

**April 28 - May 1 2022**

Press release

**art  
brussels**

## **GALERIE CLAIRE GASTAUD**

**ART BRUSSELS 2022**

**A.06 BOOTH**



**CLAIRE GASTAUD**

[www.claire-gastaud.com](http://www.claire-gastaud.com)

# CLAIRE GASTAUD

ART BRUSSELS 2022  
April 28 – May 1 2022

## A.06 BOOTH

On the occasion of the 38th edition of Art Brussels, the Claire Gastaud gallery presents the work of five confirmed artists:

Roland COGNET  
Alain JOSSEAU  
Tania MOURAUD  
Erik SCHMIDT  
Vladimir SKODA

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# CLAIRE GASTAUD

# ALAIN JOSSEAU



Alain Josseau  
*Time Surface N°15, Dogville, 2021*  
Pencil on paper  
80 x 480 cm

# CLAIRE GASTAUD

## ALAIN JOSSEAU

Born in 1968. Lives and works in France

Alain Josseau trained successively at the Beaux-Arts de Nantes, then attended a course on Computer and Science of the image, and finally at the Institut des hautes études en arts-plastiques. He has been working for 25 years about «images, the false and the simulacrum». Since 1996, he paints, draws and reproduces scenes taken from films, television or journalistic media, video games... to better reinterpret them and challenge the gaze via the detour of the context in which these same pictures appeared. What makes an image? And above all, in what way does it leave a lasting impression?

**Alain Josseau is interested in all the components that will help define these notions. These works mainly concern the questions of time, representation and image in a permanent dialogue between drawing and cinema.** Three films have led him in recent years to produce large-scale drawings in a series entitled *Time Surface: Rear Window* (Alfred Hitchcock, 1954), *Blow Up* (Michelangelo Antonioni, 1966) and *Blade Runner* (Ridley Scott, 1982). In these films, the same involvement of the spectator in the act of seeing as an act of voyeurism is at work. They engage in a reflection on optics and point of view and unfold a plot based on an investigation in which the photographic image, through its enlargements or the power of the telephoto lens, serves as a revelation and allows access to the smallest folds of the visible. **Alain Josseau repeats the same investigation, the same dive into the image. But it is by using the drawing that he operates the remake, the passage from one screen to the other.**

One of the last works in the *Time Surface* series, exhibited here by Claire Gastaud gallery for Art Brussels 2022, takes up this research via Lars Von Trier's film *Dogville*, made in 2003. The film was initially conceived as the first part of a trilogy intended to highlight the social darkness in human behavior. Entirely shot in a Scandinavian shed, one of its specific characteristics results from its choice of staging, which is surprising in the cinematographic framework. Close to a theater stage, the sets are reduced to a minimum, and it is the white marks on the ground that delimit the space and make the «city» appear. *Dogville*, which consists of nine chapters, a prologue and an epilogue, tells the story of a young woman named Grace (played by Nicole Kidman) who, fleeing gangsters and the police, finds herself in a small town in the Rocky Mountains. Tom (Paul Bettany), who finds her and is fascinated by her, consults the townspeople about whether she should stay with them. Few people live in the town, giving the film an atmosphere akin to an eight-closet in a gated community. Occasional intrusions by the police, who announce that Grace is a thief and a murderer, leave the inhabitants in doubt as they gradually transform from angels to monsters. Grace, after a warm welcome, finds herself doing constant physical labor and suffering sexual and violent abuse from the men of the village. Two thirds of the film is devoted to her suffering and submission, and the rest to her revenge, a terrible and unappealing end to the film.

The choice of sources of inspiration for Josseau is never insignificant, and neither is the way he treats the image plastically. *Dogville* is a film with an underlying and progressive violence, which will reveal itself as Grace finds herself dominated by the community. Josseau performs a «re-shoot» of sequence shots, capturing the frozen moment of a camera movement or an easy expression. Compiled in a polyptych, the viewer contemplates a panorama of temporal captures. The artist chooses to enlarge certain faces, to highlight a moment of grace in the film to juxtapose it with the drama of the following scene. **There is both a narrativity and a discontinuity that is played out in the eyes of the viewer, which gives way to the very substance of the film as seen through Josseau's eyes.** Moreover, the delicate technique of watercolor contrasts with the harshness of the film's themes, and wonderfully accompanies the hushed atmosphere of a pictorial violence often hidden behind a veneer.

