

Press

4th edition
18-20 October
2019

at the
Carreau
du Temple
in Paris

With
an Anthologie
of French
art

Opening
on 17 October
at 6pm

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Galeristes has found its voice within the Parisian art landscape through three previous editions. Our salon is a rendezvous for gallerists and the public, which gives pride of place to collectors and demonstrates that "another art world is possible."

For its fourth edition, Galeristes has changed (almost) everything, without quitting anything!

Stéphane Corréard



New dates

The salon is coming back this year from 18 to 20 October 2019 during the week of contemporary art in Paris, still at the Carreau du Temple in the midst of a lively neighbourhood, which is filled with galleries and cultural landmarks.

New section

In addition to its usual layout, Galeristes will present for the first time an Anthology of French art, bringing together sixteen solo shows of historical artists from the French scene such as Pierrette Bloch, Pierre Buraglio, Gherasim Luca, Michel Nedjar, Vera Molnár, and François Morellet. During the same period, some of these artists will also be the objects of exhibitions in major Parisian institutions (Jean-Pierre Bertrand at the Centre Pompidou, Nathalie du Pasquier at the Palais de Tokyo).

New exhibitors

Galeristes offers both a counterpart and an alternative to the other events happening this week. Thus, some of our exhibitors, who participate to Fiac (8+4, Christophe Gaillard, Loevenbruck, Semiose...), will concurrently present at Galeristes an anthology of their best French artists. Others have fled the system of classic fairs for a long time, such as Catherine Thieck (Galerie de France – le Studiolo) or the legendary gallerist Yvon Lambert, who will be joining our salon this year. The change of dates is also the occasion of welcoming new outstanding exhibitors, which further comprise galleries that are established outside Paris or abroad, as well as itinerant and digital galleries coming to meet their public.

New trends

Discovery is an integral part of our essence. Special attention is given this year to a dialogue between contemporary art and design through top creations signed by matali crasset, M/M, Lucas Maassen, or Nathalie du Pasquier, among others. Besides the many artistic ventures that Galeristes is the first salon to welcome, we are also pleased to unveil an ambitious project by Mohamed Bourouissa, which was realised with a brand-new publishing house created by Jérémy Planchon in 2019.

And as always

Founded on diversity, accessibility and conviviality, our human-scaled salon offers a thorough selection of Francophone galleries that are really representative of the breadth of contemporary creation, within an innovative fair design conceived by Dominique Perrault. Galeristes is the rendezvous, where to meet artists and gallerists from the French scene in October!

Conviviality

Apprehending a gallerist's universe isn't easy for visitors. Based on this observation, Galeristes offers them to meet new gallerists, as well as reinforce their ties with those they already know (or believe to know well), at the Carreau du Temple on a human scale, so that to inspire these relationships to continue within their natural frame, at the galleries, where artists express themselves the best.

Away from the traditional white cube, visitors of Galeristes are invited to meander through an original fair design signed by Dominique Perrault Architecture. Drawers and racks of paintings are filled with surprises that amateurs can discover as they please, while exchanging with the gallerists. From mini-concerts and book signings to performances and wine-tastings, gallerists further enjoy complete freedom to organise events around the interests they wish to share with the public.

Diversity

Galeristes 2019 brings together forty Francophone emerging or established galleries, representative of multiple journeys and all kinds of aesthetics.

Visitors can discover at the salon contemporary art in all its diversity (African contemporary art, outsider art, photography...), as well as modern art, limited editions, etc. "With character," "authors," "independent:" no matter what terminology best describes the galleries, they are essential to the existence of the æsthetical diversity that gives its full flavour to contemporary creation.

The singular identity of each gallerist is notably highlighted through "self-portraits," thanks to the original fair designed conceived by Dominique Perrault Architecture.

Accessibility

"Nobody is born a collector, it is something one becomes:" this is thus essential to work towards the democratisation of collecting, all the while developing existent vocations.

In order to give each and everyone the possibility – no matter what one's resources are – to access art, Galeristes proposes to amateurs a personalised offer: a wide range of prices among a vast choice of artworks, all representative of the diversity of current aesthetics.

Following this mission of opening collecting to a large public, Galeristes introduces this year a new partnership with Bail Art, a leader in the activity of leasing artworks.

This service offers young collectors and professionals to optimise their acquisition of artworks through leasing, with the option of a final sale. For the 4th edition of Galeristes, Bail Art has come up with privileged conditions and a propitious instalment plan for both gallerists and collectors.

Engagement

Galeristes is the rendezvous of the entire artistic community around a shared passion: art. Far from the excesses and scandals of speculation and financialisation, the salon means to re-assert the first vocation of the art market: supporting current creation in all its diversity and participating to the existence of a balanced ecosystem, within which each and everyone can find a place.

Galeristes thus places engagement at the heart of its project, with the help of different actors.

Gallerists commit over time: they accompany their artists on a day-to-day basis, as well as amateurs who consistently follow contemporary creation.

As for collectors, they dedicate an important part of their time and resources to supporting art in the making. Their acquisitions offer both an encouragement and a concrete help to research and innovation.

Professionalism

We are still fortunately attached to the principle of “cultural exception” in France: the most powerful people (financially, socially, media-wisely) aren’t always the best to propel art.

Within this dynamic, Galeristes has elaborated in collaboration with many collectors and artists concrete modalities to help evaluate the professionalism of galleries (fidelity to artists, engagement by their sides, ethics, availability to the public, services offered to collectors...).

Thanks to these criteria, Galeristes has come up with a selection of galleries “that we would recommend to friends,” that is, professional who are recognised, sure, responsible, and attached to all the dimensions of their profession as passers.

Proximity

This selection gathers galleries that are either established or emerging, some of which are strictly digital, others located a few minutes away from the Carreau du Temple or outside Paris, in different regions and even abroad, up until Poland. These galleries share a common trait: they’ve all demonstrated their capacity of fostering strong relationships with the public in France, and notably Paris.

Whether they are French or Francophone, these gallerists are all likely to attract a new public of followers, and thus develop the primordial “first cycle” of supporters who regularly and faithfully visit exhibitions throughout the year, displaying a deep interest for various galleries’ programmes and “artistic directions.”

New section: Anthology of French art

In addition to its usual offer, Galeristes introduces this year a new section titled *Anthology of French art*.

Striving for always more innovation, Galeristes aims to gather the largest concentration of French artists during the Parisian week of contemporary art, here, at the Carreau du Temple.

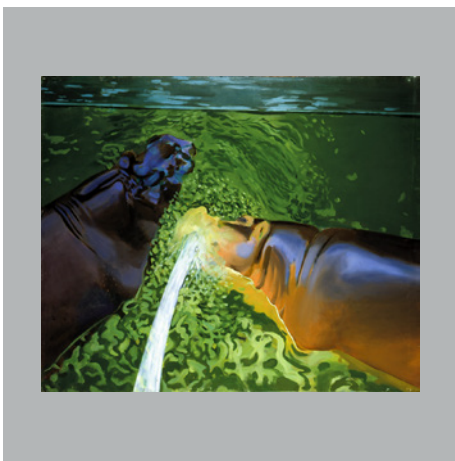
This anthology will represent the main trends of the French scene from the 1950s to the 1980s – Geometric abstraction, Figuration Narrative, Visual poetry, Supports/Surfaces... – through sixteen solo shows, further including mavericks with more singular paths. Amateurs will thus be able to (re) discover outstanding figures, namely: Gilles Aillaud, Bernard Aubertin, Jean-Pierre Bertrand, Vincent Bioulès, Pierrette Bloch, Pierre Buraglio, Pierre Célice, Pierre Tal Coat, Philippe Favier, Gherasim Luca, François Morellet, Tania Mouraud, Michel Nedjar, Nathalie du Pasquier, Vera Molnár, and André Raffray.

