



Fenêtre du studio

October 15 – December 2, 2023

Aysha E Arar, Mirosław Balka, Marianne Berenhaut, Mircea Cantor,
Latifa Echakhch, Douglas Gordon, Sigalit Landau, Yudith Levin,
David Maljkovic, Jonathan Monk, Florian Pumhösl, Sarah
Ortmeyer, Ariel Schlesinger

“Fenêtre du studio” is a group exhibition centered around the question of painting, with works by Aysha E Arar, Mirosław Balka, Marianne Berenhaut, Mircea Cantor, Latifa Echakhch, Douglas Gordon, Sigalit Landau, Yudith Levin, David Maljkovic, Jonathan Monk, Sarah Ortmeyer, Florian Pumhösl, Ariel Schlesinger.

The exhibition explores the various conceptual and artistic approaches these artists, coming from different backgrounds and generations, have with the medium of painting.



Exhibition view
"Fenêtre du studio"
Dvir Gallery Paris



AYSHA E ARAR

E Arar uses painting, video, performance, poetry to turn spaces into arenas where she expresses herself. She paints on paper, canvas and on the wall, moving from narrative to abstract painting, and combines imaginary creatures based on Palestinian legends in contrasting colors such as red versus blue and yellow versus black. Arar covers her personal biography as a woman in a patriarchal society and touches on questions of tradition, freedom of choice and liberation. "I don't know how to draw realistic paintings, I draw from the world of imagination and fantasy. This allows me to merge imagination with reality and all the contradictions that I live in".

Conflict (detail), 2022
acrylic and paint on canvas
60 x 100 cm
unique





Exhibition view
"Fenêtre du studio"
Dvir Gallery Paris

MIROSLAW BALKA

Historic series of Mirosław Balka's unique pieces was created in an accidental fire of his studio in 1993, from which impressions of photographs and preparatory drawings emerged to their form as seen today. The process of reduction, being the basis for Balka's practice, happens in this particular body of works in a different way. It is the natural element that does the 'reducing' and the artist's creation happens by recognizing its power. The final product of this exchange becomes a beautiful metaphor for creation as such.

Armpit, 1993
burnt drawing
39,7 x 39,7 x 2 cm
unique





And Skull, 1993
burnt drawing
39,7 x 39,7 x 2 cm
unique





Legs, hands and sex/woman, 1993
burnt drawing
39,7 x 39,7 x 2 cm
unique



Exhibition view
"Fenêtre du studio"
Dvir Gallery Paris

MARIANNE BERENHAUT

Carnet-Collages is an ongoing series of works that Berenhaut has been making in parallel to her sculptural practice. They can be considered as sculptures on paper. Over time, this very intuitive and free activity has developed into a kind of ongoing haiku. Like keeping a diary, each page is its own universe going from funny to ridiculous, from sadness to joy.

Carnets-Collages, from 1997 until now (detail), 2022
mixed media on sketchbook
25 x 25 x 6 cm
unique





1^{er} juil 2011



MIRCEA CANTOR

Best known for his evocative, metaphorical videos and mixed-media installations, Romanian artist Mircea Cantor makes work reflective of a broad world-view that is at once optimistic and trenchantly critical. In his works, he examines competing ideologies, war, displacement, the self and the other, and multi valence. Keenly aware of the multitude of meanings that a word or an object can contain, he deliberately mixes materials and uses language playfully, producing poignant, challenging works that defy neat categorization. He also refuses to be neatly defined, as he explains: "We know who we are, so why not go deeper? Let's stand for something other than our nationality. My objects speak of the great openness in which we can live today, beyond national categories."

Don't Judge Filter Shoot, first shown in Mircea Cantor's solo show at the Centre Pompidou, consists of a monumental rosette composed out of different sized wooden sieves, which are violently penetrated by bullets made from gold and concrete. This major piece merges two main subjects in Mircea Cantor's work, tradition and modernity. This basic object so related to civilization is now rendered to a relic, only seen through the lenses of modernity / war. The bullets made out of gold glorify the otherwise banal imagery of war that surrounds us, where the concrete bullets emphasize a tension of material poor and rich, past and present.

