

# BALICE HERTLING

« Rapture » curated by Minh-Lan Tran  
6.09. - 5.10.202

Avec Korakrit Arunanondchai, Clémentine Bruno, Tuong Danh, Mandy El Sayegh, Saïdo Lehlouh, Winnie Mo Rielly, Diane Severin Nguyen, Rose Salane, Emmanuel Shogbolu (SCATTSMAN), Minh-Lan Tran.



# BALICE HERTLING

"Rapture" is a group exhibition curated by Minh-Lan Tran at Balice Hertling, continuing her long-standing collaboration with the gallery. For this show, Tran has brought together a diverse array of artists from Southeast Asia, Europe, and America, creating a dynamic multicultural exchange.

Under the theme of "Rapture," the exhibition delves into the idea of creative ecstasy, focusing on transmission, repetition, and origins. It is conceived as a love letter to the artist's community, celebrating the artistic vitality of different cultural spaces. It also addresses generational and communal legacies, with a particular emphasis on emerging voices.

At the entrance, Rose Salane presents a photograph from her "Confession" series, which features apology letters from visitors who had stolen stones from the archaeological site of Pompeii, now asking to return them. This process of removal and restitution transforms these objects into both ancient relics and contemporary witnesses of human behavior.

In front of this, Clémentine Bruno's three monochrome paintings, made using the traditional technique of gesso on wood, explore shifts in scale. Her work questions self-possession, where freedom is found in autonomy, symbolized through acts like signing one's name. Winnie Mo Rielly's sculpture, in contrast, depicts a body compressed and torn, reflecting the crowdedness of bodies in confined spaces.

The paintings of Mandy El-Sayegh and Minh-Lan Tran both engage with materiality, incorporating Buddhist inscriptions to explore spiritual transmission. El-Sayegh's work, blends these inscriptions with vernacular screen prints, evoking a cultural hybridity that reshapes how we see history and the present. Minh-Lan Tran's work takes a more gestural approach, using tempera, collage and raw pigments in blood-like hues, channeling both spiritual and political currents.

Korakrit Arunanondchai presents two rarely-seen paintings, drawn from video stills, offering a more personal dimension to his practice. Tuồng Danh's photographs document Saigon's queer scene, shedding light on the experiences of marginalized communities in Vietnam. Diane Severin Nguyen explores materiality in a different way, connecting the fragility of the photographic medium to the human body, creating vivid, ephemeral compositions with organic elements.

In the lower floor, the atmosphere shifts. Emmanuel Shogbolu (SCATTSMAN) works across a range of mediums, from film and painting to music and archival projects, often focusing on London's subcultures and African diasporic narratives. His drawings offer an intimate exploration of legacy through the symbolic use of a childhood toy and a lock of hair. At the far end, Saïdo Lehlouh places a TV directly on the floor, looping his film *Earthbound Process*. Filmed during an improvisation with dancer Joanna Faye, the repeating guitar notes echo and shift in intensity, inviting viewers to engage more closely by moving toward the ground. His handwritten notes are scattered on the floor, suspended in a mixture of oil and water. *Core Extract* captures the traces left by dancers Mathias Rassin and Israel Galba during Lehlouh's performance *Core*, emphasizing the fleeting, transient nature of movement.

# BALICE HERTLING

**Clémentine Bruno** (b. 1994 in Paris, FR) develops an artistic practice that challenges the conventional assumptions of painting and the notion of the painter as a singular genius. Through ready-mades and repetitive patterns, she explores the intersections of subjectivity, commodification, and artistic labor, questioning the idea of self-ownership and the commercialization of creation. Her work incorporates coded objects and colors to draw historical and cinematic parallels while inviting viewers to engage in an active and open-ended interpretation.

**Diane Severin Nguyen** (b. 1990 in Carson, USA) lives and works between Los Angeles and New York. She holds a degree in Political Science from Virginia Commonwealth University (2013) and an MFA from the Milton Avery Graduate School of the Arts, Bard College (2020). Her work has been widely exhibited both in the US and internationally. Notable exhibitions include Huis Marseille in Amsterdam (2022), the Hammer Museum in Los Angeles (2020), the 13th Shanghai Biennale (2020), and SculptureCenter in New York (2019). Her films have also been shown at the 57th New York Film Festival (2019) and the International Film Festival Rotterdam (2020).