Young art historians from the École du Louvre will carry out a specific mediation for our new Anthology section, so that to present the historical French scene to the largest public during this week otherwise focused on international and/or emerging creation. This section thus offers a natural and synergic complement to the overall programme of the period.

Artists of the Anthology of French art

**Gilles Aillaud
Bernard Aubertin
Jean-Pierre Bertrand
Vincent Bioulès
Pierrette Bloch
Pierre Buraglio
Pierre Célice
Philippe Favier
Gherasim Luca
Véra Molnar
François Morellet
Tania Mouraud
Michel Nedjar
Nathalie du Pasquier
André Raffray
Pierre Tal Coat**

16 participating artists



Galerie Loevenbruck
Gilles Aillaud
Deux hippopotames dans l'eau
1966



Galerie Jean Brolly
Bernard Aubertin
Monochrome rouge
1959



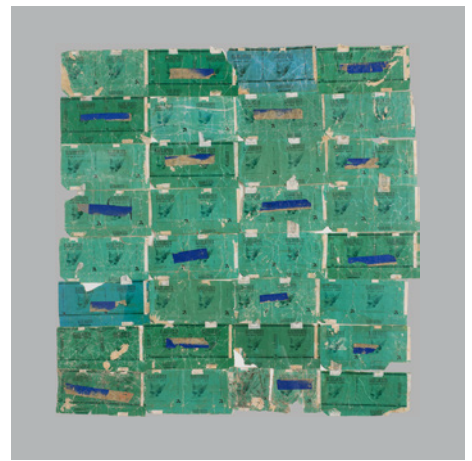
Galerie de France
Jean-Pierre Bertrand
Etrog
1999



Galerie La Forest Divonne
Vincent Bioulès
Sans Titre
1973



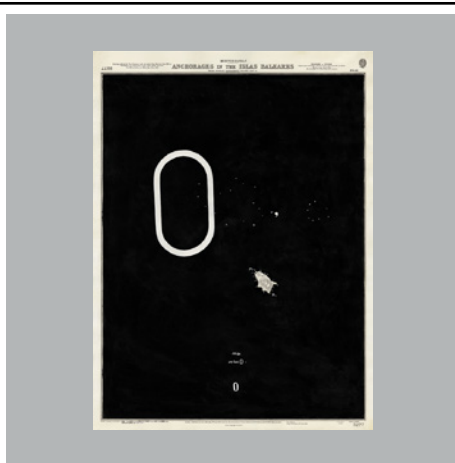
Galerie Véronique Smaghe
Pierrette Bloch
Sans Titre
1970



Galerie Jean Fournier
Pierre Buraglio
Assemblage de gauloises vertes
1989



Galerie Françoise Livinec
Pierre Célice
Sans titre
1981



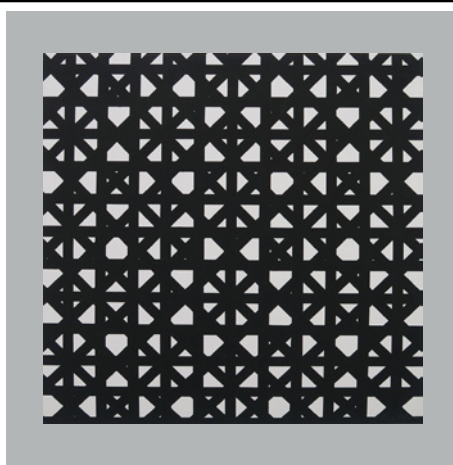
Galerie 8+4
Philippe Favier
Îles O
2014



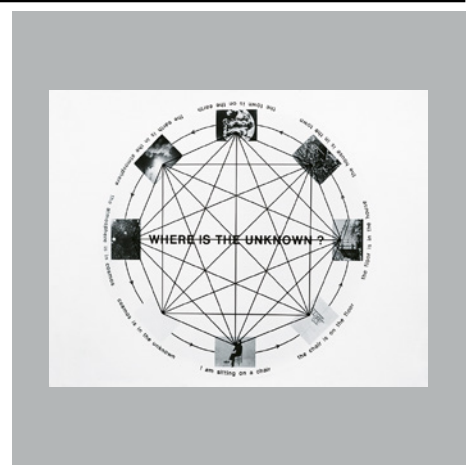
Galerie Pauline Pavec
Gherasim Luca
Cubomanie, Portrait de Boniface Amerbach, d'après Holbein
1983



Galerie Oniris – Florent Paumelle
Véra Molnar
Deux rouges
2019



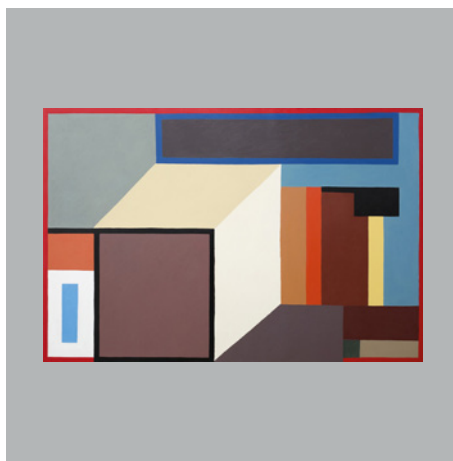
Galerie Jean Broly
François, Morellet
2 double trames (épaisses) 45° 90°
1971



Galerie Claire Gastaud
Tania Mourad
Where is the unknown
1973-2015



Christian Berst Art Brut
Michel Nedjar
Paris Darius
1997



Yvon Lambert
Nathalie du Pasquier
Sans titre
2018-2019



Semiose
André Raffray
Cordialement vôtre
1978



Galerie Christophe Gaillard
Pierre Tal Coat
Sans titre
1981

Special project: Homaar × Mohamed Bourouissa

Galeristes is particularly pleased to greet the birth of Homaar, a production, promotion and distribution platform dedicated to limited-edition artworks and objects.

United by the same will of combining artistic excellence, engagement and accessibility, Galeristes and Homaar unveil together at the Carreau du Temple the very first propositions carried out by this new structure, which aims to closely involve artists in the entire process from the production to the diffusion of their works.

Initiated by Jérémy Planchon and developed with the complicity of Fanny Kroener, both professionals of contemporary art and cultural projects, Homaar's very first limited-edition collection was conceived in collaboration with the French artist of Algerian origin Mohamed Bourouissa. It gave birth to five photographs, five tee shirts and a sculpture accessible to a large public.

This collaboration is a true precipitate of Mohamed Bourouissa's aesthetics and fully conveys the singularity, complexity and efficiency of his practice, within which the conception of visual objects remains inseparable from their process of dissemination and the multiple dimensions of their economy, be they symbolic or financial.

Following his exhibition *Libre-Échange (Free Trade)*, which took place at the supermarket Monoprix in Arles last summer during the *Rencontres de la Photographie*, and running in parallel with his first solo show *Une poignée de Dollars (A handful of Dollars)* at Blum & Poe Gallery in Los Angeles, Mohamed Bourouissa's participation to the 4th edition of Galeristes is both a great honour and an event.