Don't Judge Filter Shoot, 2012
mixed media
200 x 200 cm
unique



Exhibition view
"Fenêtre du studio"
Dvir Gallery Paris



LATIFA ECHAKHCH

Working in painting, sculpture and installations, the Moroccan-born artist Latifa Echakhch (El Khnansa, 1974) chooses easily recognisable objects invested with a domestic and/or social burden, which she silences through destruction, deletion or by restoring them. This thereby deprives them of their usage value - pushing their function into oblivion - in order to free the memories attached to them. She summons memories and frees the ghosts that emerge from these objects. The work of Latifa Echakhch is simultaneously conceptual and romantic, both political and poetic.

In the painting *Jardin exotique*, presented at the Villa Sauber in Monaco, Latifa Echakhch used the perspective of cinematographic sequences. The images are taken from old black-and-white and coloured postcards of Monaco's Exotic Garden. The photographs were projected onto pieces of canvas coated with concrete and the image partially painted. The coating was then broken in previously defined zones. The work was not therefore developed in the manner of a painting but as a performance, through the scraping and removal of the painted layer. This relationship with the matter harmonises with the creation and illusionist laying-out of the exotic garden during the 1930s, in which a setting of rocks was created almost entirely with the use of concrete, which in some way heralded the development of the monegasque cityscape during the rest of the century.

Sans titre (Jardin exotique), 2018
acrylic and concrete paints on canvas
aluminium and wooden frame
200 x 150 cm
unique



In this series, *Nude (2)*, Echakhch reworked in a poetic way her impressions and sentiments of long walks through Tel Aviv. Presenting itself almost as a portrait of the city, it evokes elements such as decomposition, renewal, and reconstruction that both urbanistic and human. This series entitled 'Nude', is part of an ongoing process in the artist's work, unfolding a personal connection to her own life creating a space of intimacy between the viewer and the piece as between her and the artwork.

Nude (2), 2017
acrylic and concrete paints on canvas
aluminium and wooden frame
200 x 150 cm
unique