**Korakrit Arunanondchai** (b. 1986 in Bangkok, Thailand) lives and works between New York and Bangkok. His multidisciplinary practice spans music, fashion, painting, sculpture, performance, and video, blending narrative and autobiography. He explores cultural and spiritual themes by juxtaposing Eastern and Western references, particularly in his videos, where performances intersect with popular media excerpts. Arunanondchai delves into metaphors, Buddhist symbols, and geo-historical questions of the Anthropocene, addressing the Earth's evolution through a post-human and animist lens.

**Mandy El-Sayegh** (b. 1985 in Selangor, Malaysia), of Chinese and Palestinian descent, lives and works in London. She holds a BA in Fine Art from the University of Westminster (2007) and an MA in Painting from the Royal College of Art (2009). Her multidisciplinary practice encompasses drawing, collage, painting, sound, performance, and installation. Often immersive, her works transform exhibition spaces, recreating the atmosphere of her studio. She has presented notable exhibitions such as "Cite Your Sources" at Chisenhale Gallery in London (2019) and participated in international events like the Busan Biennale (2020) and the MOVE festival at the Centre Pompidou (2022). Her work is part of prestigious collections, including LACMA, the Sharjah Art Foundation, and Tate.

**Minh Lan Tran** (b. 1997 in Hong Kong) lives and works in London. Her artistic practice, which blends painting, writing, and performance, explores the relationship between language, movement, and material, drawing on influences from calligraphy and choreography. Inspired by diverse traditions and histories, she addresses themes of social and spiritual protest. She has exhibited at Harlesden High Street, the Museum of the Home, and the Royal College of Art in London. A graduate of the École du Louvre, she holds an MA in Byzantine Studies and an MA in Painting from the Royal College of Art (2023).

**Rose Salane** (b. 1992 in New York, NY) lives and works in New York. A graduate of Cooper Union (2014) and the CUNY Bernard & Anne Spitzer School of Architecture (2019), she uses collections of everyday objects to examine systems of evaluation and urban organization. Her installations reveal how large bureaucratic forces shape city life, highlighting obsolete or seemingly useless objects. Salane's work delves into the inner workings of cities, preserving and exposing hidden histories and structures.

**Emmanuel Shogbolu (SCATTSMAN)** is an artist, researcher, and philosopher based in East London. His multidisciplinary work, spanning photography, moving images, painting, sculpture, and installation, explores themes of identity, locality, and diasporic narratives. Through an extensive archive of video footage, he documents the cultural influences of East London and African diasporic subcultures. Nicknamed "Scatty" (British slang for disorganized or carefree), he embraces the spontaneity and creative freedom associated with the name, crafting works that celebrate the cultures and communities that shaped him.

**Saïdo Lehlouh** (entered the hip-hop scene at fifteen and co-founded the Bad Trip Crew in 2001, becoming an active participant in the underground scene and dance battles. By 2007, he began creating original choreographic works, collaborating with dancers such as Storm, Norma Claire, and Sébastien Ramirez. His first choreography project, Wild Cat (2018), is distinguished by a fluid style inspired by feline movement, paying homage to a form of 1990s Parisian b-boying. With his grounded sensitivity and exploration of physical vocabulary, Lehlouh continues to explore verbal expression in dance alongside Johanna Faye in their company, Black Sheep, notably in works like Iskio, Fact, and the new creation Earthbound.

**Tuòng Danh** embodies living art and advocates for LGBTQ+ equality, drawing inspiration from Vietnamese traditions, spirituality, and religious practices. Her work blends cultural heritage with contemporary activism, creating a narrative of identity through various mediums. Characterized by a nomadic artistic approach, she integrates spiritual and sacred elements, reflecting a deep connection to spiritual values. This nomadic quality underscores the flexibility and ongoing transformation in her creative process. Tuòng Danh participated in the Miss Vietnam pageant as a trans woman and is highly active on social media, particularly Instagram, where she highlights her culture through high-fashion attire.

**Winnie Mo Rielly** (b.1993 in London, UK) lives and works in Paris at Poush Manifesto. Her practice spans sculpture, photography, drawing, and performance, exploring the interaction of bodies in confined spaces. With an intimate approach, she fosters exchange and encounters. Winner of the Fondation de France's multimedia prize and the Société Générale prize, she presented her diptych We Could Be Friends at the Transport Commun exhibition. Her exhibition Leaving Room was accompanied by an artist's book published in May 2021.