Art & Design: Nathalie du Pasquier A1043 Le Buisson, Paris

The dialogue between contemporary art and design will be one of the most exciting novelties of the salon's new edition. For over fifty years, the border between these two disciplines has welcomed leading, fascinating creators. This is the case of Nathalie du Pasquier, among others. This French designer based in Milan is one of the founding members of the Memphis group along with Ettore Sottsass, in the early 1980s. Besides design, her work as a painter will further have pride of place this autumn at the Palais de Tokyo, as part of the new exhibition *Futur, ancien, fugitif – Une scène française (Future, past, fugitive – A French scene)*. We are thus particularly proud to present a specific project realised by this outstanding artist for Galeristes, and proposed by no less than the emblematic gallerist Yvon Lambert.

We will also welcome for the first time the design gallery A1043, founded and directed by the artist Didier Courbot (whose personal work has notably been represented by the galleries Chez Valentin and, later, Philip Nelson for a long time). Installed since 2016 in Le Marais, A1043 is specialised in the limited edition of contemporary works realised by some of the most experimental European designers, such as such as Lucas Maassen, Michael Schoner, or Pierre Castignola. Finally, Galeristes is also the first salon chosen by the new brand Le Buisson, Paris, which will present its collection of contemporary jewellery pieces conceived by designers such as matali crasset and M/M, as well as artists such as Théo Mercier and Jean-Luc Verna.

Democratisation of collecting: Galeristes × Bail Art

Galeristes has associated with Bail Art, an art-leasing firm specialised in financing alternatives for companies, in order to offer simple and attractive solutions to all collectors, whether they are beginners or confirmed.

Launched on the occasion of the 4th edition of Galeristes, this new service allows individuals to purchase artworks, whose prices range from €150 to €75,000 at the salon, in 4 to 60 monthly instalments. The gallery is paid for the full amount of the acquisition as soon as the application is finalised.

Guaranteed by Bail Art in collaboration with the branch of a large French financial group, this payment solution can be immediately implemented during the visit, thanks to simplified steps. For an amount equal or inferior to €3,000, the buyer must only present a proof of ID and bank details; for a superior amount, two additional documents (regarding residence and income) are required by email. Contracts are dematerialised via a dedicated app and lease applications only take about ten minutes to fill. Final approval is issued within 48 hours.





Gallerists

- * 7.5 club
- * A1043
- * Galerie ALB – Anouk Le Bourdieu
Analix Forever
Archiraar
Galerie Ariane C-Y
- * Galerie Cédric Bacqueville
Christian Berst Art Brut
Galerie Bessières
- * Galerie Thierry Bigaignon
- * Galerie Binome
Galerie Jean Brolly
- * Galerie C
Galerie Da-End
Galerie Michel Descours
- * Double V Gallery
Galerie Éric Dupont
- * Galerie ETC
- * Galerie Faure Beaulieu
Galerie Jean Fournier
Galerie Christophe Gaillard
Galerie de France – le Studiolo
Galerie 8+4
Galerie Claire Gastaud
Hors Cadre
Intervalle
Galerie La Forest Divonne
- * Yvon Lambert
- * Le Buisson, Paris
- * Galerie Françoise Livinec
- * Loeve&Co
Loevenbruck
- * Meyer Zevil Art Projects
- * Galerie Oniris – Florent Paumelle
Galerie Pauline Pavec
- * Galerie Guido Romero Pierini
- * Galerie Pixi – Marie Victoire Poliakoff
Galerie Provost-Hacker
Semiose
Galerie Véronique Smaghe

40 participating galleries

*

18 new galleries

7.5 club

Paris, France
leseptcinq.com

The 7.5 club isn't a gallery per se. It is closer to a contemporary salon or a small art centre, although it differs from these as well. Try to define it, and it will elude you, just as the forms daily done and undone there escape from the usual compartmentalisation of the art world. Founded in 2011 by Isabelle Suret, the 7.5 club never ceases to surprise and open new dialogues at the crossroads between visual arts, performance, dance, music, and philosophy. It is a place of experimental hybridisation, which radiates energy like radio waves, if you will.

Grégoire Prangé, Galeristes 2019

A1043

Paris, France
a1043.com

A1043 evokes a reference, a code, or a signature. It is, before anything else, a space of reflexion on the field of decorative arts. Installed in Le Marais since 2016, Didier and Stéphanie Courbot present in their gallery a selection of works that blur the border between art and design. These conscientious producers are sensitive to objects, which revisit their functions sometimes in a very conceptual way, as well as their possible sculptural dimensions.

Henri Guette, Galeristes 2019

Galerie ALB – Anouk Le Bourdier

Paris, France
galeriealb.com

The Galerie ALB has been defending for almost ten years realism, hyperrealism, as well as different aesthetics. Its orientation can be summed up in one word: intuition. Anouk Le Bourdier has opened her gallery with the desire to show works that we couldn't see elsewhere, notably works by autodidacts. Because realism isn't prosaism, ALB offers to re-enchant reality or make its violence and strangeness, softness and sensuality vibrate, as large as life.

Henri Guette, Galeristes 2019

Analix Forever

Genève, Suisse
analixforever.com

Founded in 1991 in Geneva by Barbara Polla, Analix Forever is quite an unconventional gallery, which deploys projects inside its walls, as well as abroad, privileging collaborations and co-elaborations with many actors in the field. Prospection and the valorisation of young creation are determinant here, with a predilection for showcasing three mediums: namely video, drawing and poetry, particularly when they are engaged in political matters and the depths of the soul.

Sarah Ihler-Meyer, Galeristes 2017

Archiraar

Bruxelles, Belgique
archiraar.com

"A singularity, a rarity that is particularly strange." Rastel Alexis, or Alexis Rastel if you will, certainly answers to these criteria. Like a mirror effect, the Flemish adjective 'RAAR' indirectly highlights the name of this gallerist, who further plays with his past as an architect, and the specificities of his place. The latter is composed of two spaces only separated by a few metres, and which echo one another in black and white. The Galerie Archiraar is a dual entity, which thus operates through stark contrasts.

Romain Semeteys, Galeristes 2017

Galerie Ariane C-Y

Paris, France
arianecy.com

It isn't enough to have taste in order to run a gallery. After graduating from the École du Louvre, Ariane C-Y certainly took the time to open hers—namely ten years filled with various experiences and expertises at auction houses and private museums. She has further developed an eye for painting, drawing and sculpture through contact with other gallerists, while she still cherishes to this day artists, who work on canvas or in volume. Sensitive to decorative arts, one of her objects of research, she likes the concept of total art and remains attached to the notion of aesthetics.

Henri Guette, Galeristes 2018

Galerie Cédric Bacqueville

Lille, France
galeriebacqueville.com

At only twenty years old, Cédric Bacqueville sold an artwork by chance, while working at a framing workshop in Lille. This made him immediately fall in love with the idea of becoming a gallerist. Two decades later, this self-taught passion has remained intact.