Alain Josseau's works are regularly exhibited in major European art centers: in 2015, he exhibited his series «Les Voyeurs» at the CAC Meymac at the Abbaye Saint-André. The same year, he presents his exhibition *From Paradise to Hell* at the Boghossian Foundation, Villa Empain in Brussels. In 2016, he presented *Retour au Meilleur des Mondes* at the Frac Auvergne, as well as *Magic and Power of Flying Carpets and drones*, Marta Herford Museum, in Herford, Germany. Since the mid-1990s, Alain Josseau has also carried out several public commissions (*Grande Serre*, Cité des Sciences et de l'Industrie, La Villette, Paris in 1997, *Métro de Toulouse*, in 2007) and was awarded the Collectors' Prize at the Slick Art Fair Paris in 2013. Alain Josseau's works are present in numerous public collections, museums and private foundations, such as the FRAC Auvergne, the Cité des Sciences et de l'Industrie in Lyon, the Fondation Francès in Marseille, Photology Milan in Italy... The Claire Gastaud gallery is preparing a solo show of the artist in October 2022, which will be presented simultaneously in Paris and Clermont-Ferrand.

# CLAIRE GASTAUD



Alain Josseau  
*Time Surface N°15, Dogville, 2021*  
Details

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## ERIK SCHMIDT



Erik Schmidt  
*Worldreceiver*, 2021  
Oil on canvas  
139 x 92 cm

# CLAIRE GASTAUD

## ERIK SCHMIDT

Born in 1968 in Germany, lives and works in Germany

In 1997, Erik Schmidt, a native of Herford in Westphalia, moved to Berlin after studying applied sciences at the University of Hamburg. He moved to a building with a particular architectural style, «Plattenbau», the German term for a type of construction made of prefabricated concrete elements. The artist, fascinated by the city and the urban atmosphere, works on a series of videos: *I Love My Hair* (1997), *Einzel Gruppe Berlin* (1999) and *Parking* (2000). He really entered the Berlin art scene in the late 1990s by attending the free courses at the Berlin University of the Arts.

His work was published in the catalog of the touring exhibition *Come-In. Interieur als Medium in der zeitgenössischen Kunst*, organized by the IFA (Institute For Foreign Cultural Relations). This event toured the world, from Kiev (2001) to Mumbai (2016). Another work by the artist was part of the exhibition: *DO NOT DISTURB* (2000), which questions the relationship between art, design and the place of the artist in creation. His sources of inspiration come from the immediate reality of his daily life. Sometimes, within his creation, we can find an echo to the positioning of the mythical figure of the pop artist Andy Warhol. Erik Schmidt is indeed sensitive to represent the urban society with all its distortions and absurdities, in an anti-academic narrative. The people represented are strangers, and they remain anonymous: the artist deliberately avoids portraits of his friends and acquaintances.

The artist's visual universe focuses on social and existential themes that are often reflected in landscapes such as those he has experienced throughout his travels, including Herford, Hamburg, Berlin, New York, Paris, Israel, Tokyo, Rome or Dartmoor. These destinations are linked to the residencies or grants that have allowed Erik Schmidt to develop his practice. His practice includes painting, video, performance and drawing. He describes the essence of his work as follows: «I am interested in the world, and I use my camera to draw out all the patterns in it.» He is both an observer and an actor in his works: he himself is the protagonist of his eleven films, where he plays a man suffocated by social conventions, and finds himself detached from relational norms.

Following his residency in Tokyo in 2015, Erik Schmidt discovered a new combination of technique that has not left him since. Combining the medium of painting and photography, the artist covers, paints and synthesizes by his gesture the landscapes he photographed himself before and then printed on canvas. He maps and transforms pictorial spaces. The colors of the oil paint applied in thick and vivid strokes on the enlarged prints cover the portraits and the urban landscapes, and condense into lines, signs, serial patterns. **The photography becomes underlying but complementary to the overall composition: the architectural lines of the buildings are accentuated by these dynamic flashes of color, and the human figures melt into the background, anonymized by a brushstroke on their silhouette.**

For his next projects, Erik Schmidt is currently in residence since April 2022 in Sri Lanka, with One World Foundation, and is preparing multiple group or solo exhibitions.