It has been said that artists were given a role when the image wizards lost theirs. Rather, let us say that some stole the role from others, dismissing as archaic what was once called raptus, syncope, excessus mentis, rapture, or vision. Millennia spent fearing or cherishing the heavens and the earth were not enough for the whims of the soil and the firmament—unjustly secularized by the hegemony of Western culture—to preserve their honor. To the point where the gods apparently no longer know wrath, nor keep their promises.

All of this has thus been abandoned and relegated to the edges of the ineffable—a way of dismissing anything that doesn't align with the reign of Reason. The artist, according to the triumphant narrative of the avant-garde, is to be an authority rather than a guide, one capable of leading us somewhere beyond just where they wish to go.

Recapturing this posture—that of the guide—requires forgetting oneself, surrendering oneself, but only to return to oneself, certain at last of having something to feel, to convey, to finally give form to. As Simone Weil puts it, we must “renounce everything that is not grace, and not desire grace”, even if that grace is not particularly pleasant to behold. Whether it is called *vacatio animae* (vacancy of the soul), “letting-be,” or *anātman* in Buddhist terms, it is, in any case, about an emptiness, waiting for a fullness that, after all, needs emptiness in order to dwell.

To be without ego, but also without purpose: just as the intellect fasts, so too must the body be surrendered—opened and opening, cracking and splitting in its gestures and certainties to let in light and currents of uncertain truth. Thus, a dancing body is a body in trance, with all the disorder that entails. In its immediacy, driven by unknown forces, it erases the ancient distinction between the corporeal soul and the free soul, becoming both matter and medium, yet as pure transparency and complete innervation.

Henri Michaux put it differently, claiming to have been “born pierced”, pierced by everything through which the syncopal experience bursts forth: fleeting voices; shadows sated with all that sunlight; the suggestions of liturgical smoke and their hypnotic pull; the murmur of a world smothered by the noise of big cities, where the faint pulses of the immemorial and the ancestral resonate, along with the imminent and the immediate; the disorder and defilement of what has never been classified; the vertigo of death and the eternal tremor of resurrection, reincarnation, and rebirth; all the formidable violence and tumult of that which advances unannounced.

Stopping images in the continuum of mystery, drawing them from the corridors of the underworld where they lie dormant, awaiting a gaze, would be like trying to catch a cloud, for there are great signs to which no signal need be made. A sacrifice of language is necessary, one that can only be expressed by disappearing.

An image, a sound, a gesture from there, in any case, torments and demands the creation of a space for eruption, one capable of welcoming the violence of the sacred into the secular world. To create, then, as one gives birth: giving everything without a precise idea of what is coming into being; invoking rather than crafting.

In short, to know, we must go to threshold and break through, find the place of a sacred eroticism, for where there is contact, there is Eros; fill in the gaps in the perceived world by sensing the tectonics of buried, reclusive worlds, which harbor images that will remain as many impenetrable enigmas. This is the task of art and poetry, which has been described as an “asylum of theological mysteries”, an asylum where the flesh of the world meets the flesh of the body, and where the complete sensitivity

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## Rez-de chaussée



Clémentine Bruno  
*TOTAL*, 2024  
Oil and traditional gesso on wood  
152 x 91 x 5 cm  
59 7/8 x 35 7/8 x 2 in  
(CB001)



Clémentine Bruno  
*TOTAL*, 2024  
Oil and traditional gesso on wood  
70 x 104 x 3.5 cm  
27 1/2 x 41 x 1 3/8 in  
(CB002)



Clémentine Bruno  
*Red hand*, 2024  
Oil and traditional gesso on wood  
30 x 20 x 3 cm  
11 3/4 x 7 7/8 x 1 1/8 in  
(CB003)



Winnie Mo Rielly  
*behind you*, 2024  
Wood, fabric, gesso, photo print on paper, glue, oil paint, varnish  
135 x 44 x 23 cm  
53 1/8 x 17 3/8 x 9 in  
(WMR002)



Rose Salane  
*Confession 14*, 2024  
C-Print  
Returned fragment of Pompeii, Courtesy the Archaeological Park of Pompeii  
77.8 x 108.5 x 4.7 cm  
30 5/8 x 42 3/4 x 1 7/8 in  
(RS001)



