

Communiqué de presse :

ERRANCE ...

avec Barbara NAVI (Fr) et René HOLM (Dk)

Exposition du 2 au 27 Mars 2011

Barbara NAVI :

Né en 1970 0 Boulogne Billancourt



« La promenade du singe », huile sur toile, 73x92cm. 2010. Barbara Navi

On entre dans l'oeuvre de Barbara Navi comme dans un scénario énigmatique dont le fil narratif reste indéfini. Quelque chose a eu lieu dans un site emprunt d'une gravité ambiguë. Mais quoi ? S'agit-il d'un jeu qui a mal tourné ? Faut-il craindre un danger ? Mise en demeure de livrer son secret, la scène diffère, à la manière d'un déni, tout espoir d'élucidation. Le plus souvent, deux ou plusieurs paysages hétérogènes cohabitent dans un même tableau. Les êtres humains s'y affairant comme s'ils se trouvaient happés par un dessein fiévreux. Leurs activités et leur position dans l'espace interfèrent d'une manière fluide avec ces environnements multiples. Pour composer ces scènes, Barbara Navi utilise des clichés photographiques qui lui fournissent un point de départ, un ancrage dans la réalité prosaïque. Il y a une apparente banalité des plans juxtaposés. Une histoire s'y déroule, des directions s'esquissent, plusieurs protagonistes y entrent dans des rapports d'interaction ou d'évitement. Mais le sens de leur présence se dérobe à notre regard. Il n'est pas rare que le motif nocturne soit dépouillé de tout le matériel narratif superflu. Les éléments qui demeurent sont alors nimbés de mystère et semblent se fondre dans un halo imaginaire.

Notre vision, en rupture de ban, pénètre ces sentiers hantés par l'imminence d'un désastre. Là, la couleur est à son comble ; les formes vivent une vie inchoative qui est l'équivalent visuel du babillage infantile, ou peut-être de l'hésitation féconde de quelque demiurge devant l'abîme des possibilités. De la profondeur sirupeuse de la nuit émergent des traits qui restent captifs de leur origine indéfinie.

Quelquefois, le décor narratif des oeuvres est implanté dans une enclave repliée en son for intérieur. Une atmosphère de mal conjuré règne en ces bastions. Un air de familiarité aussi. Le contraste du clair-obscur y libère les camaïeux de bleu et de vert dans le jeu rythmé d'une touche qui ne veut atteindre la forme qu'à travers le vide qui l'entoure. Le dégradé des tons est comme relayé par le bourdonnement des contours. La distribution des plans se trouve perturbée par la disproportion des grandeurs. Chaque objet tend à disputer aux autres la norme de sa mesure immanente. Le rapetissement est un aveu de démesure dans cet univers d'enfance disloquée. La grandeur, une forme de grandiloquence et d'usurpation. Le velouté des figurines de plomb, la finition des jouets, renforcés par leur alignement ostentatoire au premier plan, fonctionnent alors comme un artifice de compensation. Là où le trouble est à son apogée, la candeur statique des babioles vient lui conférer un semblant de raison. Mais aussitôt, cette feinte sérénité nous paraît-elle suspecte. Pour quel jeu étrange, nous demandons-nous, ces artefacts se trouvent-ils convoqués ici ? Pour quel approfondissement du sens ? Pour quelle liturgie fantasque ?

Ces questions, nous les reprenons à notre compte non sans hasarder un début de commentaire. Mais comme chacun sait, nos questions sont toujours fourmillantes de réponses et, tout se passe comme si nous avions déjà été initiés à la tension qu'elles soulèvent en nous. Le travail de Barbara Navi est le parti pris de radicaliser ce jeu de questions-réponses, de le faire naître à travers « l'éloquence muette » de la peinture.

Principales Expositions :

2010

- Biennale d'art contemporain, Yeosu, Corée
- Exposition personnelle dans le cadre du «Festival 1001 notes en Limousin», Saint-Robert, juillet-août
- Exposition collective à Marly-Le-Roi, mai
- Exposition collective à la Galerie Aurora, Paris 6eme, invitation Gérard Xuriguéra, mars

2009

- Exposition collective et vente aux enchères à l'espace Christiane Peugeot organisées par L'oeil neuf.
- Exposition collective organisée par les collectionneurs de l'association L'oeil neuf, mai

2008

- Exposition personnelle à la FAT Galerie, Paris 3eme, novembre 2008
- Vente aux enchères, Maître Cornette de Saint-Cyr
- Salon d'art contemporain de Montrouge, mai 2008

2007

- Salon d'art contemporain de Montrouge Avril-Mai
- Participation au prix Antoine MARIN sous le parrainage de Sam Szafran, juin
- Exposition collective à la Fat Galerie, Paris 3eme, juillet

2006

- Exposition collective, Showroom Moderne Living Supplies, New York

2005

- Exposition personnelle, Galerie Xavier Sequier (édition d'un collector, sponsors Air France, Métro)

2004

- Exposition personnelle, Galerie Cathay, Paris

2003

- Galerie d'art contemporain « Am Tunnel », Luxembourg
- Galerie « La Capitale », Paris
- Salon « Grands et Jeunes d'Aujourd'hui », espace Auteuil, Paris.

