



YIA MAASTRICHT

"De manière à ce que rien d'humain ne nous reste étranger"
 ("So that nothing human remains foreign to us")

Galerie Ariane C-Y is delighted to exhibit for the fifth time at YIA Art Fair and for the first time in Maastricht. Under the title *"De manière à ce que rien d'humain ne nous reste étranger"*, the gallery assembles a series of sculptures, paintings and drawings by five emerging French artists: Samuel Yal, Guillaume Castel, Raphaël Thierry, Xavier Le Normand and Julien Spianti (guest artist).

This body of works share the thematic dialectic of exploration of the inner self, its projection in space and its relation with Nature. The source of the title is a quote from Claude Lévi-Strauss. The French anthropologist and ethnologist opened a new discipline aiming a better knowledge of Humankind. The stand can be seen as a modest utopia, a territory of 20 m² where young artists develop their poetic vision of the world exploring Man and Nature as an echo of Lévi-Strauss researches on remote societies.

For this fair, the stand was configured to create groups of works by various artists, mixing their artistic languages into an exploration of our being into the world. Vegetal forms echo human figures. The complexity of our contemporary fragmented world is stressed by a series of contrasts. Raw and industrial materials play with gold and silver. Sculptures are based on a fragile balance. Violence and ugliness adjoins calm and beauty. Rooms reveal intimate scenes, just as bodies bursts open and are left to examination. One gaze into the dreams and imagination of other. No modesty here, the self is fully exposed to the viewer. *"So that nothing human remains foreign to us"*.

Xavier Le Normand created two sculptures especially for the fair. They are shown for the first time to the public. His masterly work on glass echoes the preciousity of Samuel Yal's works in porcelain. Here, the artist presents two busts taken from the series *Nævus*, his multi-awarded new short-film. He also exhibits *Incubi d'oro* a work presented at AlbumArte in Rome this summer.



Guillaume Castel and Raphaël Thierry both took part in the Italian exhibition as well. Here in Maastricht, Guillaume Castel presents small versions of his monumental *Pétale*. The sculptor exhibited at Les Tuileries (gardens of Le Louvre) last summer. He also shows his new bronze *Cosse* and a new series : *Nori*. Raphaël Thierry presents two extracts from bigger installations that were shown this summer in Rome. His series of charcoal stares at the viewer : *Consciences collectives*. He also exhibits three *Verso l'Alto* wings out of the eight versions presented at AlbumArte. The gallery invites Julien Spianti for the time of the fair. The painter is represented by Guido Romero Pierini gallery in Paris among other. He shows oils on paper or canvas, adding his dramatical encounters to the group.

*Claude Lévi-Strauss, in *Apostrophe* (TV show Antenne 2) 1984.

CATALOGUE

YIA # 8 - MAASTRICHT

**SAMUEL YAL (1982)**

Lives and works in Saint-Cloud, France.

Samuel Yal is a French sculptor and director. He uses mainly porcelain for his sculpted works. The artist concentrates his research around the body, the face and their relation to space. Samuel Yal studied at the ENAAI in Chambéry and then at the Sorbonne. He was on a residency at the Casa de Velázquez in 2015 and 2016. The artist exhibits mainly in Paris. Samuel Yal was shown at "Grandeur" in The Hague, in 2014. His short film *Nœvus* won several international prizes in 2016 and was selected for the Césars in 2017. Samuel Yal was awarded the Georges Coulon prize in 2016. He is shown from March to June at the Musée des Arts décoratifs, Paris, with his work *Voices* at the "Lignereux" exhibition.

**GUILLAUME CASTEL (1980)**

Lives and works at Plouegat-Guerrand, France.

Guillaume Castel explores the landscapes and plants of his native country. His sculptures focus on Nature and its forms. *"One of my grand-father was a fisherman, the other one a farmer. This mix feeds me. The Bay of Morlaix, the land, the sea, the shore... they represent the cradle of all my inspiration."* He said. The sculptor reveals the fragility and elegance of Nature using industrial raw materials. Guillaume Castel was commissioned his first public order at age 25 and since then one per year, for the past 10 years. He exhibited at "Grandeur" exhibition at the Beelden aan Zee Museum in The Hague, in 2014. Galerie Ariane C-Y showed a group of his work at *Jardins, Jardin* in Le Louvre gardens (les Tuileries) in June 2016.