Camille Bardin, Galeristes 2019

Christian Berst Art Brut

Paris, France
christianberst.com

"The most part don't even claim to be artists. ('Outsider' art translates into 'rough' in French.) A diamond is said to be in the rough when it is pure. This perspective is quite interesting really: outsider art is understood as not constrained, not shaped, in its original state. It is an art forever individualised through each artist's own means and system of representation, in other words it is never formatted. It was born out of an irrepressible need to create and a metaphysical relationship to art. In this sense, it makes us reconnect with art as an object of cult worship, whereas today it has first and foremost become cultural"—Christian Berst.

Léa Chauvel Lévy, Galeristes 2016

Galerie Bessières

Chatou, France

bessieres-art-contemporain.com

Along with their three children, Norma and Daniel Bessières opened their contemporary art gallery in January 2018, in André Derain and Maurice Vlaminck's former studio on the Île de Chatou, also known as the "island of the impressionists." Far from the Parisian life's uproar, this new atypical space is a haven of peace situated in the department of the Yvelines, which welcomes all year long exhibitions, cycles of conferences and workshop reserved to scholar groups: plenty enough to bring together the least accustomed people to the capital's white cubes and the most experienced collectors.

Camille Bardin, Galeristes 2018

Galerie Thierry Bigaignon

Paris, France

thierrybigaignon.fr

Exclusively dedicated to photography, the Galerie Thierry Bigaignon represents a dozen French and international artists at different stages of their careers. They were all selected for their peculiar, extremely pictorial and often abstract use of a medium, whose limits they not only explore, but also stretch. Full of energy, and aware of the imperatives a gallery must answer today, the gallerist has learnt to ally his passion for photography with the requirements imposed by the ever-changing market.

Horya Makhoul, Galeristes 2019

Galerie Binome

Paris, France

galeriebinome.com

Since 2010, the Galerie Binome represents emerging or established artists, who explore the limits of the photographic medium. From her first career as a jurist, Valérie Cazin has kept her attraction to interpretation and the relationship between reality and its representation, which she has since put at the service of contemporary art practices. With the help of the curator Émilie Traverse, she has set out to defend the French scene, and more specifically artistic trends informed by porosity, hybridisation.

Samuel Belfond, Galeristes 2019

Galerie Jean Brolly

Paris, France

jeanbrolly.com

The Galerie Jean Brolly is part of the Parisian artistic landscape since 2011. It is one of those places familiar to amateurs of contemporary art, which haven't ceased to demonstrate and renew their enthusiasm for the most recent contemporary creation. The permanent re-engagement of the gallery's programme is like its founder: faithful and curious at the same time.

Benoît Blanchard, Galeristes 2016

Galerie C

Neuchâtel, Suisse

galeriec.ch

Situated on the border of the Lake Neuchâtel in Switzerland, a few dozen kilometres away from the French frontier, the Galerie C resembles an art centre. Since opening in 2011, it has offered visitors an expanded view of contemporary creation by exhibiting the singular practices of various artists across its 400 square metres of space. These include Lionel Sabatté, Pierrette Bloch, and Jérôme Zonder, to name only a few.

Camille Bardin, Galeristes 2019

Galerie Da-End

Paris, France

da-end.com

Since opening in 2010, in Paris, the Galerie Da-End has been a laboratory for transversal experiences, an alternative space where encounter and mystery are key words. The gallery offers itself to us like a strange, almost secret home, out of time. Works subtly reveal themselves there, while directional light delicately extracts them from the ambient obscurity, in intimacy.

Grégoire Prangé, Galeristes 2019

Galerie Michel Descours

Lyon, France

peintures-descours.fr

All roads may not necessarily lead to contemporary art. Yet, we can say that a great variety does. An insatiable enthusiast, as well as a precocious collector, the jack-of-all-trades of the art world Michel Descours is a gallerist like no other. Dealing antiquities in Lyons since 1975, he inaugurated a bookstore specialised in art in the 1980s and soon embraced painting and drawing as well, before ending up exhibiting the works of modern and contemporary artists since 2013.

Grégoire Prangé, Galeristes 2018

Double V Gallery

Marseille, France

double-v-gallery.com

Nicolas Veidig-Favarel is the product of his generation: at his Galerie Double V, he means to deconstruct hierarchies by breaking down spaces, mediums and categories. The white cube thus opens onto the outside and let the street come in. Originally from Marseilles, he educated himself within Parisian fairs before coming back to found his own gallery in 2016. His engagement was dual from the start: to be an active supporter of the local art scene and work for its expansion, and to defend young creation in France and abroad by deploying projects on a local, national and international scale.

Flora Fettah, Galeristes 2019

Galerie Éric Dupont

Paris, France
eric-dupont.com

Éric Dupont is a man of his word, not of speech. This may seem anecdotic, but the nuance is decisive to better apprehend the gallerist and understand his approach. Often standing on the fringes of the established system, while he resolutely keeps his distance from it, Éric Dupont quite enjoys being assimilated to an exile. He considers his action like a profession of faith, under the form of an apostolate. Both spirituality and the material qualities of artworks are central to his vision of creation.

Romain Semeteys, Galeristes 2017

Galerie ETC

Paris, France
galerie-etc.com

Opened in January 2010, the Galerie ETC reunites a direct line of paternal descent for the love of art: Maurice, Pierre-Henri and Thomas Benhamou. By supporting the non-figurative scene from the second half of the 20th century, the Galerie ETC stands out as an exception, if not a paradox, within the otherwise contemporary landscape of Le Marais in Paris.

Anne-Laure Peressin, Galeristes 2019

Galerie Faure Beaulieu

Paris, France
galeriefaurebeaulieu.com

After five years of nomadism, Arnaud Faure Beaulieu opted for a sedentary lifestyle, but not any kind: the gallery, which he has only recently given his name to, spreads across two perennial places. It is split up between Vitrine-65, a traditional public exhibition space situated on the Rue Notre-Dame-de-Nazareth in the Haut-Marais, and a private space in the 16th arrondissement of Paris under the form of a collector's apartment, within which Arnaud Faure Beaulieu likes to reunite people and make them discover what has managed to surprise, move and convince him.

Horya Makhlof, Galeristes 2019

Galerie Jean Fournier

Paris, France
galerie-jeanfournier.com

Between legacy and modernity, Émilie Ovaere-Corthay, the current director of the Galerie Jean-Fournier, has conceived a methodical and stimulating dialogue between historical figures of abstraction and the avant-garde of contemporary painting. Her passion for the transmission of art and her expert eye attract collectors from everywhere.

Auréli Romanacce, Galeristes 2016

Galerie Christophe Gaillard

Paris, France
galeriegaillard.com

He used to dream about becoming an opera singer as a child, but now he buys two art catalogues a day. Christophe Gaillard is an autodidact who didn't originally come from the art world, but embarked onto this adventure driven by many desires and full of energy. Nothing was ever programmed: this character trusts his instinct. He dares and acts accordingly, whether it is about quitting a job for an internship or increasing the surface of his gallery.

Romain Semeteys, Galeristes 2016

Galerie de France – le Studiolo

Paris, France
galeriedefrance.com

Before even having a chance to talk with Catherine Thieck, meeting her begins by following her movements: she slides from one artist to another on the tip of her toes, and so does she assist visitors, including friends and collectors, who come and go in her gallery. She welcomes and listens to all of them, with each his or her own experience. With very few words, yet an infinite politeness, she passes from one to the next with the ease of a lady of the house well versed in the magic of details, which give their charm to salons where everybody feels at home, without ever transgressing the line of familiarity.

