



GALLERIA CONTINUA

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

46 rue de la Ferté-Gaucher, Boissy-le-Châtel, France

tel. +33 (0)1 64 20 39 50, +33 (0)6 74 95 46 94 | lesmoulins@galleriacontinua.fr | www.galleriacontinua.com

INTERSECTIONS LIBRES

*Kader Attia, Loris Cecchini, Chen Zhen, Carlos Garaicoa,
Osvaldo González, Zhanna Kadyrova, Jannis Kounellis, Jorge Macchi,
Ahmed Mater, José Manuel Mesías, Ornaghi & Prestinari, Susana Pilar,
Michelangelo Pistoletto, Serse, Kiki Smith, Hiroshi Sugimoto,
Pascale Marthine Tayou, Sislej Xhafa et José Yaque*

Opening on June 13, 2021

In compliance with the measures for the containment of
the contagion of Covid-19, reservation is recommended

GALLERIA CONTINUA / Les Moulins is happy to welcome a group show which celebrate the thematic of meeting.

For the occasion, are presented together artworks of Kader Attia, Loris Cecchini, Chen Zhen, Carlos Garaicoa, Osvaldo González, Zhanna Kadyrova, Jannis Kounellis, Jorge Macchi, Ahmed Mater, José Manuel Mesías, Ornaghi & Prestinari, Susana Pilar, Michelangelo Pistoletto, Serse, Kiki Smith, Hiroshi Sugimoto, Pascale Marthine Tayou, Sislej Xhafa e José Yaque.

With the exhibition *Intersections*, inaugurated firstly on October 2020, we would question this particular period, characterized by a radical swift in our personal relations. A period we learned to perceive reality around us simulating through the screens, the normality we were used to. We see each other, chatting, travel and visit exhibitions substituting physical experiences with virtual ones. After nourishing our imaginary with an indirect contemplation in a sequence of lockdowns, here we are again finally in front of the artwork's materiality. *Intersections Libres* it's a new chapter of the previous exhibition. The visit is invited to wander between the spaces, the artworks but also between mental connections that could be generated. The crossing of two thoughts, a meeting point and a breaking point. The red line of the exhibition is polysemic, because each relation is now in the field of possible.

Some of these fictitious couples meet for the first time in the space of the gallery. Not love at first sight, but rather a slow acquaintance. In *Traditional Repair, Immaterial Injury* by Kader Attia a deep scar embedded in the ground is covered with staples somehow trying to repair it, albeit inadequately. In non-Western societies, redress is not synonymous with perfection, it focuses on repair and its consequence: the scar. These are therefore revealed, brought to light, like a trace, an integral part of the story of each individual.

This trace is also present in the two works *Testimonio de la Brisa* by Elizabet Cerviño, a young Cuban artist who manipulates an iron-rich painting on linen canvases, managing to recreate rust and capture the passage of time. This reddening that has the illusion of imposing rocky cliffs, are not only the trace of a

chemical reaction between iron and air, but refers us to the very island of Cuba, this island eroded by the sea that surrounds it.

At the centre of these duets, on a two-headed throne are placed the largest and the smallest work of the *intersections*. The first is *Home Sweet Home* by Pascale Marthine Tayou, who erected on huge tree trunks, roughly forty bird cages, approximately one hundred column statuettes, cables, and microphones, creating a cacophony of materials presented with the soft songs of birds. This whimsical and fantastic house questions us on the very notion of home.

The second, *Brick*, by Zhanna Kadyrova, is a work that seems to sum up perfectly all the artist's favourite themes. On the one hand, the use of common materials, very frequently used in all countries of the former Soviet Union, such as cement and ceramic tiles. On the other hand, its brick shape of standard dimensions, takes us back directly to the origin of the elements that constitute it. This artistic metonymy allows the artist to voluntarily abandon clay (a material usually composing bricks) to shape it in her own way. Zhanna Kadyrova's house is therefore reduced to its essential, the brick that composes it.

Continuing the route we come face to face with the work of Carlos Garaicoa, *Deleuze & Guattari Fixing the Rhizome*, born out of the artist's obsession with accumulation. He is interested in the concept of numerical increase in mathematics in relation to with that of Rhizome in philosophy. This constantly evolving structure, deprived of hierarchy and in permanent horizontal extension, is interpreted by the artist in the form of an installation with hammers. Connected to each other they take possession of the wall and compose a structure that knows no beginning or end, thus creating a collection of elements, which seem to multiply ad infinitum.

This work is associated with *Rainbow Trusses (studio suggestions creatures III)* by artist Loris Cecchini who wields the subtle art of the intersection between science and nature. Here the structure of the piece diffracts white light to artificially create rainbows bathing the surrounding horizons with colours. Beyond this capacity, the work also represents a renewal of the cabinet of curiosities, with the evocation of the marine world via sponges, shells and corals forming a collection with an expansive potential.

Each of these two works thus evokes accumulation, whether philosophical or materialist, of the passionate collector.

The improvised pairs of works continue as the visit progresses and the dialogue also takes place outside the building that houses the main part of the exhibition. The transformation of the space by removing its roof, intervention by MBL architects on the entrance area of the Moulin de Boissy, allows for multiple view points of what becomes a gathering place under open sky, now called - rightly - cloister, after the a classical architectural style.

Previously hidden, a new view of the old Moulin is revealed. The fragmented gaze is supported thanks to the coloured patterned windows punctuated by 8.7 centimetre white stripes - Daniel Buren's signature visual tool. The in situ work "Sans toit, mais avec fenêtres" ('Without roof, but with windows') magnifies the old factory windows through red, green, blue and golden yellow colour films. The artistic and architectural gestures of Daniel Buren and MBL architects respectively are jointly deployed with a view to opening up to more indulgent skies.

This is also the will of Pascale Marthine Tayou with the fresco *Bogolan Colors*, the name of an African fabric. The exterior facade of the cloister is adorned with lively colours reflecting the artist's imagined world. Reinterpreting the world, its populations and its animals, it offers a touch of universality and joy at Les Moulins.

At the crossroads of thought, artistic paths and combinations of circumstances, *Intersections Libres* is the new poetic and spontaneous point of convergence of Les Moulins.