Minh-Lan Tran  
*Heat death*, 2024  
Tempera, paper, pigment and charcoal on linen  
150 x 100 cm  
59 x 39 3/8 in  
(MLT103)



Diane Severin Nguyen  
*As if it's your last*, 2021  
LightJet C-print  
50.8 x 40.64 cm  
20 x 16 in  
(DSN001)



Tuong Danh  
*Untitled*, 2019  
Digital print  
20 x 34 cm  
7 7/8 x 13 3/8 in  
(TD001)



Tuong Danh  
*Untitled*, 2019  
Digital print  
20 x 34 cm  
7 7/8 x 13 3/8 in  
(TD002)



Tuong Danh  
*Untitled*, 2019  
Digital Print  
20 x 34 cm  
7 7/8 x 13 3/8 in  
(TD003)



Korakrit Arunanonchai  
*To experience the vertigo of the world and see it dissolve into light*, 2019  
Acrylic and inkjet transfer on canvas, plants  
16 x 20 inches  
40,6 x 50,8 cm  
(KA002)



Korakrit Arunanonchai  
*In this room. I hear music. From a place not so familiar. But relatable. Through the sound. of its breath.*, 2019  
Acrylic and inkjet transfer on canvas, plants  
26 5/8 x 19 3/4 inches  
67,5 x 50 cm  
(KA001)



Mandy El-Sayegh  
*Burning Square (Cerulean tread)*, 2024  
Oil and acrylic on canvas with collaged and silkscreened elements and gold leaf  
138 x 116 x 4.5 cm  
54 3/8 x 45 5/8 x 1 3/4 in  
(MES001)



Mandy El-Sayegh  
*Burning Square (Crimson tread)*, 2024  
Oil and acrylic on canvas with collaged and silkscreened elements, joss paper and gold leaf  
138 x 116 x 4.5 cm  
54 3/8 x 45 5/8 x 1 3/4 in  
(MES002)



Mandy El-Sayegh  
*Psychic Self Defence (prototype)*, 2023  
Garment comprised of canvas, brass buttons, pieces of painted canvas including blessings calligraphy by artist's maternal uncle.  
Variable dimensions  
(MES003)

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## Sous-sol



Emmanuel Shogbolu (SCATTSMAN)  
*Crying under water*, 2024  
Fishtank, Photograph on Vinyl film print, aquarium gravel  
24 x 40.5 x 20.5 cm  
9 1/2 x 16 x 8 1/8 in  
(S001)



Emmanuel Shogbolu (SCATTSMAN)  
*Untitled (hair), horse* (2003), 2013/2023  
Artist hair and Handmade leather horse  
28 x 22 x 31 cm  
11 x 8 5/8 x 12 1/4 in  
(S005)



Emmanuel Shogbolu (SCATTSMAN)  
*Divine Order*, 2023  
Oil Pastel, pen and pencil on natural paper  
21 x 14.8 cm  
8 1/4 x 5 7/8 in  
(S004)



Emmanuel Shogbolu (SCATTSMAN)  
*Slew Dem*, 2023  
Oil Pastel, pen and pencil on natural paper  
21 x 14.8 cm  
8 1/4 x 5 7/8 in  
(S002)



Emmanuel Shogbolu (SCATTSMAN)  
*Miraculous Ways*, 2023  
Oil Pastel, pen and pencil on natural paper  
21 x 14.8 cm  
8 1/4 x 5 7/8 in  
(S003)



Saïdo Lehlouh  
*Earthbound process*, 2020  
Film  
40:10  
(SL003)



Saïdo Lehlouh, Mackenzy Bergile  
*Notes*, 2024  
Ink on paper, oil and water  
Variable Dimensions  
(SL001)



Saïdo Lehlouh  
*Core extract*, 2024  
Traces of Mathias Raisin & Israel  
Galvan during *Core* photographed by  
Alexandra Polina  
Digital print  
24 x 34 cm  
9 1/2 x 13 3/8 in  
(SL002)

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Exhibition view of 'Rapture', by Aurélien Mole, Galerie Balice Hertling, 2024



