title seems to challenge geometry. The use of various kinds of symmetry is a constant in Robert Huot's art. His ancient interest in the work of Buckminster Fuller caused him to dismiss the rectangular surface for the triangle. His researches in this field for more than fifty years show an impressive range of achievements (voir <http://www.roberthuot.com/recent-work/triangles/>).

Monochrom in Martina Klein's work belongs, as in her corner paintings, to a visual language that has articulations aiming at the reality of colour. In the exhibition, we will see a small "lila" painting, where the canvas is fixed by the upper edge and rests freely along the stretcher. And a "Pick-Pocket Painting" where a piece of painted cloth comes out of a large "pocket". In both cases we can realize the material process of her painting. Martina Klein says colour has a space that we can see.

The two paintings by Maria Morganti date of 1998. The art of Maria Morganti seems to converge toward a double end. On one hand her concern to make colour autonomous by giving every colour the same treatment, on the other hand to intricate more systematically her life time in her art time, in search of openness and harmony. Her two paintings tell us today the deepness of her involvement as they already contain the germ of her evolution, and mark a moment of fulfillment seen through the eyes of her later enrichments.

The paintings of Eugénie Paultre have the freshness of a new departure and however they appear to belong to a tradition that goes back far from us. Her pure pigments, painted traces and square sizes are tangible thresholds to enter into the great visual voyage that Eugénie Paultre work up in her art.

"Pacific IV" of Marianne Scharn evokes the Ocean by the same name. Her reference to image as "the other side of abstraction" is an underlying thread in Marianne Scharn's work. The plastic experience of the Ocean on the four painted squares comes from the vibration of the thin stripes of blue and silver acrylic, and the still wall between the squares. It is extraordinary her painting gives such a peaceful feeling at a time when Marianne Scharn has to face the natural disaster that devastated her village of Mogollon in New Mexico.

The soot painting of Ryo Takahashi is composed of two identical squares of plastered and varnished handmade paper. They "reveal" the image of the back of a naked reclining woman. Each fragment seems independent from the other, and only their relation creates the figure of the woman. She lives in a floating world between Gustave Courbet and the post atomic age.