



22 Rue de l'Échiquier, 75010 Paris

(xxix) **Michael Dean, SMITTENS FOR SMOTICONS**
Exhibition October 17 - November 18, 2022
open Friday - Sunday 14H - 19H (& by rdv)

“A smoticon, short for “smote icon”, also known simply as a smote, is a physical representation of a smite, smitten characters - usually punctuation scars, numbers and letters - to express having cared.”

Extract from *Smittens For Smoticons*, A Novella by Michael Dean, Published by Goswell Road, 2022

Goswell Road is proud to announce *Smittens For Smoticons*, a solo exhibition by Michael Dean, on the occasion of the publication of the same name. The publication, Dean's first novella, is available in a limited edition of 100 copies.

Michael Dean (b. 1977, Newcastle-upon-Tyne, United Kingdom) is an artist living in East London. Dean grew up in a sub-proletarian community in Newcastle-upon-Tyne, notoriously attending the ‘Worst school in the United Kingdom’ (Crace, 1999). Dean's work begins with his own writing, abstracting text into sculpture and immersive installations including transient publications that explore the body, intimacy and language. Dean has said, “I use my enemies dictionary”. A reference to the artist's mother tongue, a working-class dialect of Newcastle-upon-Tyne, called ‘Geordie’, and the common experience of being forced to operate in the mother tongue of the middle and upper class, sometimes referred to as ‘Queen's English’. A so-called ‘standard English’, closed to communities of poverty and or marginalisation.



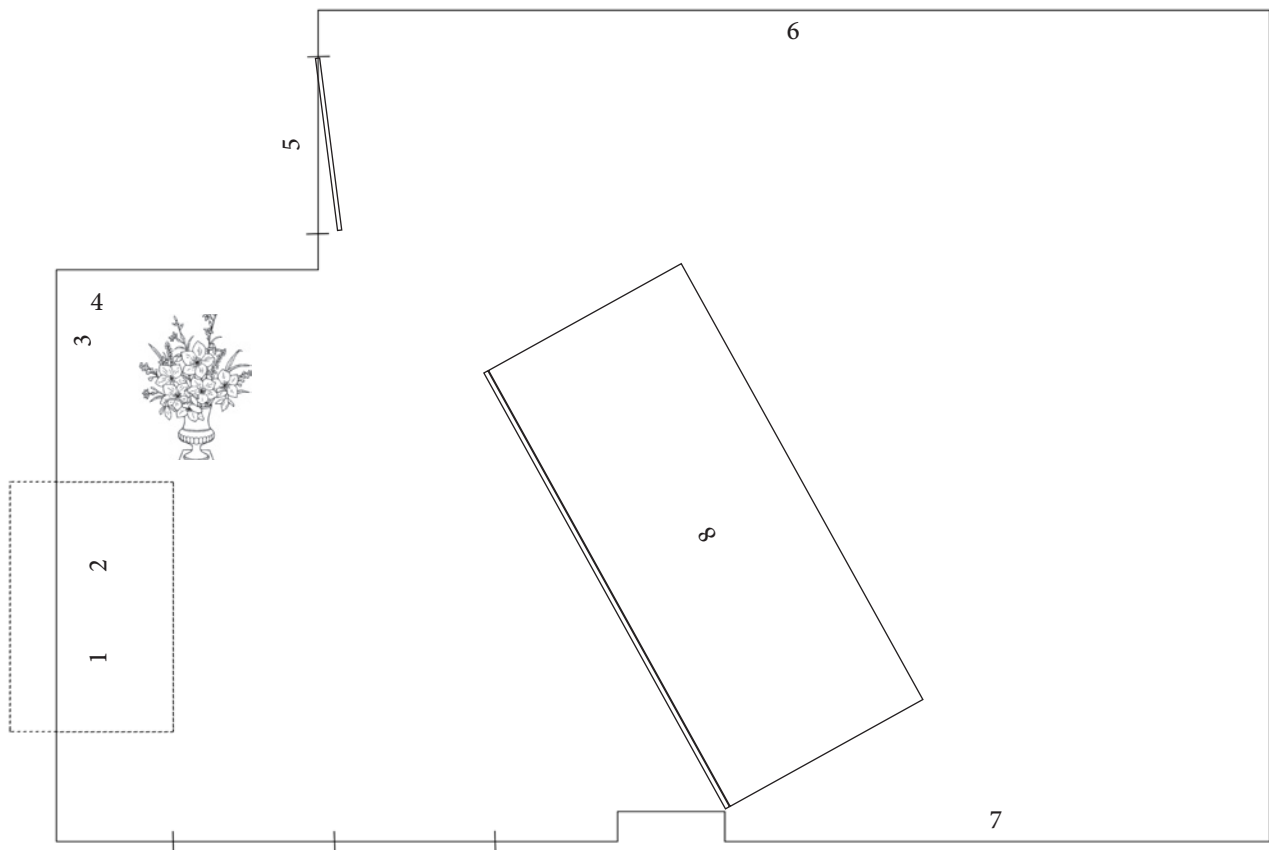
Both the publication and exhibition are part of ‘Tendre-Sur-Estime’ initiated by curator Julie Boukobza. ‘Tendre-Sur-Estime’ is composed of five chapters; the Tuileries Garden (part of Sites by Paris+ Art Basel with Mendes Wood DM gallery), the publication & exhibition at Goswell Road, Librairie Yvon Lambert, Eglise Saint-Eustache in collaboration with Move Festival at Centre Pompidou and, finally, in Boukobza's private garden. For more information about ‘Tendre-Sur-Estime’ follow the dedicated Instagram account: <https://www.instagram.com/tendresurestime/>