Benoît Blanchard, Galeristes 2016

Galerie 8+4

Paris, France
bernardchauveau.com

After ten years spend in the industry, Bernard Chauveau finally embarked onto what has always made him vibrate: art. As a collector of art books, he first founded in 2003 a specialised publishing house. In 2008, his encounter and subsequent collaboration with the former art critic Damien Sausset, who is now the director of the art centre Transpalette in Bourges, led him onto yet another adventure, that of adjoining a gallery to his publishing house. 8+4 was born.

Horya Makhlof, Galeristes 2018

Galerie Claire Gastaud

Clermont-Ferrand, France
Paris, France
claire-gastaud.com

Claire Gastaud is always on the move. She can't stand staying at the same place or depending too much on a unique space. She thus travels quite regularly between Clermont-Ferrand and Paris, which is a rather unusual axis in her profession. From her large exhibition space in Auvergne to her Parisian pied-a-terre, Claire celebrated the thirty-year anniversary of her gallery in 2016, which is one of the very few installed in the provinces to last so long.

Romain Semeteys, Galeristes 2017

Hors-Cadre

Galerie d'art digitale
hors-cadre.art

Based on the observation that the French emerging scene was too little shown internationally, Manon and Océane Saily have imagined an innovative model of gallery, embracing the digital technology to go beyond borders, while offering a quality virtual window.

Camille Bardin, Galeristes 2018

Intervalle

Paris, France
galerie-intervalle.com

If collecting can fulfil many desires, there is one that Yan Di Meglio had yet to satisfy: creating with artists. This photography enthusiast, who graduated in literature and history, has thus overcome his fear of asking “the stupid question” and embraced dialogue with his peers instead, as well as the empirical method so that to finally open the Galerie Intervalle, perched for over forty years now on the heights of Belleville.

Camille Bardin, Galeristes 2018

Galerie La Forest Divonne

Paris, France
galerielaforestdivonne.fr

Based in Paris and Brussels, the Galerie La Forest Divonne supports emerging and established artists since its creation. Whether they are painters, sculptors, photographers, engravers or video-makers, they share the same interest for art history and its re-interpretation.

Sarah Ihler-Meyer, Galeristes 2017

Yvon Lambert

Paris, France
shop.yvon-lambert.com

At just thirty years old in 1966, Yvon Lambert opened his first Parisian gallery in Saint-Germain-des-Près, on the Rue de l'Échaudé. Without knowing it, Paris had just welcomed a personality who would profoundly and durably mark its artistic landscape. Yvon Lambert has turned out to be a passionate gallerist, a brilliant art dealer, a loving collector, as well as an inspired bookseller and publisher. He stands among these giants who force admiration over several generations, and we can say today, without frowning, that he certainly hasn't let down his own great models:

Ambroise Vollard and Daniel-Henry Kahnweiler.

Grégoire Prangé, Galeristes 2019

Le Buisson, Paris

Paris, France
lebuissonparis.com

Le Buisson is first the story of an encounter between an artist and an object, which very often struggles to take the path less travelled. This is a collaboration between a creative identity and a technical skill. This is an alternative medium, offering the possibility to create works that brush the skin: the edition of jewellery pieces designed by artists.

Grégoire Prangé, Galeristes 2019

Galerie Française Livinec

Paris, France
francoiselivinec.com

The Galerie Française Livinec has opened a dialogue between French, Chinese, Korean, American, and African artists. Exhibited works each carry a universal interrogation beyond the singularity of their aesthetics and their anchorage in the history of civilisations.

Camille Bardin, Galeristes 2019

Loeve&Co

Paris, France
loeveandco.com

Hervé Loevenbruck and Stéphane Corréard share the same vision of art history. They founded Loeve&Co in 2019, striving to rewrite a page in the history of French art and put their self-taught knowledge to good use. Convinced that they have a role to play as gallerists, and full of their various experiences as curators or critics, they wish to make the long-obliterated works of female, extra-occidental or simply multifaceted artists get the recognition they well deserve. We could talk about a kind of relay.

Henri Guette, Galeristes 2019

Loevenbruck

Paris, France
loevenbruck.com

“Everybody has a role to play as passer, including gallerists. We are only intermediaries and this is why a salon like that of Stéphane Corréard must find its place. A fair isn't a place where we invest; it is a place where we communicate in the noble sense of the term. We come there to say who we are and show it. We come there to tell stories.

Our profession is only made of these” – Hervé Loevenbruck.

Alexis Jakubowicz, Galeristes 2016

Meyer Zevil Art Projects

Saint-Briac-sur-Mer, France
meyerzevil-artprojects.eu

Christine and Philippe Benadretti share two passions: contemporary art and Brittany. In order to support the Breton art scene, and highlight its diversity of ages and practices, they first opened the Galerie des Petits Carreaux in the eponymous Parisian street, in 2011, before quickly deciding to move it to Brittany. They subsequently converted 80 square metres inside their house, in Saint-Briac-sur-Mer, into an exhibition space, where they've since organised numerous shows and residencies. They've recently embarked onto yet another journey by investing in a former golf course in Lancieux: 300 square metres of space, which they've turned into the Meyer Zevil Art Projects. The underlying idea being to support the arts and artists by carrying on a truly philanthropic mission, this space will welcome projects selected by this couple of patrons and Nicolas de Ribou, an up and coming curator they associated with.

Horya Makhlof, Galeristes 2019

Galerie Oniris – Florent Paumelle

Rennes, France

oniris.art

The story behind the Galerie Oniris – Florent Paumelle is that of a transmission: from a mother to her son, from a generation of artists to another, and from a gallerist to his public. This is the story of a space, which has been exhibiting for thirty years abstract painters from the French scene.

Camille Bardin, Galeristes 2019

Galerie Pauline Pavec

Paris, France

paulinepavec.com

Pauline Pavec is a young Parisian gallerist whose energy is infectious. She has seemingly embarked onto the art market with a disconcerting natural cheerfulness, the head filled with projects, an optimism of steel, and a distinctive confidence in the future. Opened in February 2018, her gallery hasn't ceased to flourish across its three different spaces located in Paris and the South of France, while it further participates to several European fairs.

Grégoire Prangé, Galeristes 2018

Galerie Guido Romero Pierini

Paris, France

galeriguidoromero Pierini.com

Guido Romero Pierini conceives his profession of gallerist as that of a curator: the exhibition space is his medium, which he puts at the service of the artworks and the artist's discourse. His gallery hasn't a fixed place in Paris, but occupies exceptional places in Le Marais, where exhibitions can deploy over hundreds of square metres.

Anne-Laure Peressin, Galeristes 2019

Galerie Pixi – Marie Victoire Poliakov

Paris, France

galeriepiximarievictoirepoliakoff.com

In 1988, the creator of small lead figurines Pixi asked his daughter Marie Victoire Poliakov to run his toy store in the 6th arrondissement of Paris. Within this space, the young woman quickly took the initiative to invite and give cartes blanches to artists each month. These collaborations ended up diverting the store, which eventually turned into a true contemporary art gallery. Thirty years later, Marie Victoire Poliakov is still driven by the same vocation: that of supporting artists.

Camille Bardin, Galeristes 2019

Galerie Provost-Hacker

Lille, France

galerie-provost-hacker.com

The Galerie Provost-Hacker was born out of the encounter and friendship between a passionate contemporary art collector and an asset manager, who wished for a long time to diversify his activities by offering an alternative investment to some of his clients, moreover collectors.