He has participated in solo and group exhibitions at institutions such as Kunsthalle Hamburg, Hamburger Bahnhof, Berlin; MARTA Herford, Herford, Museum Morsbroich, Leverkusen; KW Institute for Contemporary Art, Germany; Matsumoto City Museum of Art, Matsumoto, Japan; and Museum der Moderne, Salzburg, Austria, and The Artists Space, New York. He was exhibited in 2021 in Italy, Torino, for Davide Paludetto arte contemporanea, and in 2019 in Japan for the exhibition *Globe as a Palette*.

His work is currently on display at the Claire Gastaud Gallery in Paris and in Clermont-Ferrand until April 16, 2022. **For Art Brussels, the gallery presents a selection of paintings from the exhibition «Revisiting», traces of his travels in Berlin, Tokyo and New York.**

### Recent exhibitions (selection):

#### 2022

Revisiting, Galerie Claire Gastaud, Paris

#### 2019

Fast Undurchsichtig. Bilder von Erik Schmidt in der Sammlung Glampe, Berlin

The Only Way Is Up, Galerie carlier | gebauer, Berlin

Folge den Markierungen, HDZ NRW, Bad Oeynhausen

#### 2018

Further up & Further in, Galerie Krinzinger, Wien, Autriche

Skyscanner, Galerie Jochen Hempel, Leipzig

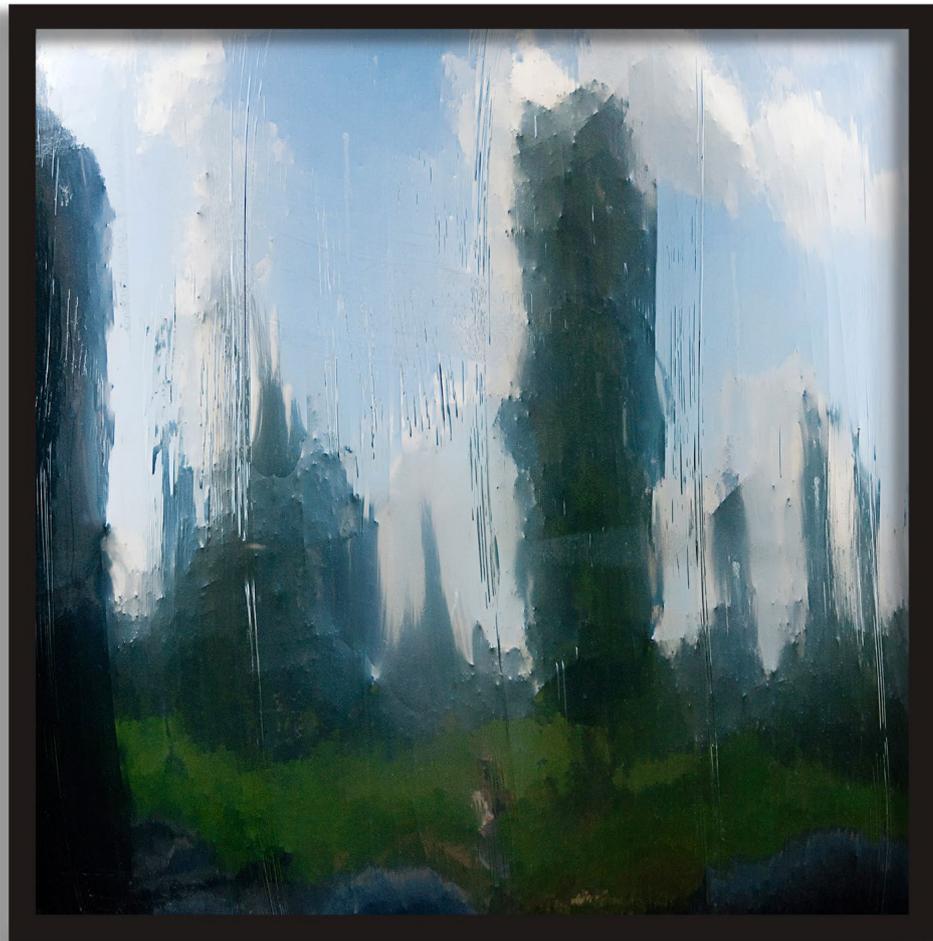
#### 2016

Rays around you, Galerie carlier | gebauer, Berlin,

Cut/Uncut, Galerie Krinzinger, Wien, Autriche

**CLAIRE GASTAUD**

**TANIA MOURAUD**



Tania Mouraud  
*Borderland 2668-69, 2008*  
Pigment print on Fine Art paper  
110 x 110 cm

# CLAIRE GASTAUD

## TANIA MOURAUD

Born in 1942 in Paris, lives and works in France

Since the 1960s, Tania Mouraud has distinguished herself as an unclassifiable artist with strong and striking approaches. She never stops reinventing herself and exploring different mediums such as video, performance, sound... Refusing to be classified in a single movement or a single artistic trend.