**RAPHAËL THIERRY (1972)**

Lives and works in Paris and Avignon, France.

Raphaël Thierry is a French painter, draftsman and sculptor. He developed various artistic identities: Raphaël Thierry, Klaus Ramka and Paolo Cari among others. Raphaël Thierry seeks light in his paintings and charcoals, mainly portraits, nudes and landscapes. Under the pseudonym Paolo Cari, he develops in a more conceptual vein, the idea guiding the form. Raphaël Thierry achieved the accolade of the Golden Dragon from the Penninghen School in Paris. He was resident for 18 months at the Villa Medici in Rome. He exhibits regularly in France, the United Kingdom and the United States. In 2014, he also exhibited a series of charcoals in Moscow, Russia.

**XAVIER LE NORMAND (1978)**

Lives and works at Ivry-sur-Seine, near Paris, France.

Xavier Le Normand is a French glass artist. His forms derive from an organic repertoire. He was awarded the Bettencourt prize in 2009. He studied at CERFAV, near Nancy, France. He then worked with Monica Guggisberg & Philippe Baldwin and trained with Paolo Ferro in Venice and Pino Signoretto in Seattle. Xavier Le Normand taught at Tokyo University. He exhibits mainly in France, Belgium and the Netherlands. His work is part of the collection of the Musée des Arts décoratifs in Paris. His works were shown at "Mutation" at le Musée des Arts décoratifs, Paris and at "L'usage des formes" at le Palais de Tokyo, Paris in 2015. He has worked in collaboration with Cartier and Fred joaillerie among others.

**JULIEN SPIANTI (1982)**

Lives and works in Paris, France

Julien Spianti is a French painter, draftsman and director. He focuses his technique on oil painting on canvas or paper. His complex compositions shatter the limits between the interior and exterior of spaces and bodies. Julien Spianti addresses philosophical themes set in contemporary landscapes. He often adds a critical, sometimes even cynical twist to traditional themes. Julien Spianti studied Philosophy and Aesthetics at the Sorbonne. He was presented at the Salon de Montrouge in 2005. The artist exhibits in Denmark, UK, Italy, Switzerland, Belgium and USA. In Paris, Gallery Guido Romero Pierini represents him. Julien Spianti is a guest artist.

INCUBI D'ORO

SAMUEL YAL

Variable dimensions
Porcelain, gold and golden threads

2016

Samuel Yal casts his own face in plaster. He then realises a version in porcelain from this mould. His face hangs upside down, nailed by the skin of the neck. This savage slough contrasts with the preciousness and the fragility of the vegetal fragments in golden porcelain erupting from his head.

In his work, the sculpted face is a constant reminder of the impossibility of representation. Unlike our limited body, our being into the world is unseizable. This idea is comforted by the use of gold, incorruptible metal, often used by the artist to describe the immaterial part of Man. Dreams belong to this elusive realm. *Incubi d'Oro* represents dreams, but also their scariest form: nightmares.

The title, *Incubi d'Oro*, is a pun on the expression "*Sogni d'oro*". The Italian expression is twisted from "*Sweet dreams!*" to "*Sweet nightmares!*".

The body is caught in a state of metamorphosis from Human to vegetal. Here lays the power of dreams and imagination. Threads are also hanging from the head. They often symbolise life in Samuel Yal's works. Here, they intertwined as a metaphor of multiple lives that fill the dreamer's night.

The artist has used plaster moulds of his face in a few prior works such as *Impression - Empreinte* and *Synesthésie**. *Incubi d'Oro* can also be seen as a metaphor of the creative mind of the artist.



Samuel Yal, *Incubi d'Oro*
Porcelain, gold and threads
Variable dimensions, 2016.
"*Sogni d'Oro*", AlbumArte,
Rome, 2016.

**Incubi d'Oro* and *Synesthésie*
were both exhibited at "*Sogni*
d'Oro" at AlbumArte, Rome, in
the summer 2016.



Samuel Yal, detail of *Incubi d'Oro*, porcelain, gold and golden threads, variable dimensions, 2016.
Exhibition view of "*Sogni d'Oro*", AlbumArte, Rome, 2016.