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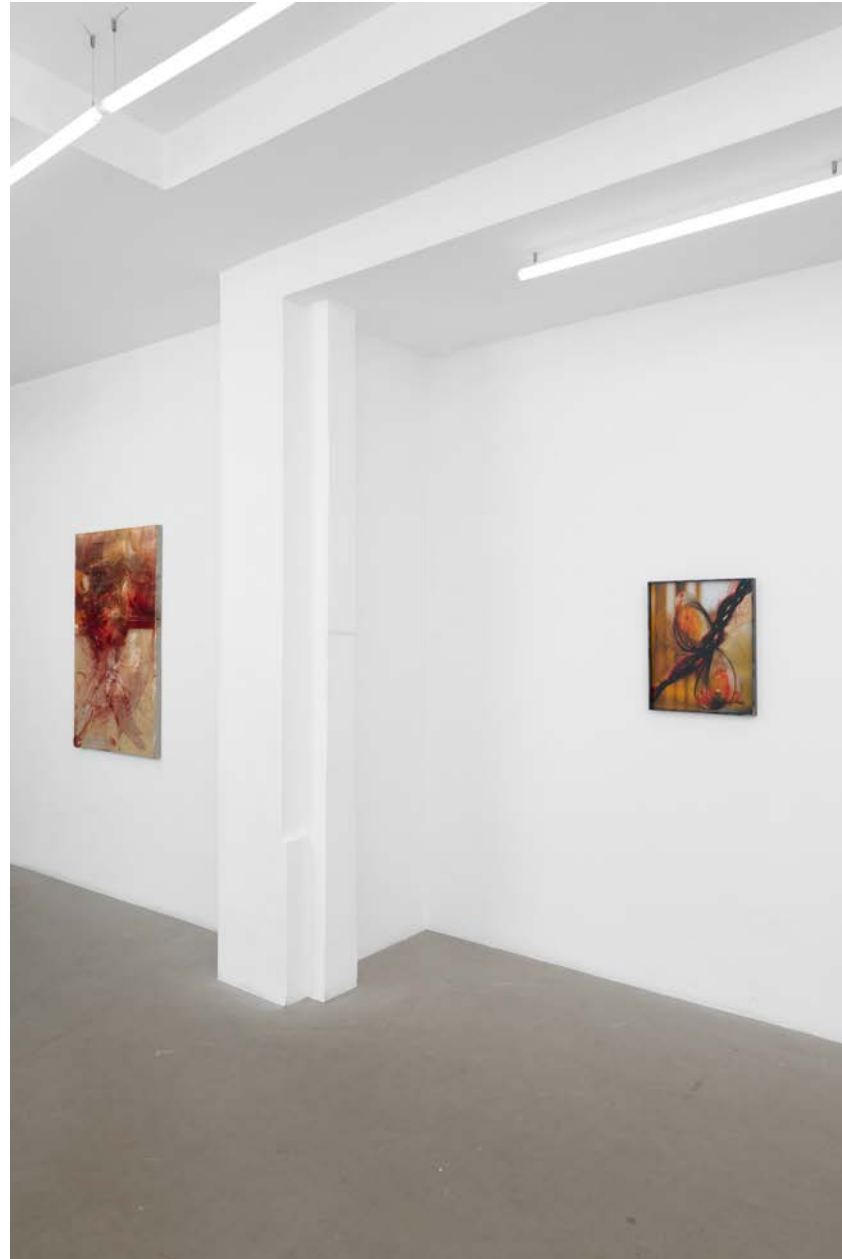
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Clémentine Bruno, *TOTAL*, 2024, Oil and traditional gesso on wood, 152 x 91 x 5 cm, 59 7/8 x 35 7/8 x 2 in

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Winnie Mo Rielly, *behind you*, 2024, Wood, fabric, gesso, photo print on paper, glue, oil paint, varnish, 135 x 44 x 23 cm, 53 1/8 x 17 3/8 x 9 in