In 1968, she organized a performance, entitled *Autodafé*, at the hospital in Villejuif, which marked a turning point in her career: she burned all of her paintings and drew a line under her past work. From then on, two major axes will punctuate her work: the question of space and the question of language.

In 1977, she set up a poster campaign «*City performance n°1*» in the streets of Paris, in 4×3 whose message, in black and white, is all in negation, since it consists of this single word: «*NI*». Without being a disguised advertising campaign or a marketing stunt, it expresses its disagreement (here anonymously) by «*NI-ing*» the society absorbed by consumption, to the detriment of the human. Since then, the artist has devoted a great deal of time to the use of writing to reflect on the perceptive relationship that the spectator has with words, language and forms.

If, since her 1968 performance where she retired from «*painting*» on canvas, **Tania Mouraud has never left behind her painter's eye and her ability to pictorially capture the moment drawn from reality.** We find this sensitive eye particularly in her photographic series, where **Mouraud herself explains: «For me, photography is the painting of the 21st century. I have a painter's eye when I photograph. Painting flows in my veins.**

Contrary to the purified bichromy of her installation works and writings, the photographs of the artist send us directly back to nature between figuration and abstraction. Exhibited in the Chaumont-sur-Loire estate in 2021, during the DÉ NATURA exhibition, one of the series is particularly reminiscent of the chromatic range of John Constable or William Turner's atmospheric paintings: *Borderland*, begun in 2007. As the title states, we find ourselves on the strange border between a representation of a misty bucolic landscape and a blurred, abstract vision. **Tania Mouraud achieves this effect by photographing the reflections of the sky and the surrounding nature on the plastic that protects the straw bales.** Thus, the striations of the material modify the perception of the contours reflected on the canvas. Several glances are then established within this work: that of the artist, who indirectly seizes a scene external to what the spectator sees (the reflected landscape), and that of the spectator who will then be able to interpret all these variations of shadows and lights.

**As in the entirety of Tania Mouraud's plastic work, from her beginnings to today, *Borderland* questions the borders and limits of each medium and our meditative relationship to the image and to art.**

The artist's artistic career has been punctuated by numerous solo and group exhibitions in France, notably at the Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole (2014, 2018, 2021), at the MAC VAL in Vitry-sur-Seine (2014), at the Musée des Beaux-Arts de Nantes (2009), at the Musée de la Chasse et de la Nature (2008), as well as abroad, at the Slought Foundation (Philadelphia), at the California State University and at the Fullerton Grand Central Art Center (Los Angeles).

In 2015, the Centre Pompidou-Metz devoted its first major retrospective to her.

In 2018, she was nominated for the AWARE award.

She was recently exhibited by the Claire Gastaud gallery at MANIFESTA in Lyon, and is preparing an upcoming group show for the Carnavalet Museum Parisiennes Citoyennes ! 1789-2000, in August 2022.

### Recent exhibitions (selection) :

#### 2021

Mezzo Forte, Galerie Ceysson & Bénétière, Luxembourg

· De Natura, Château de Chaumont-sur-Loire

#### 2020

Dream - Sorbonne Art Gallery, Paris

#### 2019

Salon Galeristes - Galerie Claire Gastaud, Carreau du Temple Paris

« Peinture », curation par Elodie Stroecken, Galerie Claire Gastaud

Écriture(s), Hangar 107, Rouen

**CLAIRE GASTAUD**

**ROLAND COGNET**



Roland Cognet  
*If*, 2021  
Sequoia, bronze  
140 x 40 x 63 cm

# CLAIRE GASTAUD

## ROLAND COGNET

Born in 1957. Lives and works in France

The art of sculpture is also an art of balance. Balance of space, of forms, of scale... And this balance, Roland Cognet, from the 1980s, will incorporate it throughout his career. **He formulates the challenge of integrating in his art four essences which echo each other in a perpetual way: the mineral, the vegetable, the animal, and the human.** And it is by sculpting and manipulating the raw material, be it wood, steel, bronze... that the artist gives form to his works. He also combines all the means at his disposal to practice his art: direct carving, modeling, molding...