Exhibition view of "Sogni d'Oro", AlbumArte, Rome, 2016.
From left to right: William Wright, *Sogni d'Oro* / Guillaume Castel, *Pétale* / Samuel Yal, *Noëvus - Globe or* / Samuel Yal, *Dissolution* / Samuel Yal, *Incubi d'Oro*.



Samuel Yal, *Incubi d'Oro*, porcelain, gold and golden threads, variable dimensions, 2016.
Exhibition view of "Sogni d'Oro", AlbumArte, Rome, 2016.

NŒVUS - TÊTES OR

SAMUEL YAL

9 4/5 × 5 9/10 × 6 3/10 in - 25 x 15 x 16 cm
Enamelled porcelain and gold

2016

Nœvus - Tête or is part of the *Nœvus* project, a short-film made in stop-motion out of porcelain. The series echoes the last scene of the film. It consists of three female busts bursting open.

Nœvus describes the life of a woman from her birth to her death. In the last scene, the figure explodes into golden scoria, fine traces of her late presence. Samuel Yal explores the body, its limits and presence in space. His new Venus (*Nœvus* only character) discovers her being into the world while going through a series of metamorphosis. Her body is made of hundreds of fragments of porcelain. Each interstice in her flesh announces a possible opening.

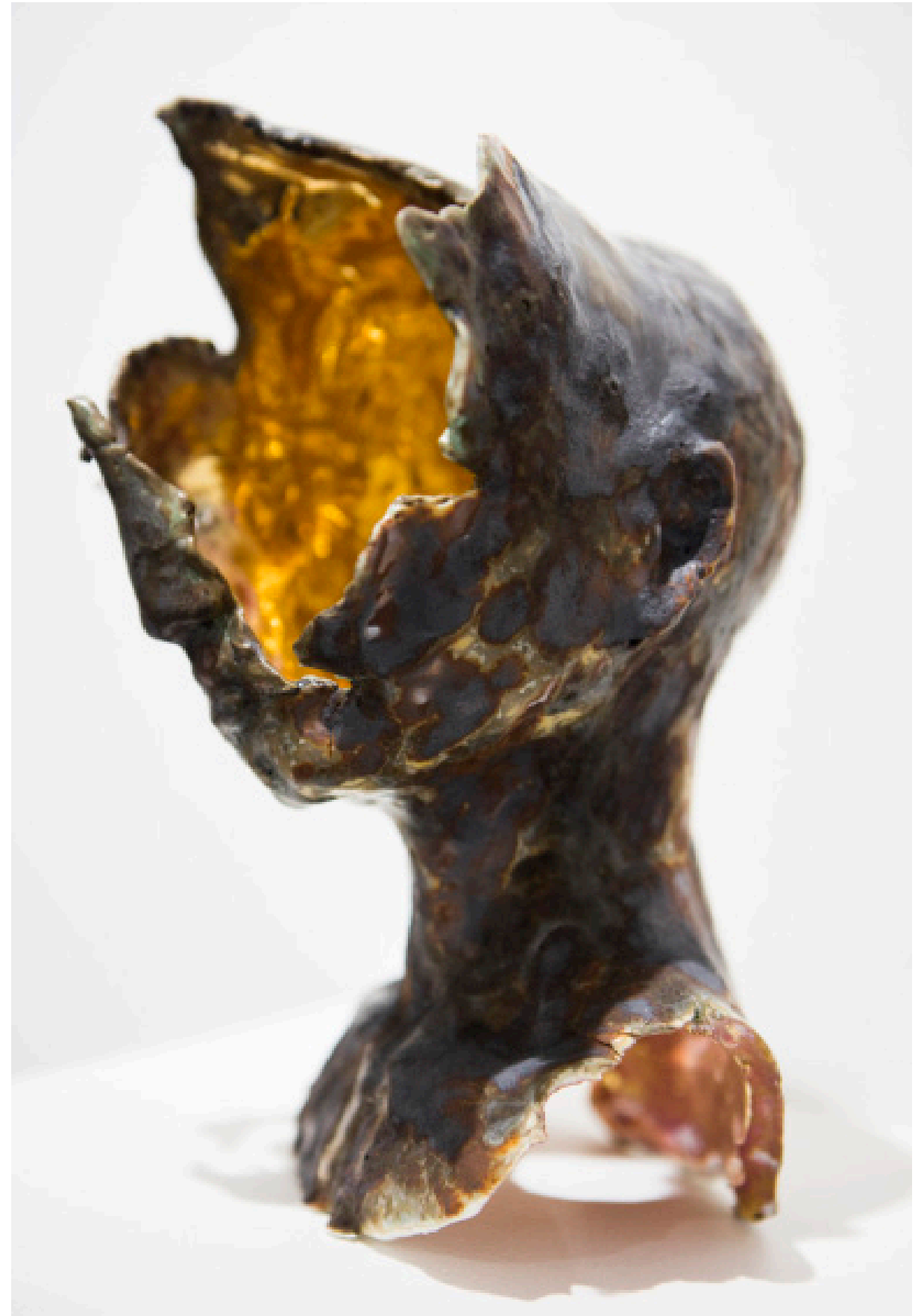
The limits are blurred between the interior and the exterior of the body. The skin is no longer seen as a material boundary.