Marc Beyney-Sonier, Galeristes 2016

Semiose

Paris, France

semiose.fr

Originally working in prints, Benoît Porcher founded the Galerie Semiose in 2007. Whether they are young, established, or enjoying an international stature, his artists share his fascination for questions pertaining to cultural hierarchies, the author's status, image and its reproduction, as well as his taste for humour and derision.

Sarah Ihler-Meyer, Galeristes 2016

Galerie Véronique Smagghe

Paris, France

galerieveroniquesmagghe.blogspot.com

Since 1990, the Galerie Véronique Smagghe has placed at the centre of its activity a constant care for exchange and transmission in order to participate to the recognition of artists from the 1960s to now, who have yet to receive the attention they truly deserve.

Victoria Le Boloc'h-Salama, Galeristes 2018



7.5 club
Douglas Gordon
Predictable incident in unfamiliar surroundings
1995



A1043
Alessandro Mendini
Bureau Bandiera et chaise Biribi
1988



Galerie ALB – Anouk Le Bourdieu
Mathieu V. Staelens
Waiting for a better day
2019



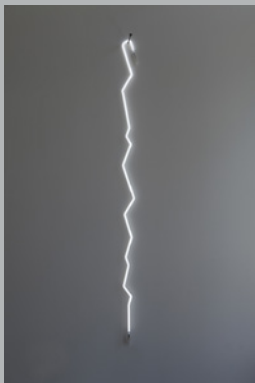
Analix Forever
Rachel Labastie
Venus
2019



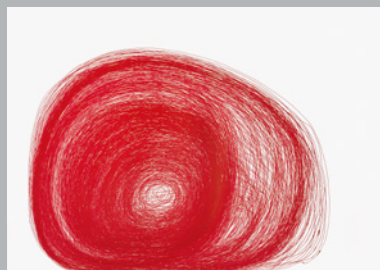
Archiraar
Enne Boi
Rebus the bottle
2018



Galerie Ariane C-Y
William Wright
Brushes in a Jar
2019



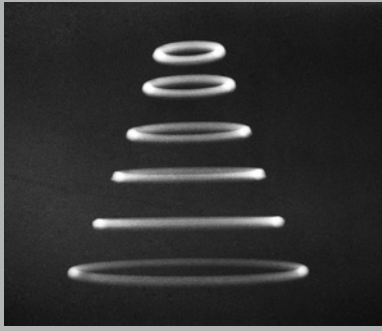
Galerie Cédric Bacqueville
Jan van Munster
Miss Blanche
2016



Christian Berst Art Brut
Momoko Nakagawa
Circle
2017



Galerie Bessières
Stephen Ormandy
Launch Pad
2019



Galerie Thierry Bigaignon
Henri Foucault
Étude forme en mouvement
1997



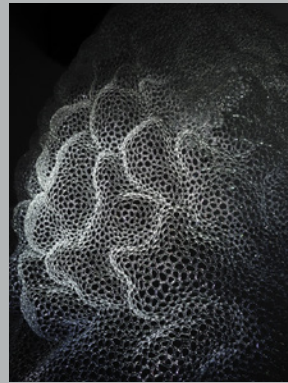
Galerie Binome
Thibault Brunet
Sans titre #15, Terriroires Circonscrips
2016



Galerie Jean Brolly
Mathieu Cherkit
2017



Galerie C
Lionel Sabatté
Volatile Hector
2019



Galerie Da-end
Kim Kototama Lune
Le silence du nom
2018



Galerie Michel Descours
Jean Raine
Britannicus
1981



Double V Gallery
Sylvain Couzinet-Jacques
Parallax Maps
2018



Galerie Éric Dupont
Olympe Racana-Weiler
Membrane dans l'eau
2016



Galerie ETC
Claude Chaussard
18 Carbone n°118
2017



Galerie Faure Beaulieu

François Machado
Baalbek
2019



Galerie Jean Fournier

Jean-Paul Riopelle
Sans titre (1)
1975



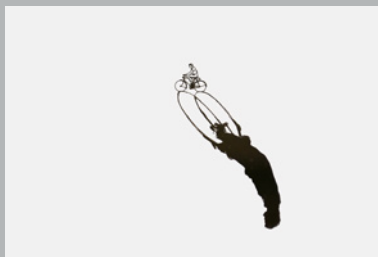
Galerie Christophe Gaillard

Pierre Tal Coat
Sans titre
1969-1971



Galerie de France – le Studiolo

Jean-Pierre Bertrand
Etrog
1999



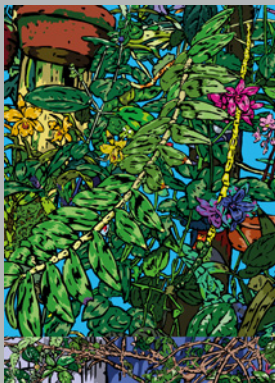
Galerie 8+4

Philippe Favier
Leurre d'été
2017



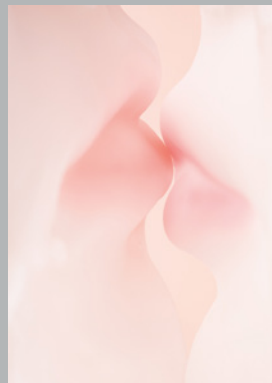
Galerie Claire Gastaud

Tania Mouraud
*Mots mêlés, Einstein,
Lover 1 Go8, E297*
2018



Hors-Cadre

Louis Granet
Sans titre
2019



Intervalle

Marta Zgierska
Untitled IV, Votive Figure
2019



Galerie La Forest Divonne

Philippe Borderieux
Chandigarh
2019



Yvon Lambert
Nathalie du Pasquier
Sans titre
2018



Le Buisson, Paris
matali crasset
Égaliseur
2011



Galerie Françoise Livinec
Pierre Célice
Sans titre
1980



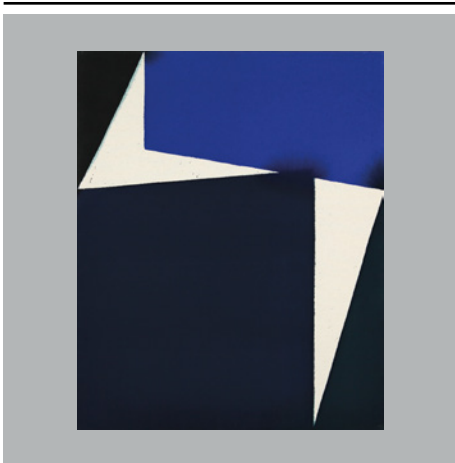
Loeve&Co
Sarah Kaliski
Sans titre
2003



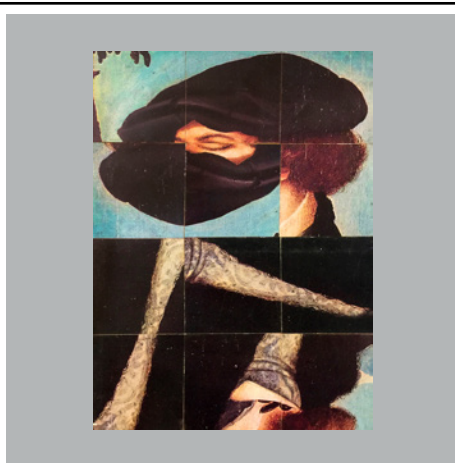
Loevenbruck
Gilles Aillaud
Désert
1987



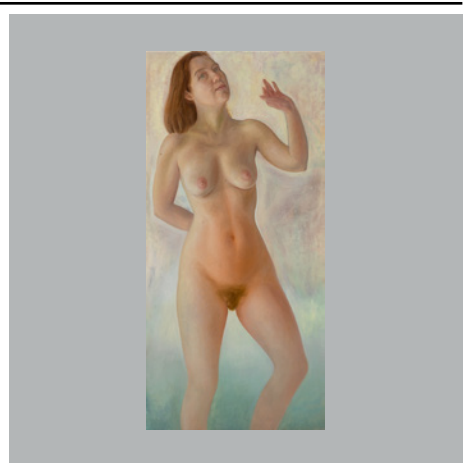
Meyer Zevil Art Projects
Mazaccio & Drowilal
Still life with padlock
2016