In 1992, Roland Cognet took part in a group exhibition at the Creux de l'enfer, an old disused factory that has become a cultural venue for contemporary art. That same year, the FRAC Auvergne acquired two sculptures, followed by a third in 2002. In 1995, Dominique Marchès organized a solo exhibition of the artist at the contemporary art center of Vassivière in Limousin where he produced the sculpture «Moulage» in the Sculpture Park. In 2003, the American sculptor Anthony Caro invited him to the Triangle Artists' Workshop and he produced a series of works in Pine Plains, New York. Subsequently, the Philip I. Bermen Collection in Philadelphia acquired four important works. The last few years have been marked by the large number of solo exhibitions that have been devoted to him in renowned venues in 2012 at «le Creux de l'enfer», Thiers, in 2013 at the «Manoir de Kernault» and in 2014 at «Domaine de Randan», Frac Auvergne. Several prestigious collections have also acquired works: The Gianadda Foundation, Martigny (CH), the UCCA (Ullens Center of Contemporary Art), in Beijing, but also in France with the Fonds National d'Art Contemporain in Paris, the FRAC Auvergne in Clermont-Ferrand, the Fonds Départemental d'Art Contemporain, in Seine-Saint-Denis at the Bibliothèque Nationale, in Paris, at the Musée d'Art et d'Archéologie in Aurillac...

**Roland Cognet's sculptures evoke familiar landscapes whose contours have been purified to leave only the «trunk» of the object. There remains an impression of déjà-vu, particularly present for his small landscapes.** Already exhibited in 2003 at the Passage art center in Thiers, these «landscapes» are composed of a low base and one or more miniaturized sculptures. **The juxtaposition of the elements on the base reminds us of a mastery of this famous balance of space, materials and formalism.** One wonders about the meaning while projecting a part of «déjà-vu», such a still life stripped of any figurative artifice. To quote Frédéric Bouglé, for the catalog of the Le Creux de l'Enfer exhibition in 2012: «There is in Roland Cognet's work a kind of obviousness: to do what is strictly necessary, not by taste or particular penchant for forms said to be simple and elementary (what is, moreover, being «simple» and «elementary»? ), **but rather by fidelity to a requirement which consists in not committing oneself beyond or below what is really essential to the enunciation of this condition that the sculptor recognizes as his own.**»

This presentation of objects simply aligned on the same support has its origin, confides Roland Cognet, in the memory of a painting by the Belgian surrealist painter René Magritte, *La jeunesse illustrée*, (1937) where various objects, including a lion, follow one another along a road to the horizon.

A monographic exhibition of the artist will open on June 9, 2022, simultaneously in the gallery Claire Gastaud Paris and Clermont-Ferrand. **To echo this upcoming event, Claire Gastaud is pleased to present at Art Brussels emblematic sculptures by Roland Cognet**

### Recent exhibitions (selection)

#### 2021

ART PARIS, foire d'art moderne et contemporain, Galerie Claire Gastaud, Grand Palais éphémère, Paris

FAIRE ESSAIM, Moly Sabata/ Fondation Albert Gleizes, Sablons  
MEMENTO, rencontre entre les collections du FRAC Auvergne et du Musée Crozatier, Musée Crozatier, Le Puy-en-Velay

#### 2020

10 ans de Documents d'artistes Auvergne-Rhône-Alpes, Maison du Livre, de l'image et du son / Artothèque,