Samuel Yal often uses gold as a symbol of the immaterial part of the self. Here, the mind breaks out of its isolation and its beauty is offered to the gaze of the spectator. The violence of the opening contrasts with the grace and serenity of the face. Samuel Yal opens the mind of his Venus without affecting her beauty.

The opening is neither gore, nor realistic. It is a poetic and metaphorical one. Each three versions of *Nœvus - Tête or* is cast out of the same mould, but each is made unique by the opening and colours.



Nœvus - Tête or III
Enamelled porcelain and gold,
9 4/5 × 5 9/10 × 6 3/10 in
25 x 15 x 16 cm, 2016.
Galerie Ariane C-Y
Exhibition view of "*Nœvus*"
Paris, April 2016.



Nœvus - Tête or III, enamelled porcelain and gold, 9 4/5 × 5 9/10 × 6 3/10 in - 25 x 15 x 16 cm, 2016.
Galerie Ariane C-Y, exhibition view of "*Nœvus*", Paris, April 2016.



Detail of *Nœvus - Tête or I* and *Nœvus - Tête or II*, enameled porcelain and gold, 25 x 14 x 16 cm and 23 x 15 x 17 cm, 2016. Galerie Ariane C-Y, exhibition view of "*Nœvus*", Paris, April 2016.



Nœvus - Tête or I, enameled porcelain and gold, 25 x 14 x 16 cm, 2016. Galerie Ariane C-Y, exhibition view of "*Nœvus*", Paris, April 2016.

NÆVUS - TÊTES ROUILLE

SAMUEL YAL

9 4/5 × 5 9/10 × 6 3/10 in - 25 x 15 x 16 cm
Enamelled porcelain

2016

A bust rests upon the start of the chest. Successive layers of enamels cover the porcelain with brown and green. Samuel Yal normally uses biscuit for his works (white porcelain). His short-film *Nævus* was an opportunity for him to add colour to his ceramics. He conducted many experimentations working with hundreds of samples, mixing enamels, exploring colours and matters.

The colourful range evokes rust and echoes the decor of the steel set where the film was shot. Samuel Yal conveys the idea of corruption of the flesh. The female figure is born white and pure. Then, she is covered in deep red and eventually in brown. Her naked body is projected into the world.

She discovers the space surrounding her, transforms herself through a series of metamorphosis in a cycle of life reduced to the brief minutes of the short-film. Here, the eyes open to a void. The face of *Nævus - Têtes rouille* resembles the Antique mask of an actor. Nonetheless, the sculpture conveys a powerful density of presence imbued in porcelain.

The five busts of the series are all larger than the scale of the character of the film. Each one is unique. *Nævus* is the second animated film by Samuel Yal. It was made out of porcelain in stop-motion. *Nævus* received many international prizes in 2016 (Japan, Korea, Mexico...) and was selected for the César.



