



GALLERIA CONTINUA
SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO **PARIS**

ARDIAN

« **MAINTENANT OU JAMAIS !** »

Oswaldo González, Zhanna Kadyrova, Anish Kapoor,
Hans Op de Beeck, Jorge Macchi, Ahmed Mater, Moataz Nasr,
Giovanni Ozzola, Michelangelo Pistoletto, Arcangelo Sassolino,
Nedko Solakov, Pascale Marthine Tayou, Sislej Xhafa

Exhibition at 106-110 Rue du Temple, Paris,
from the 16th to the 18th of July 2021 from 11 am to 9 pm.
Bookings and information: paris@galleriacontinua.fr

Galleria Continua and Ardian, together with Untitled Consulting, are pleased to present *Maintenant ou Jamais !* (Now or Never!), a unique exhibition in the old central telephone exchange of the Marais, situated at number 106-110 Rue du Temple.

The building, with its imposing concrete façade, built between 1927 and 1928, was the work of the architect François Le Cœur. Once part of a building complex belonging to the P.T.T. (Postes, Télégraphes et Téléphones), it fell into disuse before a thorough renovation made it possible to open it to the public for the first time since its construction, before it is returned to its original function.

The interior has been stripped back to its basic structure, becoming the raw ground for an ephemeral event, with a series of works chosen to enhance this remarkable space in all its singularity. Galleria Continua, with their flair for mounting surprising projects in unique sites, have brought together for the occasion a collection of works by Oswaldo González, Zhanna Kadyrova, Anish Kapoor, Hans Op de Beeck, Jorge Macchi, Ahmed Mater, Moataz Nasr, Giovanni Ozzola, Michelangelo Pistoletto, Arcangelo Sassolino, Nedko Solakov, Pascale Marthine Tayou, and Sislej Xhafa. As the visitor ascends the five stories over which the works are displayed, she will be able to share in a remarkable dialogue between the astonishing volumes of the space, in which the very structure of the building has been allowed to show through, and the works that have been chosen to resonate with the spirit of a site that was once the node for thousands of communications.

Each floor is punctuated by a work of art that takes on unforeseen dimensions in the new space, reminding the visitor to pay attention, to immerse herself in the wayward path unfolding before her, one that little by little will take on the characteristics of an initiation. Weaving a red thread through the exhibition space, these are the familiar figures of Nedko Solakov, linking the spaces of exhibition, climbing from floor to

floor, with all their joyful malice in tow.

Sislej Xhafa greets the visitor in the courtyard, where, taking her place on one of the plastic chairs drawn up in the shade of a parasol, she is invited to contemplate this exceptional space under the auspicious inscription that gives the piece its title: *Paradiso* (2003). With *Labirinto e Grande Pozzo* (1969-2017), Michelangelo Pistoletto draws us into a corrugated cardboard maze, in the midst of which he has arranged a place that he promises to be a source of revelation, of knowledge. A little further on, we enter into a dark space in which Anish Kapoor's single video work is playing: *Wounds and Absent Objects* (2003). The video is an homage to the work of Barnett Newman, making the colours and the space they inhabit vibrate. On the first floor, the figures of Pascale Marthine Tayou's *Shanghai Colonial* (2019) appear to reinhabit the once busy space, with a crowd dispersed into each corner of the room. Further on, Zhanna Kadyrova's *Filling In* (2015) interrogates the walls and the material they are made of with a series of containers that seem to have collected the essence of the place. Going up a floor, Giovanni Ozzola's photographs dialogue with the openings in the building walls. In his indefatigable quest for light, Ozzola uncovers highly poetic horizon lines from abandoned spaces, turning chance openings—the product of time and use—into special windows for his landscapes.

The exhibition continues with Moataz Nasr showing us the way to *Freedom of Expression* (2015), an invitation that takes on a whole new overtone in this old telephone exchange. Following it, the visitor discovers Arcangelo Sassolino's sculpture at the point of breaking and Ahmed Mater's delicate work, *Mecca Windows* (2013), a reflection on the character imparted by architecture and its ornaments. As for Jorge Macchi, he has opened a gateway in this as yet indetermined space, suspended in time. On the third floor, Sislej Xhafa's *Self-Portrait* (2003) introduces an organic element into this overwhelmingly mineral space, creating another stage in the meditative reflection initiated by Michelangelo Pistoletto on the ground floor. This is also where we find Pascale Marthine Tayou's installation of painted paving stones, *Colorful Stones*, where the colour constitutes a mischievous self-portrait ('I'm a man of colour,' he says), together with a playful, ironic commentary on social questions. One floor up, we discover *Staging Silence (3)* (2019), which carries the viewer into Hans Op de Beeck's fantastic dream world.

On the fourth floor, Osvaldo González offers the visitor a visual and sensual experience, inviting her to enter a corridor made of adhesive tape. González redraws the space with this installation (*Camino*), made especially for the current exhibition, leading us into places where we will find a diamond (Zhanna Kadyrova, *Diamonds*, 2012) or our own, broken reflection (Michelangelo Pistoletto, *Two Less One Colored*, 2014), and finally to the last floor of the exhibition, where Zhanna Kadyrova's object-subjects dissolve into the walls they inhabit.

In this extraordinary building, once the nerve centre of the Marais and the P.T.T., Galleria Continua is thrilled to be offering a series of installations inviting us to rediscover the spirit of the place, now or never.