Galerie Oniris - Florent Paumelle
Guillaume Moschini
Sans titre 016 série décroisé
2017



Galerie Pauline Pavec
Gherasim Luca
Cubomanie, Portrait d'après Antonello de Messine
1986



Galerie Guido Romero Pierini
Marion Bataillard
Fanfaronne
2018-2019



Galerie Pixi –
Marie Victoire Poliakov
Duncan Hannah
Nova with a Faraway look
2006



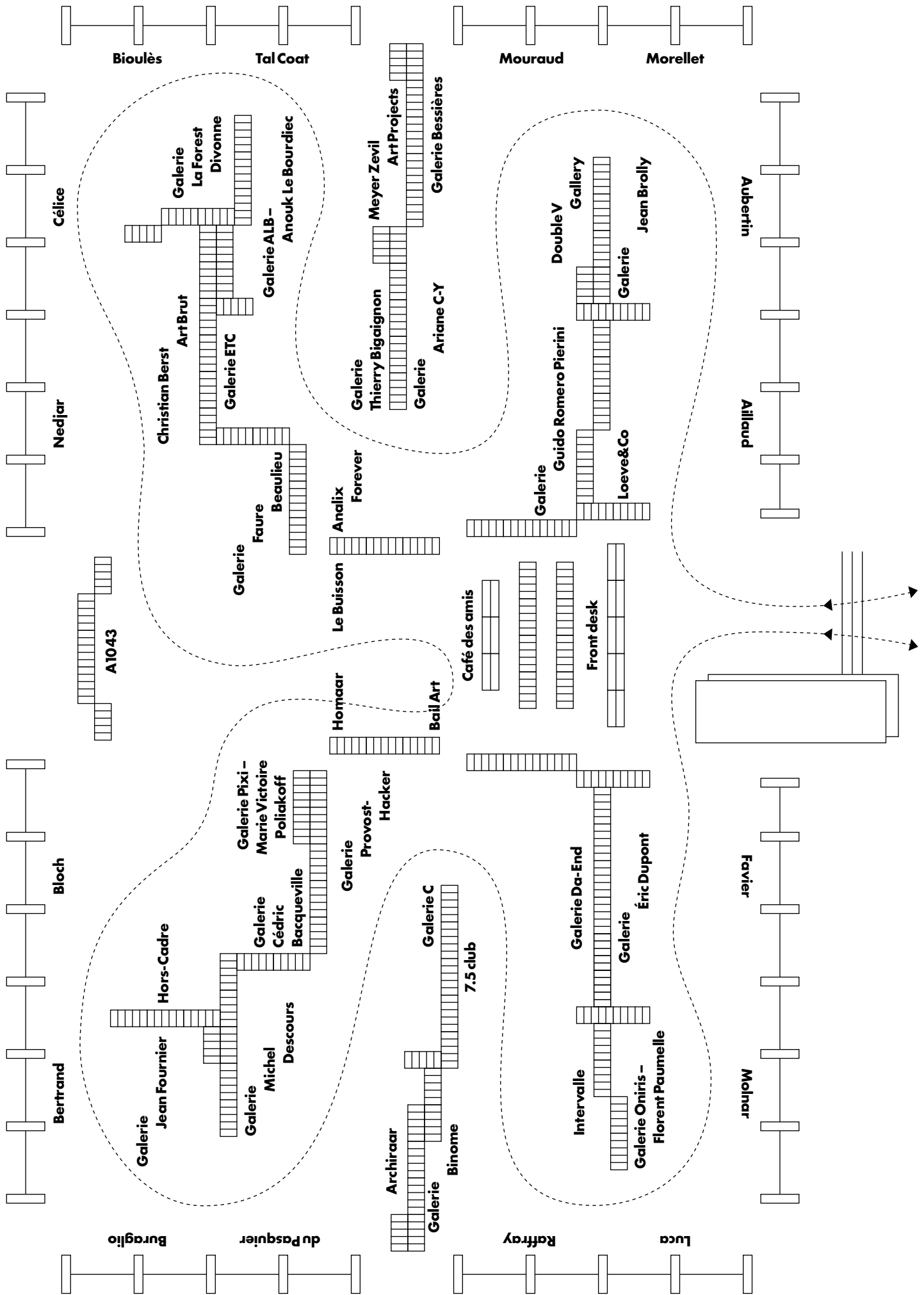
Galerie Provost-Hacker
Adrien Belgrand
Newjersey
2019



Semiose
André Raffray
L'auxiliaire
1975



Galerie Véronique Smaghe
Pierrette Bloch
Sans titre
1971



Fair design by Dominique Perrault Architecture

Interview Dominique Perrault & Gaëlle Lauriot- Prévost

Dominique Perrault Architecture has conceived a new space to welcome the additional section *Anthology of French art*, which encircles and completes the innovative fair design that the firm has developed since the first edition of *Galeristes*.

Staying true to the aesthetics given to the salon from the start, Dominique Perrault Architecture has maintained its now-familiar white picture rails held by metallic ladders, as well as the industrial-like pieces of furniture that equip each gallery's booth in the central hall of the Carreau du Temple.

The course was imagined so that to invite visitors to go through all the galleries, one after another.

Visitors are thus encouraged to appreciate the characteristics of each gallery, and directly exchange with the exhibitors to discover with them the artworks on display.

Gallerists further enjoy their own adjustable exhibition spaces, whose hybrid and modular format stands between an office and an open storeroom. Its flexibility allows exhibitors to create their own singular booths by arranging the modules designed by Dominique Perrault Architecture as they please.

Dominique Perrault Architecture has collaborated with many artists, galleries, museums... and now the salon *Galeristes*. What is the relationship between your architectural firm and the contemporary art milieu?

Both work and complicity inform the relationships, which our firm has developed with the contemporary art milieu, notably through the regular conception of exhibition designs.

Gaëlle Lauriot-Prévost's work makes the connection between the different scales of each project, from architecture to interior design or scenography, including lighting and furniture elements. Encounters with artists, gallerists, and collectors have always fed our practice.

For instance, many years ago, we realised the interior design of the Galerie Denise René in Le Marais. We also conceived a building (the factory Aplix near Nantes) for Françoise and Jean-Philippe Billarant, two passionate art collectors and patrons, which led us to exhibit a part of their collection in our own premises—an old factory in the 11th arrondissement of Paris—in 2007. The show comprised works signed by the greatest names of conceptual and minimal art, such as Carl André, Daniel Buren, Donald Judd, etc.