Exhibition view
"Fenêtre du studio"
Dvir Gallery Paris



Exhibition view
"Fenêtre du studio"
Dvir Gallery Paris

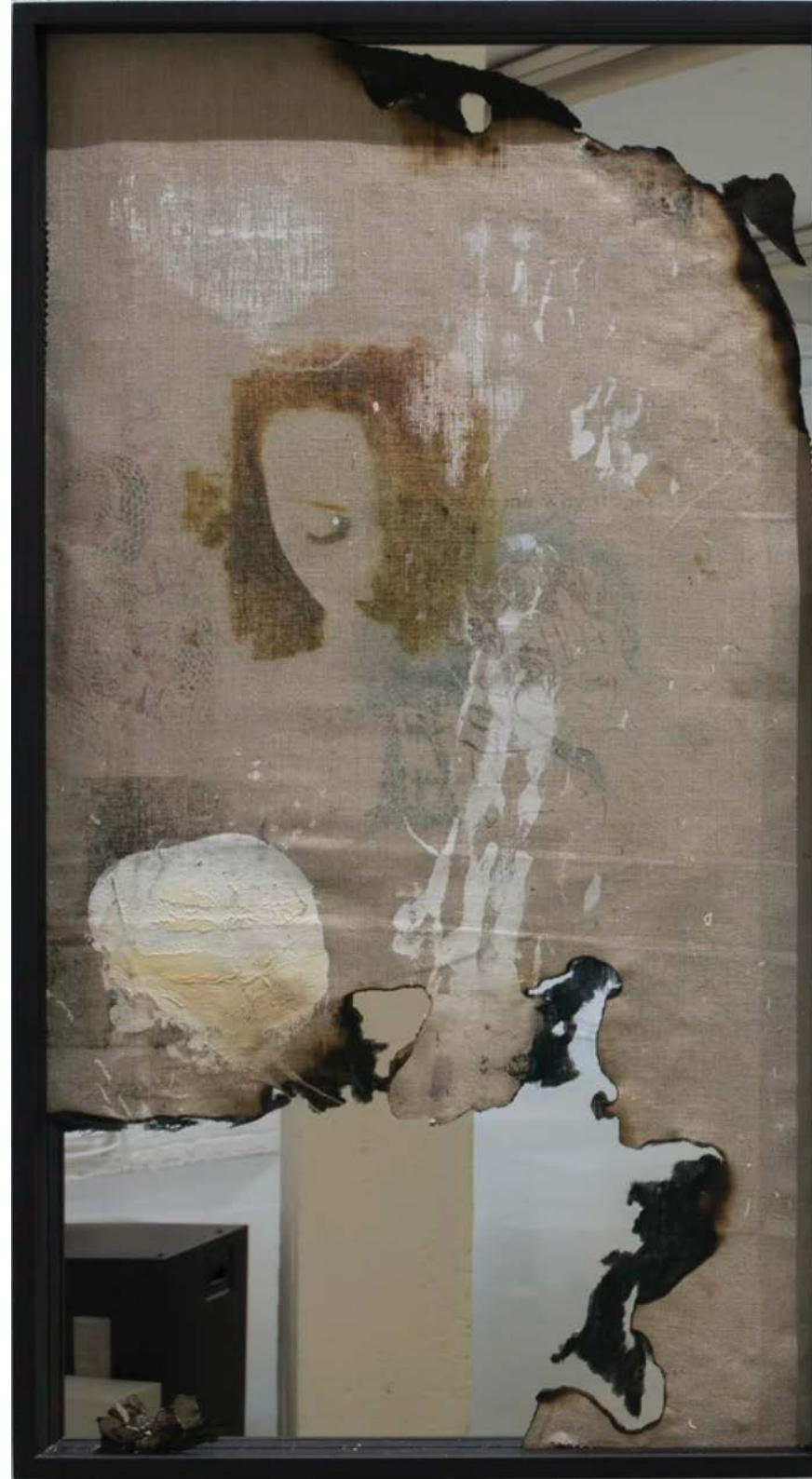
DOUGLAS GORDON

'Belongs to...' are a rhythmic score of new paintings by Gordon, in which vital images, their material support, and the technique that generates them are transformed into elastic apparitions unfolding in real time and space. Gordon's new paintings utilize acetone printing to transfer provocative softcore images from early 1960s issues of Playboy magazine onto burnt, unlevelled, and asymmetrical canvases marked by biomorphic drips of wax, acrylic paint, and unknown liquids.

The transfers dilute the visibility and definition of the images to the point they become a semi-transparent superfluous tissue evaporating through the interlaced threads of the canvas that both consumes and materializes them. The new paintings juxtapose the cyclical movement of time conducted by the intermittent appearance and disappearance of the images with a sense of change and extension implied by the vague contours and positions of the canvases and the flowing drips of wax and paint. The unpredictable topography is further intensified when observing the mirror panels against which the canvases are placed.

In almost every work, segments of mirror exceed the unraveled edges of the canvas or are revealed through holes in the canvas. Incorporated into the topography of the works, the mirrors expose the backside of the images and canvases as well as reflecting the dynamic scenery in front of them. The mirrors unveil the void concealed within the works, the void they emerge from and are in danger of falling into. They create an illusion of an abysmal space behind the surface which lends the images the quality of an ex-nihilo, primal emergence.

Belongs to..., 2020
gesso and mixed media on canvas
99.8 x 149.8 x 5 cm (framed)
unique





SIGALIT LANDAU

Drawing has always been a part of the artist's language and constitutes a pillar of her practice. Landau implements and experiments with a variety of techniques, from Indian ink (*Blood Moon*, 2015; *Dimdumim*, 2015), to markers and acrylic paint (*Pot Girl*, 2018), from charcoal and watercolors (*A Split Night III*, 2020) to dyes on canvas (*Midnight Sun*, 2015).

Balancing the monochromatic aspect of Landau's sculptural work after the consistently white *Salt Years*, she began to develop in 2020 her series *Masks*. These oval sculptures of identical shape and size allow Landau to further develop her practice by exploring new materials, specifically plaster of Paris and burlap, on which she applies pigments. A technique requiring rapidity whilst putting emphasis on the intensity of gesture with a performative aspect.