2001

- Promesses pour les années 2000, espace Belleville
- Oeuvres sur papiers, variation, espace Belleville
- SIMAA, "art et cigare", Beyrouth (galerie Daniel Besseiche)

René HOLM :

Né en 1967. Vit et travaille à Esbjerg (Danemark).

One sperm cell out of a million finds its way to the egg and thus begins the story. The human story - your story, my story, all human histories begin with the moment we are given life. We cannot reach for it, demand it or claim it. It is given to us, and what it will contain - happiness and pain, joy, sadness, love and hate, warmth and cold- no one can know. But we gradually come to learn that it is given to us, and can be taken from us in a split second; for no one knows what awaits us around the next corner. It can be given to us, but we can also give life and take it away from others. Not one of us is separate. Not one of us lives separated from others, even though that's what we pretend to do and want. Even the strong are weak. Even those who are celebrated and popular have to experience loss and feel lost in life. Even the most robust of us must confront our own powerlessness. Even the most vigorous among us have within them arid deserts that only turn tender and giving through the encounter with something different, something larger than ourselves. Even he, who seems to cope with it all and then some, contains facets that are dangerous to himself and others.

This time out, René Holm looks inward. The camera that he usually points at other people and groups in society, he has now turned on himself; but he has done much more than that, he has explored what it means to be human. And the title suggests the terms of our existence: to live is to be given everything, just as it is losing it all. And to lose something can leave you alone and abandoned. That's why we spot the lonely human being in most of the artist's paintings, the person carrying the pain of having lost or perhaps of being in the process of losing! It's a hard and cruel lesson, a fitting commentary on the age we live in - where each of us becomes a project, in which we are left to our own devices, our own projects, even though our innermost desire might just be to encounter others. Human dignity is at stake, and so is human value. Humans essentially only have value and dignity by virtue of the value and dignity that others bestow on them, and that means that we are deeply dependent on each other, and that we live through the encounter with others. This is the fundamental experience in every life. The truth is, we experience the happiest moments when we forget ourselves and lose ourselves in the encounter.

The people in René Holm's works have all lost or are about to lose - and their common experience seems to be that they have lost themselves, too. We might dissolve and see no escape in this life. We can become so utterly ingrown that it can be difficult to glimpse hope in life, and the result is that we end up turning our backs on the world, for we care only for our own pain and unhappiness. The candle that we burn at both ends seems to take power from us, and loss becomes a fact in earnest. Apparently, what remains is taking leave: the father's farewell to his child in the grave, which he himself has filled with dirt. People who turn their backs on the world and life and disappear into the picture, becoming one with their surroundings - the naked trees...

When you have lost everything and feel completely shut off, imprisoned by life, you have but one wish; namely, to be greeted as what you are and where you are. To meet a person who, when all has been stripped away, can give you a foothold again. You pray that someone will open up the endless deep blue sky, so you can be reunited with the eternal whole. And thus be freed from the fundamental loneliness that always comes with loss. A longing to be united...

You can sense it in René Holm's paintings, since the darkness does not rule, despite the separation, despite the loss. The light burns, creates warmth and brings back hope. Rays of light penetrate the forest's gloom, chasing away the darkness. And although the paintings embody the worst (that is, loss), hope remains. Hope that an external force can make you discover that you are still alive, even though you had actually gone blank. Eventually we open our eyes again to life, the world and the people in it. And then it's possible that we begin to live again, despite believing that we could not live without that which we lost!

These paintings and this exhibit give me a sense that René Holm had been knocked down and is now back on his feet. I have a sense that these images are a manifestation of the idea that life can wash over us and give us courage and happy days, after everything has collapsed and the loss is complete. Humans can intervene and renew our lives. Love greets us, giving us new life and courage. The paintings spring out of this, and thus we are not gripped by loneliness and hopelessness, although they are the first impression we get from the paintings. Through his paintings, René Holm expresses that we all live on the impression life makes upon us. We're sustained by the impact of everything we encounter and everything we must let go of again.



Oeuvre de la série HOPE, 120x110cm. Huile sur toile. 2011. René HOLM

SELECTED EXHIBITIONS

- 2010 Ringsted Galleriet - "LOSE", Solo show
- 2010 Galleri Franz Pedersen, Hosens - "LOSE", solo show
- 2010 Carl Berg Projects Los Angeles USA
- 2010 Hans Alf Gallery Copenhagen "Wonderful Copenhagen" soloshow
- 2010 Art Herning

- 2009 Galleri KANT, Esbjerg - BIG BANG Akt 1
- 2009 Galerie Wolfsen, Aalborg, "Highway to Hell" - solo show
- 2009 Galleri KANT, Fanø, "EPOS"
- 2009 Art Amsterdam
- 2009 Fanø Art Museum, Denmark
- 2009 Gallery Primo Alonso, London. "One can often be thwarted by some antidisestablishmentarianism"
- 2009 Art Herning
- 2009 Vejle Art Museum - street art inspiration
- 2009 Galleri Christoffer Egelund, the big x-mas group show