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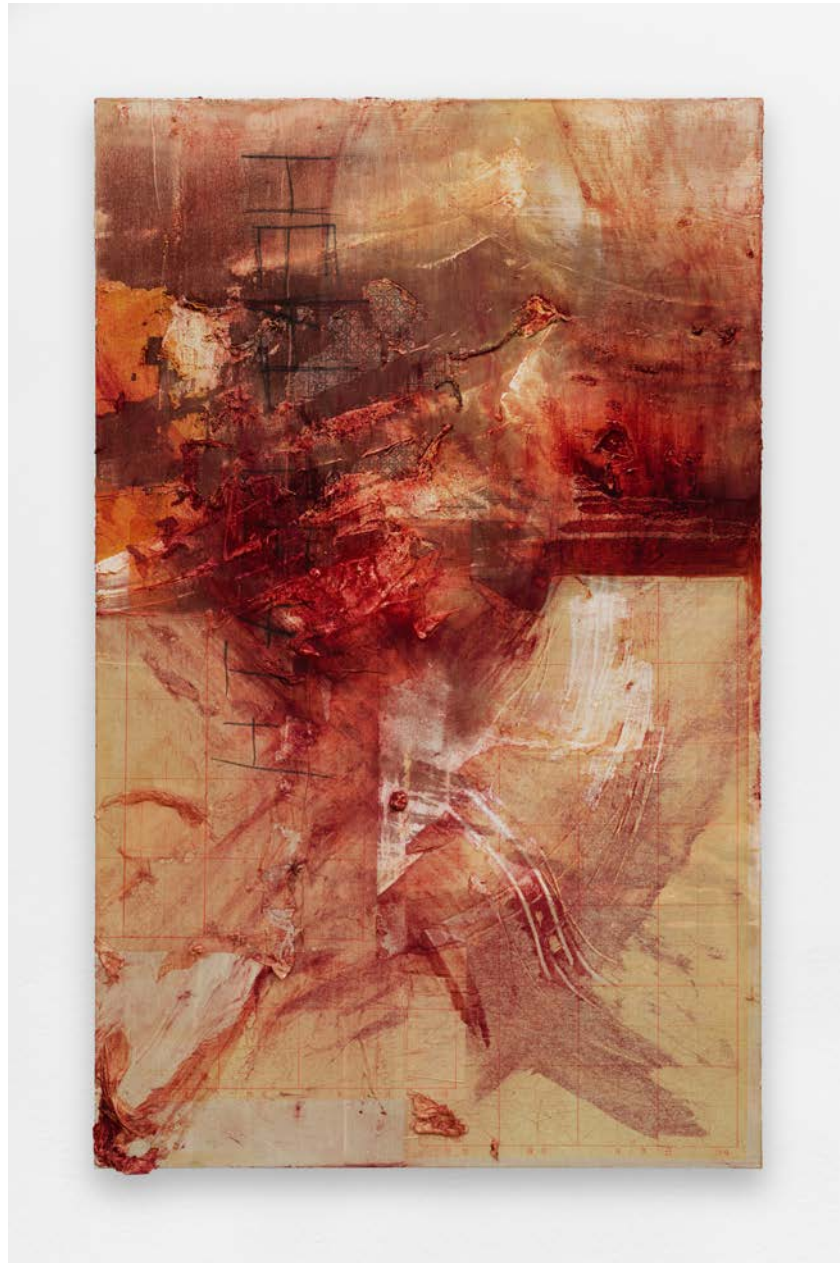
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Diane Severin Nguyen, *As if it's your last*, 2021, LightJet C-print, 50.8 x 40.64 cm, 20 x 16 in