Full Moon, 2015
canvas, dye
190 x 190 x 5 cm
unique



YUDITH LEVIN

Levin is considered one of the key figures in Israeli art. An artistic career spanning over more than five decades, she has been creating paintings on both traditional and nontraditional supports, covering canvases as well as scraps of discarded plywood found on the streets of Tel Aviv with expressive, gestural brushstrokes and semiabstract figures and landscapes. Her figurative paintings are created like abstract paintings, from gestures which are not underlain by any figurative plan or intention.

Untitled, 1998
acrylic on canvas
200 x 170 cm
unique

Untitled, 1998
acrylic on canvas
200 x 170 cm
unique





Exhibition view
"Fenêtre du studio"
Dvir Gallery Paris

DAVID MALJKOVIC

In David Maljković's recent works, the artist plays with the idea of painting as a guardian of time and the painter's position as its witness.

At the core of his practice is a regimented exploration of formalist concerns.

Whilst narrative is the driving element at the origin of a project, the artist's varied means of visual implementation consistently and profoundly modifies its supremacy, whether that is through photography, video, sculpture, installation, collage or painting. Virtually all Maljković's work is engaged with historical and technological markers that are characterized by situations both local and universal.

In each, the erosion and corruption of memory are the subjects that are left to the viewer.



The Missing Master, 2023

oil on canvas

50 x 70 cm

unique



Exhibition view
"Fenêtre du studio"
Dvir Gallery Paris

JONATHAN MONK

Jonathan Monk replays, recasts and re-examines seminal works of Conceptual and Minimal art by variously witty, ingenious and irreverent means. Speaking in 2009, he said, "Appropriation is something I have used or worked with in my art since starting art school in 1987. At this time (and still now) I realised that being original was almost impossible, so I tried using what was already available as source material for my own work." Through wall paintings, monochromes, ephemeral sculpture and photography he reflects on the tendency of contemporary art to devour references, simultaneously paying homage to figures such as Sol LeWitt, Ed Ruscha, Bruce Nauman, Andy Warhol and Lawrence Weiner, while demystifying the creative process.



Exhibit Model Detail with Additional Information IV,
2020

inkjet print on aludibond, Daniel Buren printed stripe in plexiglass case; 1916 Man Ray portrait of Marcel Duchamp, reproduced 1992 in yellow plexiglass case; Morrissey and Marr magazine page (signed by Morrissey) in wooden frame