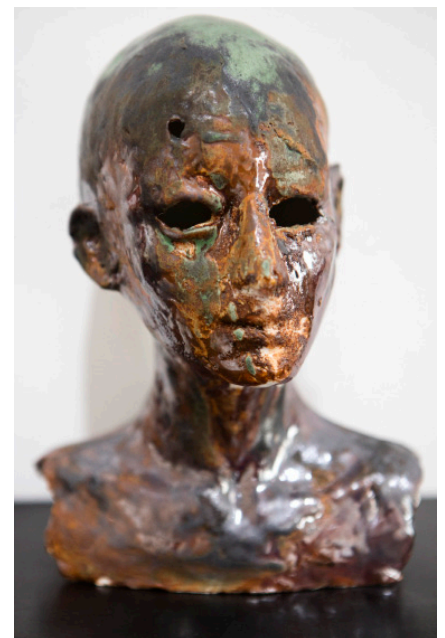
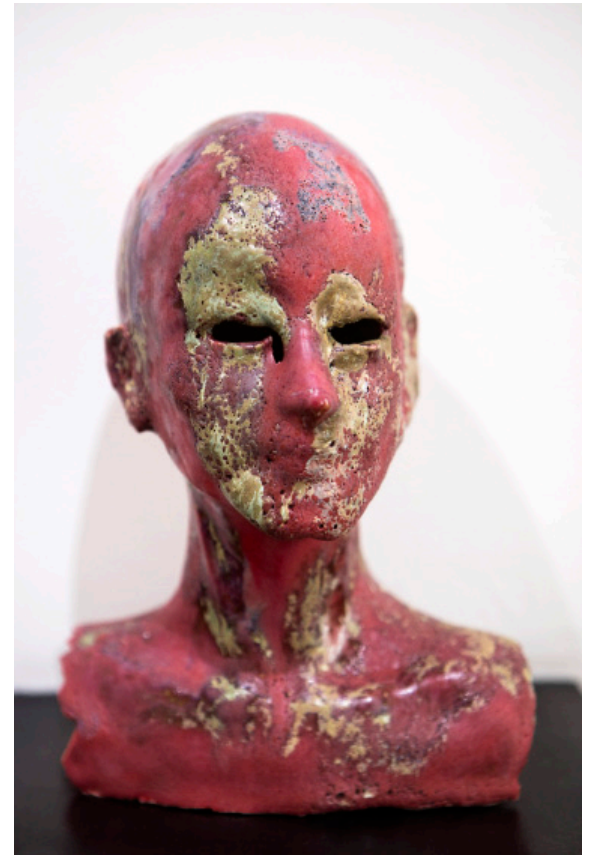
Nævus - Tête rouille I
Enamelled porcelain
9 4/5 × 5 9/10 × 6 3/10 in
25 x 15 x 16 cm, 2016.
Galerie Ariane C-Y
Exhibition "Nævus"
Paris, April 2016.



Nævus - Tête rouille I, enamelled porcelain, 9 4/5 × 5 9/10 × 6 3/10 in - 25 x 15 x 16 cm, 2016.
Galerie Ariane C-Y, exhibition view of "Nævus", Paris, April 2016.



Detail of *Nœvus - Têtes rouille II*, enameled porcelain, $9 \frac{4}{5} \times 5 \frac{9}{10} \times 6 \frac{3}{10}$ in - 25 x 15 x 16 cm, 2016. Galerie Ariane C-Y, exhibition view of "Nœvus", Paris, April 2016.



Top: *Nœvus - Têtes rouille II* and *Nœvus - Tête rouge I*, enameled porcelain, 2016.
Bottom: *Nœvus - Tête rouge II* and *Nœvus - Têtes rouille III*, enameled porcelain, 2016.
Galerie Ariane C-Y, exhibition view of "Nœvus", Paris, April 2016.

VERSO L'ALTO

RAPHAËL THIERRY [PAOLO CARI]

Variable dimensions
Wood and metal

2015 and 2016

The *Verso l'Alto* series derives from *Grandeur Nature*, Raphaël Thierry's first monumental sculpture. In both case, he uses waste material: wood from crates for the former and wood from an old roof for the later. Raphaël Thierry assembles thin slats of wood in the shape of a wing. Their still movement and fine balance convey a poetic grace.