After meeting Yvon Lambert, we realised the interior design of his bookstore, on the Rue des Filles-du-Clavaire. Gaëlle actually conceived the big wooden bookcase that runs the entire length of the store until the small exhibition space—the "white cube"—installed at the back. We further created modular pieces of furniture: raw steel square tables, on the varnished surfaces of which books can be freely displayed. We finally re-designed the façade with limited openings so that to direct vision and establish an intimate relation from the outside to the inside, giving this singular space a status closer to a gallery than that of a bookstore.



Does contemporary art resonate with your architectural practice, and if so, how?

Contemporary art references have always fuelled our work. We particularly appreciate conceptual and minimal art, the use of simple volumes and “essential” materials, works that reflect upon the bases of art: its components, its status, its relationship to space. Architecture is concerned with the relationship between forms and space, geography. Each intervention begins with a conceptual stance that transforms itself and becomes more complex afterwards so that to finally become an architecture. The latter fulfils other functions of course. In a way, the architecture that we develop can be understood as conceptual, because a conceptual approach always informs our creative process.

Robert Morris’s four mirror cubes (*Untitled*, 1965), for instance, are a hidden reference behind our conception of the BnF (the French National Library). References to land art further inform our research on subterranean architecture, or the architecture of the “Groundscape.”

We also frequently collaborate with artists commissioned to intervene within a given architecture. For instance, Michelangelo Pistoletto realised a large mirror collage for the Garibaldi underground metro station in Naples, which runs the length of the platform. His work represents realist characters: life-sized photographs of passengers waiting for a hypothetical train, which thus create a direct connection between art and life. As part of our project of renovating the Dufour Pavilion at the Palace of Versailles, Claude Rutault realised a large-scale conceptual work, which is an assemblage of marble panels with different colours and irregular cuts. This type of artistic intervention is both very interesting and often difficult, because it really has to dialogue with the surrounding architecture and adapt to the latter’s specific constraints, its intended use, within spaces that are often very crowded.

You are in contact with art everyday, as one can observe in your firm’s offices, for instance with this large neon by Bertrand Lavier or this work by Felice Varini, among others. Can you tell us more about this?

Art is part of our daily life, our work environment. Claude Rutault also realised a work from his series *Dé-finition/ Méthode – la peinture mise à plat* (*De-finition/Method – painting examined from all sides*) for our former offices, in the industrial hotel Berlier. What interested him was the absence of walls in this space. The building had only glass façades. He decided to cover tables with raw fabrics and glass slabs, which together created abstract light paintings by reflecting the surrounding landscape through the transparent façades. Our firm truly lived with this installation: we could even work on it. It is important to be able to live with art!

Your innovative fair design for Galeristes invites the visitor to discover all the galleries, one after another, each within a particular format that stands between an office and an open storeroom. How have you come up with this course?

Our project for the fair design began with a discussion around the fact that an art gallery can be quite an intimidating space. The “white cube” effect, if you will, can hold an inexperienced visitor back.

We thus decided to create the conditions for another experience, a promenade, and conceived modular industrial elements such as metal shelves, which each gallery can arrange in a personalised way to display artworks. Our design is flexible so that to adapt to all the exhibitors, allowing them to fill 5 or 10 modules if they wish. Each year, the visitor’s course changes depending on the number and size of the participating galleries, but it is always based on these same modules. The industrial design that we have conceived is both noticeable enough to inhabit the space and neutral enough to not ruin our vision or discovery of artworks. We wanted this design to possess a presence and form a coherent ensemble. Upon entering the fair, and even though the scenography isn’t exactly the same as last year, we know that we are at Galeristes. As mentioned before, the idea was also to give the visitor the impression of sneaking into the storeroom of a gallery, in order to create a sense of proximity or get to know art more simply, more directly. By the way, the modular industrial element, which allows such flexibility, is a definite part of our architectural language.

Can you tell us more about your future projects mixing art and architecture?

We are currently collaborating with the Chilean artist Iván Navarro for the future Villejuif-Gustave Roussy metro station outside Paris, whose construction will end in 2024. Our project is about inserting his work within the architecture through the lighting of the ceilings.

We are also developing a project for the public spaces of Paris 2024 olympic and paralympic villages, which raises the question of urban art.

We are further working with Jean-Marc Bustamante to transform a former university canteen, which was built in the 1950s by a disciple of Le Corbusier, into an art foundation in Toulouse, on the Île du Ramier.

Finally, we’ve been working for many years as consultants for the European Court of Justice, whose last expansion will be achieved this autumn. The Court has, little by little, gathered a remarkable collection of artworks lent by different member states and museums, which is truly representative of the diversity and richness of the European cultural heritage. We have notably helped placing these works within the architecture of the palace and participated to the artistic committee, which is in charge of their selection and validates such decisions. For example, the courthouse’s gallery has now welcomed a thinker by Auguste Rodin, triptychs by the painter André Hambourg, as well as works by António Costa Pinheiro and the Italian sculptor Giacomo Manzù... This is a wonderful initiative coming from this public institution, judging by the great care it devoted to warrant the right relationship between art and architecture.

Program

Wednesday 16 October

11am → 12pm **Discovery of the fair design**
with Dominique Perrault and Gaëlle Lauriot-Prévost
registration required → pwateau@communicart.fr

Thursday 17 October

1pm → 6pm **Preview for journalists and collectors only**

6pm → 10pm **Professional opening**
registration required → pwateau@communicart.fr

Friday 18 – Sunday 20 October

10am → 12pm **Breakfast for guests only**

12pm → 8pm **Public opening**

Saturday 19 October

6pm **Award ceremony for the Prix Filaf – Galeristes**

Prix Filaf – Galeristes 2019

Award for the best contemporary art book edited or co-edited by a gallery

Laureate of the award Prix Filaf – Galeristes 2018

Hélène Delprat, Les Travaux et les Jours
Galerie Christophe Gaillard
éd. Dilecta.

Cathryn Boch
Fabienne Dumont et Pascal Neveux
éd. Galerie Papillon Paris

Jury of the award Prix Filaf – Galeristes 2019

Chris Dercon
Art historian
President of the RMN – Grand Palais
President of the jury

Antoine de Galbert
Collector
President of the Fondation Antoine de Galbert

Théo Mercier
Artist

Johan Papaconstantino
Songwriter and composer

Emmanuelle Pireyre
Writer and poet

Margit Rowell
Art historian

Selected books

Mundo diffuso, Jean-Christophe Norman
Galerie C

Matthieu Cherkit
Galerie Jean Brolly

Pleased to meet you, numéros 5, 6 & 7
Semiose

Claude Chaussard
Galerie ETC

Françoise Pétrovitch tome II
Semiose

Aquarelles de guerre, Philippe Favier et Éric Chevillard
Galerie Bernard Chauveau
co-edited with Galerie 8+4

Drawing Dialogue, William S. Burroughs et Philip Taaffe
Semiose

Henni Aftan
Galerie Claire Gastaud

Stèles lumineuses, Bai Ming
Galerie Françoise Livinec

X-ray memories, Lindsay Caldicott
Christian Berst Art Brut

Des forces, Rachel Labastie
Analix Forever

They support Galeristes

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The Art Newspaper**

Practical information

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