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- 1 (*Unfuckingtitled*) *Smittens For Smoticons\champagne*, champagne soaked paperback book, concrete and steel, 2022.
- 2 (*Unfuckingtitled*) *Smittens For Smoticons\beer*, beer soaked paperback book, concrete and steel, 2022.
- 3 *Untitled*, ink on canvas, 1998 by Anthony Stephenson.
- 4 *cloud memorial*, Household paint, oil paint, correction fluid, pencil on canvas, MDF, 1998
- 5 *SANS ISSUE*, white paper, ink, digital sound recording of 'jardin des Tuileries' fountain. 2022.
- 6 (*Unfuckingtitled*) *ff*, Paperback book, staples, 2022.
- 7 (*Unfuckingtitled*) *LOVE LOVE*, olive oil, lipstick and cement on paper, 2020
- 8 (*Unfuckingtitled*) *Smoticon*, Concrete, steel, cable ties, hacked scene tape, champagne bottle, 2022.



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Notes from the curator: Julie Boukobza
Independent curator based in Paris, Head of Luma Arles Residency Program.

Tendre-sur-Estime is a fictional city imagined in the seventeenth century by the French novelist Madeleine de Scudéry in her novel Clélie, a Roman history. This town, together with Tendre-sur-Reconnaissance and Tendre-sur-Inclination, is part of Tendre, an imaginary country which inspired the infamous Carte du Tendre and all the different steps in the sentimental life.

What is the difference between stumbling and walking? Strolling and deriving? Getting lost and finding your way?

If one had to do a Paris' map blindfolded at night, what would one find? What is the difference if you walk hand in hand or if you wander alone? Which experience of Paris will you get, and which memory will you keep? Will the memories become more vivid were you sober or not?

So what happens if you visit that same city during the day, eyes too wide to be shut, high expectations and low means, a city like Paris of enduring beauty that makes you ever nauseous?

What if a British man, an artist named Michael Dean holds your hand and gets you lost, gives you a new vision of a city you thought you knew (nothing about)? Through his twisted and intoxicated sculptures that defy gravity, you stumble upon a town having moments of clarity and finding landmarks to reconfirm your existence while in a confused state of mind. Richard Pryor once said his 'Higher power was a lamp post' it was something he could use to hold him up while lost in his excess.

Excess here is the theme since this journey around Michael Dean's work takes you to five different places in the city:

An artist-run space, a bookstore, a church, a public and a private garden. A constellation of spaces, some private, some public, some indoor or outdoor, framing his work and practice. A portrait of the artist in many words and venues, trying to capture the essence of his oeuvres that oscillates between books and sculptures-making, typography and performances. Mostly outdoor works since Dean's pieces are initially conceived in his studio's yard. This is the artist's first large-scale presence in France, after showing

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extensively in the most renowned institutions around the world.

It's a sentimental journey in the streets of Paris that starts with an exhibition at Goswell Road artist-run space founded by Michael Dean's childhood friend from Newcastle, Anthony Stephinson and his wife Coralie Ruiz. Two teenagers who did their first exhibition together in the father's flower shop of one of them. This exhibition is about parallel paths; the flower shop in Newcastle becomes the son's artist-run space in Paris' tenth district; it relates to their shared background and roots, the twenty years in the middle where they lost track and developed their own practices. The heart of this collaboration is the new book by Michael Dean, 'Smittens for Smoticons', published by Goswell Road. A pathway that ends in the curator's private garden in the nineteenth district, one sculpture – a smiley half-moon locked on a tree – the size of her son, just to be seen upon request.

In between these two geographical points, there is an intervention at Yvon Lambert bookstore in le Marais, where the artist will present all the artist's books he made since his debut, some impossible to find, and an edition specially made for this project. A fiery reading of Michael Dean with his son of his last book, 'Love Dancing on Hate's Grave', will take place on October 22nd at Eglise Saint-Eustache, organised in collaboration with Move Festival at Centre Pompidou. And finally, newly commissioned sculptures will be displayed in the Tuileries garden, inspired by champagne bottles' muzzles, which will appear as a formal hyphen of all these parts. The ultimate fantasy is to create a real tender and twisted map of Paris and endless romantic encounters plotted by the artist and his fans. Let's get lost.

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