In the *Verso l'Alto* series, the group of weightless sculptures consists of nothing but pure lines. Raphaël Thierry enjoys imbuing rough matters with grace. The sculptures engage with the changing light of day. Their shadows reproduce the movements of flapping wings emerging from the wall. Space is no longer defined by limits.

The room is turned into an open landscape. The group tells of the exhilarating experience of freedom.

« I could be bounded in a nutshell, and count myself a king of infinite space. »
Hamlet, II.ii, Shakespeare.

The power of the mind and imagination predominates here. The *Verso l'Alto* series was created for the eponymous exhibition where the artist introduced the viewer to his inner labyrinth. The mythological theme was a pretext to evoke his multiple identities. As Paolo Cari, Raphaël Thierry let an idea drive the final form. *Verso l'Alto VIII* was created a year later for "*Sogni d'Oro*", exhibition held at AlbumArte, Rome.



Raphaël Thierry [Paolo Cari]
Verso l'Alto
Wood and metal
Variable dimensions, 2015.
Galerie Ariane C-Y, exhibition
"*Verso l'Alto*", Paris, July 2015.



Raphaël Thierry [Paolo Cari], *Verso l'Alto*, wood and metal, variable dimensions, 2015 and 2016.
Top : exhibition view of "*Sogni d'Oro*", AlbumArte, Rome, May - July 2016.
Bottom : Galerie Ariane C-Y, exhibition view of "*Verso l'Alto*", Paris, July 2015.



Raphaël Thierry [Paolo Cari], *Verso l'Alto I*, wood and metal, 8 7/10 × 21 7/10 × 11 4/5 in - 22 x 55 x 30 cm, 2015.
Exhibition view of "*Sogni d'Oro*", AlbumArte, Rome, May - July 2016.



Raphaël Thierry [Paolo Cari], *Verso l'Alto*, wood and metal, variable dimensions, 2015 and 2016.
Exhibition view of "*Sogni d'Oro*", AlbumArte, Rome, May - July 2016.

CONSCIENCES COLLECTIVES

RAPHAËL THIERRY

16 1/2 × 16 1/2 × 1 3/5 in - 42 x 42 x 4 cm / frame
Charcoal on paper

2016

Raphaël Thierry created the *Consciences collectives* series as part of the "*Sogni d'Oro*" exhibition. The installation of 21 charcoals covered a whole wall. The room was imbued with their presence. The show focused on dreams. Here the sleeper drowns: eyelids shut.

The installation evokes the link between sleep and sight. The organ shuts while our psyche opens an inner sight and starts dreaming. The sleeper is turned into the spectator of his own dreams. Raphaël Thierry covers paper with thick charcoal. Then he seeks light with a rubber. The artist initiated this technique with his series *Camera obscura*. It all started at Villa Medici where he was on a residency.

Camera obscura represented female nudes, memories of a past lover. A few years later, he started drawing eyes, always solitary ones, varying scales. For instance, *Conscience* refers to Victor Hugo's verses. *

There are no models for his cyclopean eyes. They don't represent anyone. Raphaël Thierry inverts the conditions of viewing his work: who are they staring at through their eyehole? Witnesses and spies of our presence, incarnation of our conscience scrutinizing us while we dream. Watchmen always awake even in our soundest sleep.

The charcoals are framed and protected by a clear-museum glass.