Villeurbanne

Sauvages ?, Maison Rouge, Musée des vallées cévenoles, Saint-Jean-du-Gard

#### 2019

Bêtes de Scène, Fondation Villa Datris, l'Isle-sur-la-Sorgue

Figure de l'animal, Abbaye Saint André, CAC Meymac

IN SITU Patrimoine et art contemporain, itinéraire de création

in situ en Occitanie, Bambouseraie en Cévennes,

Généralgues - Projet porté par l'association Le Passe Muraille -

Commissariat artistique : Marie-Caroline Allaire-Matte et Pascal

**CLAIRE GASTAUD**

## **VLADIMIR SKODA**



Vladimir Skoda

*Untitled (Harmonices Mundi)*, 1996-2020

Mirror-polished stainless steel 24 x Ø 64 cm, Patinated black steel Ø 18 cm

24 x 64 x 15 cm

# CLAIRE GASTAUD

## VLADIMIR SKODA

Born in 1942, lives and works in France

It all starts with a discovery, very early on, of the art of handling matter. The youth of the Czech-born artist was marked by his uncle, a blacksmith, but also by his stepfather, the artist Josef Vacke. He learns the trade of lathe-mill in Prague, and leaves at the age of 26 in France in 1968, shortly before the troops of the Soviet Union invade Czechoslovakia. He studied at the Faculty of Arts in Grenoble and at the École Nationale des Beaux-Arts in Paris with César's studio. He is particularly interested in art movements such as the Italian arte povera and the avant-garde that shook the art scene of his time. He remained deeply influenced by his passion for metalwork, and soon abandoned painting to focus on sculpture. In Skoda's work, the art of the gesture on the material is essential.

In 1975, the year he obtained French nationality, he began his first works at the forge, which would later lead him to create monumental sculptures. In 1979, Vladimir Skoda initiated his reflection and practice around the object of the sphere. **Fascinated by geometry and astronomy, the motif of the sphere and the figures that arise from it are for the artist a means of addressing questions of nature and the cosmos.** Vladimir Skoda delivers a different vision of the world and our perception of it through his works. **He is fascinated by the laws that govern the holding of mass in its space, as well as the size scales of the universe.** He observes with precision the movements of nature, and the natural effects that erode and shape matter.

In 1987, Suzanne Pagé invited the artist to exhibit at the Museum of Modern Art in Paris, where he presented a series of forged balls entitled A L'Intérieur. But it was in 1988 that the sphere really became a central figure in Skoda's work. In 1994, Vladimir Skoda was inspired by the movement of the pendulum and in 1995 he presented his first work on this subject, entitled Hommage à Foucault, at the Constellations exhibition at the Rudolfinum Gallery in Prague. The pendular dynamics and technique are best represented in the 1995-1996 installation Kora (MAC/VAL) where he uses a set of polished concave mirrors, created by polishing the inside of the sphere.

Later, Vladimir Skoda was also inspired by the vibrating and rotating movement of a mirror, which gives the vision of infinity in movement, in addition to the distorted image of the environment. An important aspect of this subject is presented in the series of vibrating and rotating mirrors Mirror of Time, created since 1999, presented in 2006 at the exhibition Sppechio del tempo in Spoleto and in 2007 at the exhibition Fourth Dimension at the Veletzní palác of the National Gallery in Prague.

The sculpture presented for this edition was conceived in 2013: Radial is composed of three spheres reflected in a surface placed on the ground. To describe this dynamic so specific between sphere and reflections, we can take the words of Philippe Cyroulnik, art critic: «Blacksmith of the formless, of this materia prima that is the metal heated to the core: opened by the black light of an original energy, point in the expansion of matter, absorbing or refracting light. It is in the very nature of his work that he was not only fascinated by the density of mass, which condenses energy and space within it, but that he also turned his attention to the possibilities offered by his volumes as refracting surfaces. There is a cosmogonic vision of matter in his work.»

His works have been acquired by the Centre Pompidou in Paris, the Musée d'Art Moderne de la Ville de Paris, the National Gallery in Prague and the Gemäldegalerie Neue Meister in Dresden, as well as in numerous public and private collections in France, Belgium, Germany and the Czech Republic.

### Recent exhibitions (selection) :

#### 2022

Solo Show - Galerie Claire Gastaud, Paris  
AETAS PRAEHISTORICA, exposition collective, Galerie Kvalitář, Prague

#### 2021

Solo Show, Galerie Claire Gastaud, Paris, France  
Special focus VLADIMIR SKODA, Fondation Opale, Lens, Suisse

#### 2020

Od drátu k hmotě / Du fil jusqu'à la matière, Galerie Pecka, Prague, République tchèque  
Vladimir Skoda, Espace du Dedans, Lille, France

#### 2019

Vladimir Skoda. L'Atelier, Espace Art Absolument, Paris, France

#### 2018

Mysterium Cosmographicum - Johannes Kepler, Museum Kampa, Prague, République tchèque  
Harmonices Mundi - Johannes Kepler, Château Troja, GHMP - Galerie de la Ville de Prague, République tchèque  
Distorsion - vision, 1980-2018, galerie Catherine Issert, Saint-Paul-de-Vence, France  
FIAC - Galerie Catherine Issert, Paris

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