123 x 163 x 7.5 cm
unique



Exhibition view
"Fenêtre du studio"
Dvir Gallery Paris

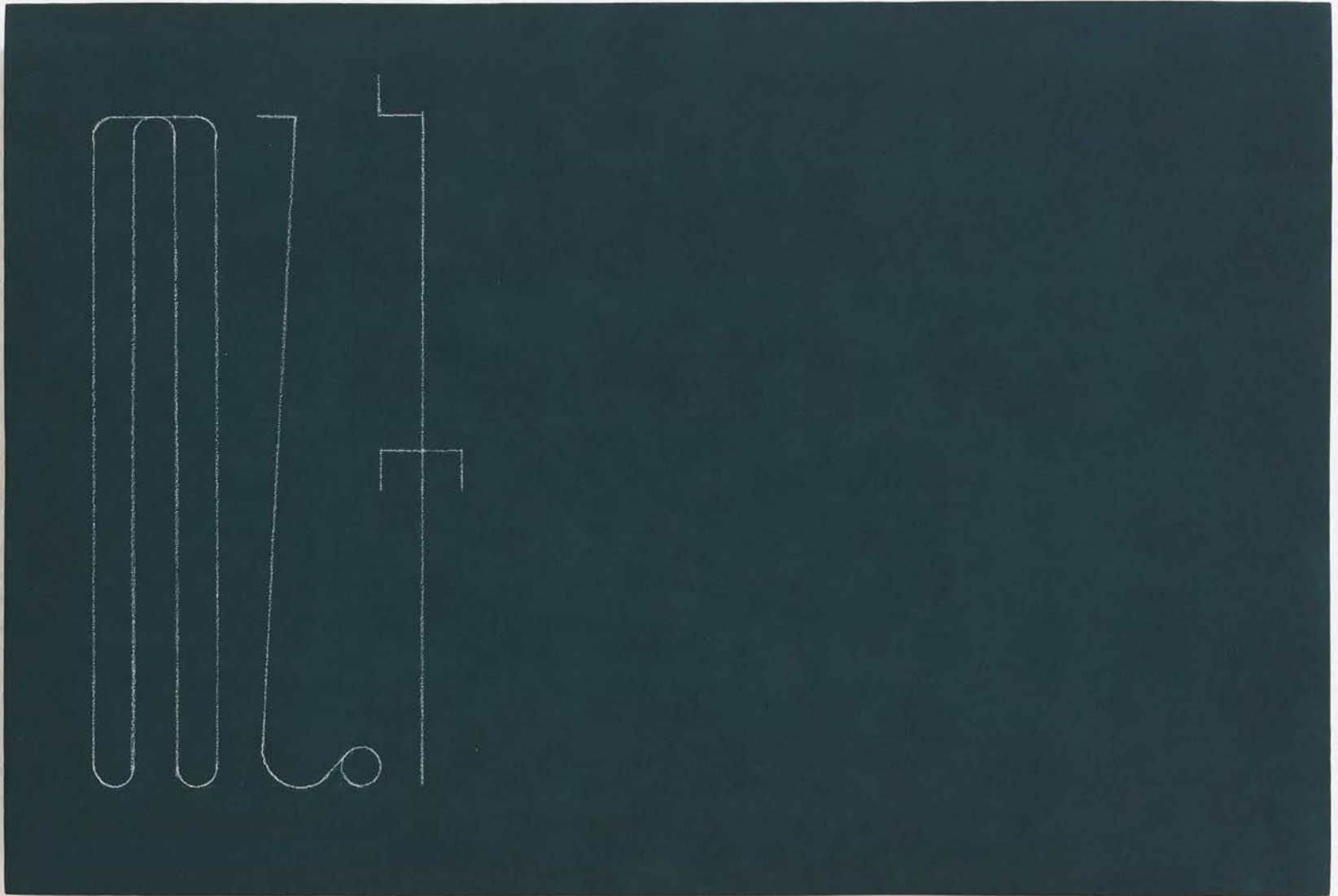


A Copy Of Deflated Sculpture V, 2009-2020
stainless steel
43.2 x 90.2 x 47 cm
edition 2/2