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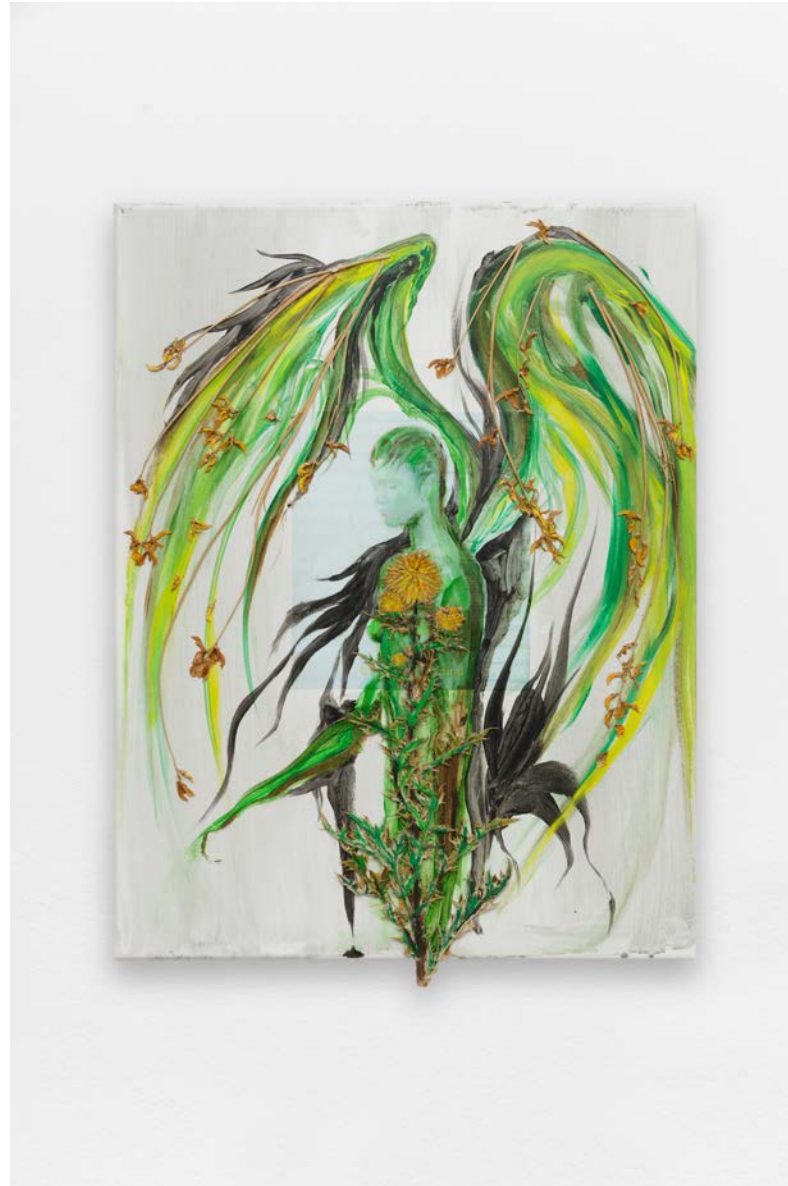
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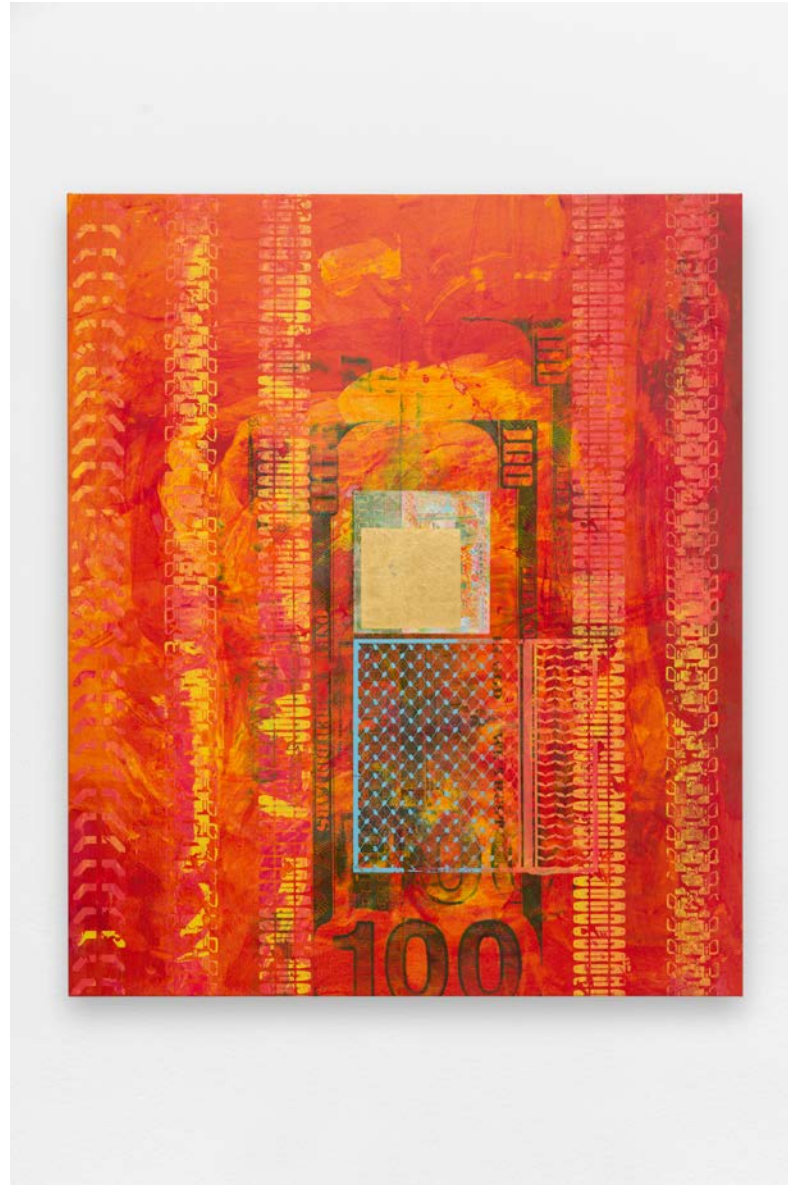
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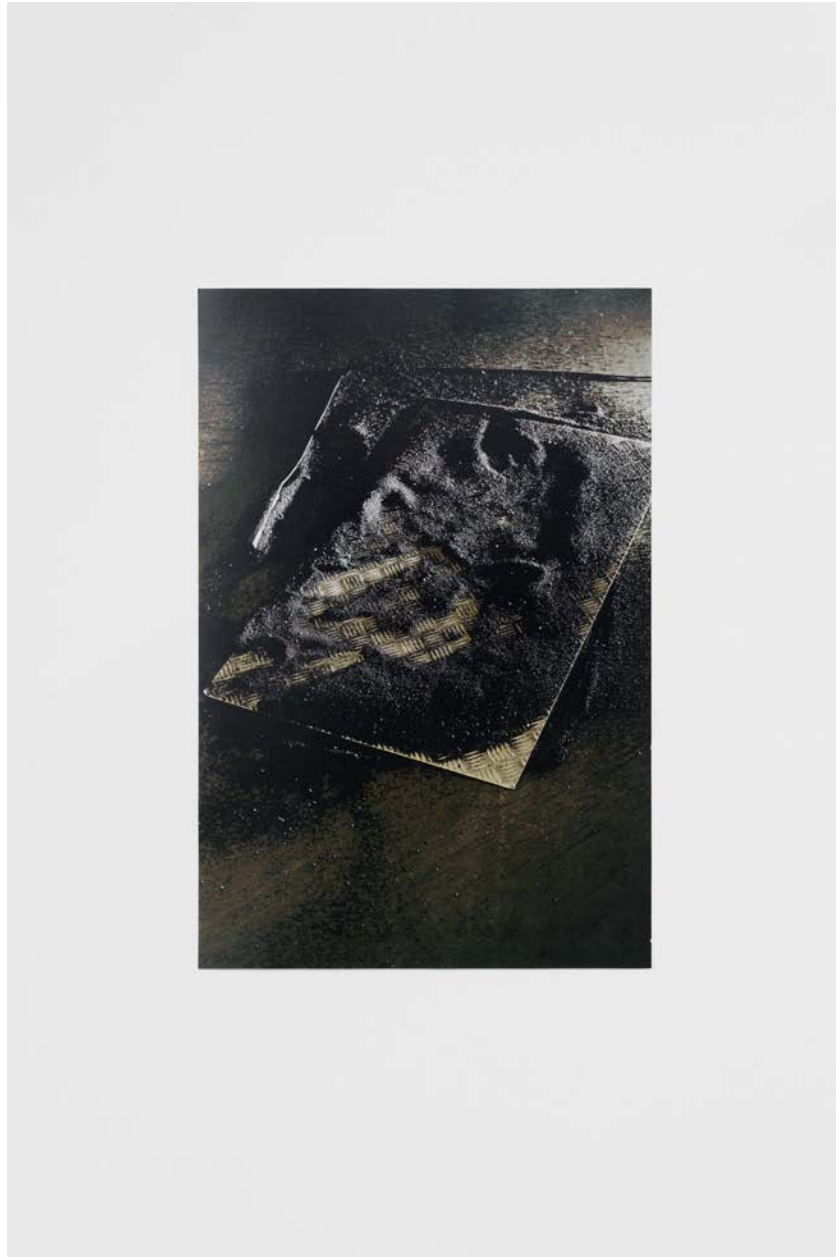
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Mandy El-Sayegh, *Burning Square (Cerulean tread)*, 2024, Oil and acrylic on canvas with collaged and silkscreened elements and gold leaf, 138 x 116 x 4.5 cm, 54 3/8 x 45 5/8 x 1 3/4 in

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Saïdo Lehlouh, *Core extract*, 2024, Traces of Mathias Raisin & Israel Galvan during *Core* photographed by Alexandra Polina, Digital print, 24 x 34 cm, 9 1/2 x 13 3/8 in