- 2008 Seven seven contemporary art, London
- 2008 ArtCopenhagen
- 2008 Jens Nielsen & Olivia Holm Møller Museum Holstebro, DK, solo show
- 2008 Guest, Grønlandsudstillingen
- 2008 St. Petersburg biennale, St. Petersburg, Russia
- 2008 Galleri Christoffer Egelund, Copenhagen, Summertime 08 The Big Group Show, J. Stahn, C. Finne, M. Vanggaard, M. S. Hebsgaard, T. Wendt mfl.

GALERIE PIERRICK TOUCHEFFU

2008 Mogadishni Århus, L. Blomberg, A. schulenburg, S. Keenlyside, W. Weismann
2008 SAK Artbuilding, Summerexhibition, M. balle, M. Kvium, S. Wiig, S. Dalsgaard, C. Carstensen
2008 Galerie Wolfsen, Aalborg, "Grand Opening" - group show
2008 Gallery BN24, Hamburg
2008 Art Amsterdam - Galleri Franz Pedersen
2008 Galleri Franz Pedersen, Horsens, "Diffuse", solo show
2008 Art Herning

2007 Galerie Wolfsen, Aalborg, "Consumer Slaves", solo show
2007 Trapholt Museum, Kolding, group show
2007 Henningsen Contemporary, Copenhagen, group show
2007 Gallery Franz Pedersen, group show
2007 Vilnius Contemporary Art Museum - Vilnius painting triennial
2007 Art Copenhagen
2007 Art Herning

2006 Art Copenhagen
2006 Gallery Franz Pedersen, Horsens "Outsiders", solo show
2006 Janus Art Museum, Tistrup
2006 Galerie Wolfsen, Aalborg "Sixteen destinies", solo show
2006 Art Herning
2006 Gallery EMJ, Kolding, "Comsumer", solo show

2005 Art Herning
2005 The Artists Easter Exhibition, The Art Museum, Århus, group show
2005 The Little Gallery, Haderslev, solo show
2005 Art Copenhagen
2005 Janus Art Museum, Tistrup, group show
2005 RummeD, Århus, "WOW – right down the cart", with René schmidt, group show

2004 Art Copenhagen
2004 Young Art, Gutersloh, Germany, group show
2004 KS, The Artists Summer Exhibition, Tistrup, group show
2004 Gallery Wolfsen, Aalborg, solo show

2003 Skovgaard Museum, Viborg, group show
2003 Gallery Python, Copenhagen, solo show
2003 KS, Artists Summer Exhibition, Janus Museum of modern Art, Tistrup
2003 KP, Artists Easter Exhibition, The Art Museum, Århus
2003 KE, Artists Fall Exhibition, The Free Art Building, Copenhagen

2002 Esbjerg Museum, group show
2002 KS, Artists Summer Exhibition, Janus Museum of modern Art, Tistrup
2002 Gallery Python, Copenhagen, "100% Danish Erotic Art", solo show

2001 Galerie Wolfsen, Aalborg, solo show
2001 Gallery Python, Copenhagen, solo show

PUBLICATIONS

LOSE, Ringsted galleriet / Galleri Franz Pedersen 64 sider + cover, text by Kræn Christensen, 2010
Highway to Hell, 24 p., text by Søren Mogensen, 2009
White Trailer Trash, 32 p. + cover, text by Marie Kirkegård
Diffuse, Gallery Franz Pedersen, Horsens, 32 p. 2008
Consumer Slaves, Gallery Wolfsen Aalborg, 74 p. 2007
Things Happen, Gallery Wolfsen Aalborg, 52 p. 2007
Outsiders, Gallery Franz Pedersen, Horsens, 36 p. 2006
Sixteen Destinies, Gallery Wolfsen Aalborg, 40 p. 2006
Consumer, Gallery Kolding, 30 p. 2006
Years of growth, Janus Art Museum, 30 p. 2005
Dreams, 52 p. 2005
WOW – lige ned i vognen, RummeD Århus Art Academy, 24 p. 2005
Wundercamp, Århus Art Academy, 26 p. 2005
11 "hjem" for helved, Århus Art Academy, 30 p. 2004

AWARDS

Arbejdernes landsbank 2003

Nordea foundation 2004

Lida and Oscar Nielsen foundation 2004, 2006, 2008

Claus Sørensen Foundation 2006, 2008

Holstebro Kunstforening, 2008

Statens Kunstfond, 2009

Jyllands-Postens legatbolig Berlin, 2010

Danish Arts Council, 2010



« La folie des Aulnes », huile sur toile, 130 x 89 cm, 2008. Barbara NAVI.



Oeuvre de la série HOPE, 110x110cm. Huile sur toile. 2011. René HOLM