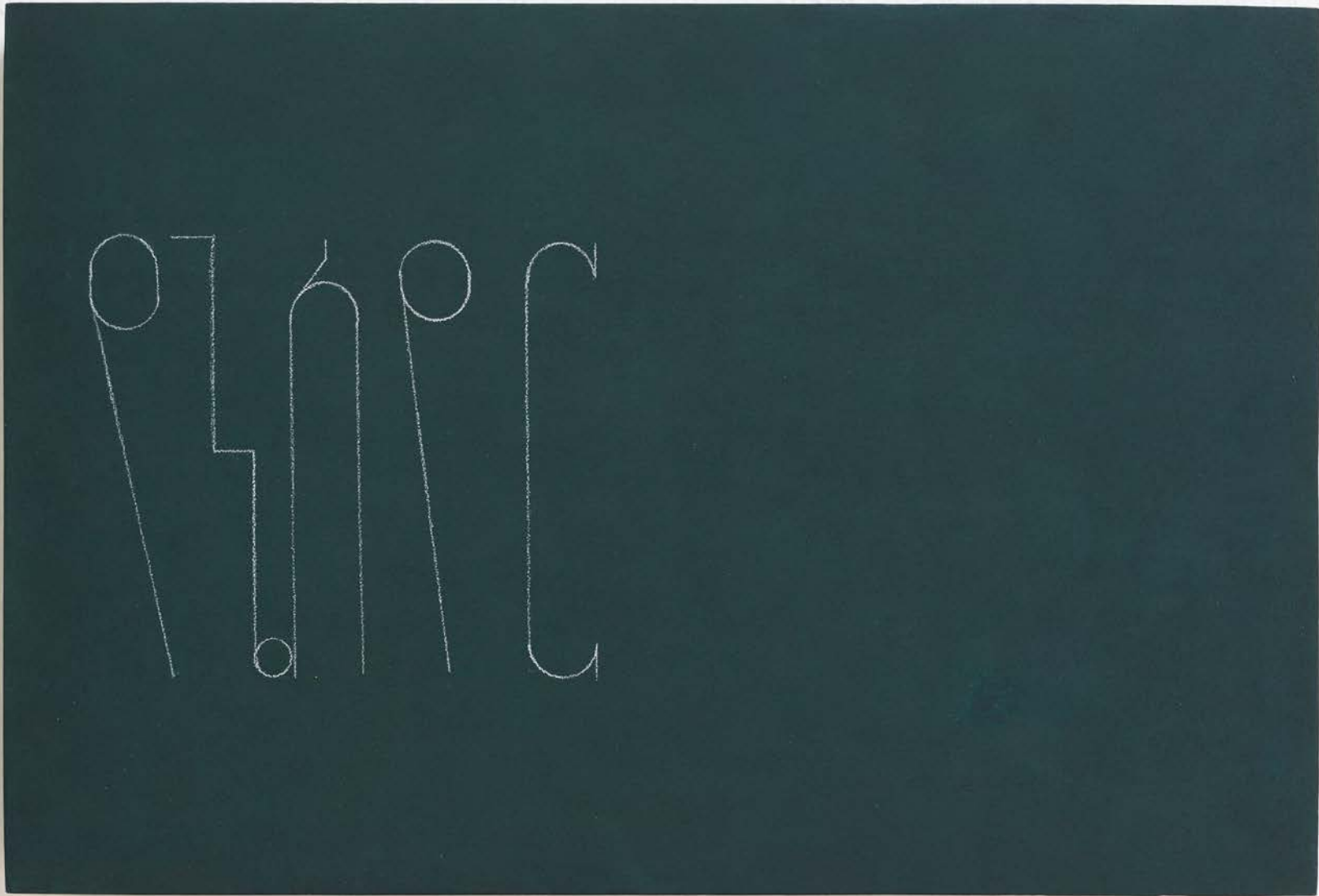


FLORIAN PUMHÖSL

The field between formal abstraction and signifying potential has long been a major preoccupation of Pumhösl's. In this series of plaster paintings in small format, the artist draws on elements and possibilities of the Ge'ez script (also known as fidäl), used for contemporary Amharic as well as Tiringya. Here the artist was interested mainly in the phonetic value of the signs, in the sheer sound anterior to the word, and even to the sign itself.



fidäl study (Land), 2016
plaster, Casein paint, pastel
33.5 x 22.5 x 3 cm
unique



fidäl study (My Air), 2016
plaster, Casein paint, pastel
33.5 x 22.5 x 3 cm
unique



SARAH ORTMEYER

Many of the themes in Ortmeier's work draw from her keen interest in — and uncanny understanding of — cultural, human, and political interrelations, whether contemporary or historic, highbrow or lowbrow, academic or punk. Years of working on her publications about chess have taken her on a world library tour de force (Mexico City, New York, Reykjavík, Paris) and have equipped her with a scientific rigor that is rare among contemporary artists. But rather than taking a purely analytical approach, Ortmeier marries her scholarly inclinations with an inquisitive and sometimes biting naïveté, allowing her to effortlessly break down the most complex intricacies of the human psyche in what may otherwise seem benign or platitudinous contexts. And in all her ongoing quest to discover deeper universal truths, she never compromises her unapologetic passion for beauty ... and for love.

Arcus, 2019
aluminium, binder, pigment
280 x 100 cm
unique



ARIEL SCHLESINGER

Untitled (Burnt Canvas) merges the two major themes and source of inspiration of Ariel Schlesinger. The first, a continuous metaphor for love and relationship as can be seen in his earlier pieces such as 'L'Angoisse de la Page Blanche', a set of two papers dancing, at times touching each other and at times alone and 'Me and Nathalie', two carved sculptures made to look like bent pencils next to one another. The second, creation through destruction and more specifically through fire. The canvases are forever burning each other and at the same time holding one another, thus creating an endless dance of pain and love.

Untitled (Burnt Canvas), 2022
canvas, wooden stretcher
87 x 64.5 x 5 cm
unique



Exhibition view
"Fenêtre du studio"
Dvir Gallery Paris