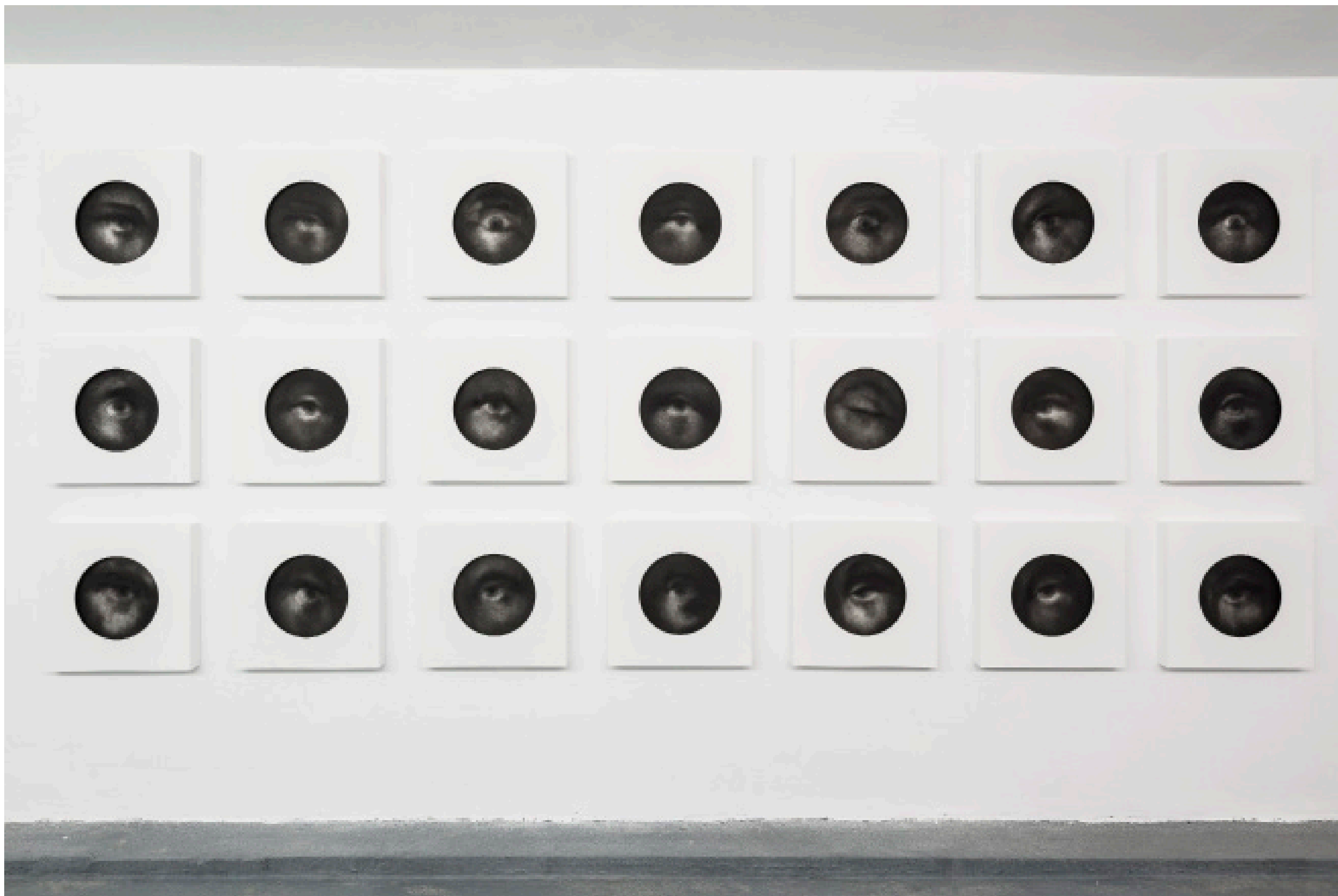


Raphaël Thierry
Consciences collectives 3
Charcoal on paper
16 1/2 × 16 1/2 × 1 3/5 in
42 x 42 x 4 cm /frame, 2016.

* «L'œil était dans la tombe
et regardait Caïn.»
"The eye was in the tomb
staring at Caïn."
Victor Hugo, *Conscience*.
in *La Légende des Siècles*
(1859).



Top : Raphaël Thierry, *Consciences collectives 11*, charcoal on paper,
16 1/2 × 16 1/2 × 1 3/5 in - 42 x 42 x 4 cm / frame, 2016.
Bottom : exhibition view of "*Sogni d'Oro*", AlbumArte, Rome, 2016.



Raphaël Thierry, *Consciences collectives*, charcoal on paper, 16 1/2 × 16 1/2 × 1 3/5 in - 42 x 42 x 4 cm / frame, 2016.
Exhibition view of "Sogni d'Oro", AlbumArte, Rome, 2016.

LE VOL / LA CHUTE

RAPHAËL THIERRY

15 7/10 × 19 7/10 in - 40 x 50 cm / each
Oil on paper mounted on canvas

2016

Le vol (*The Flight*) and *La chute* (*The Fall*) both belong to the "Verso l'Alto" group. The parisian exhibition aimed to introduce the viewer to Raphaël Thierry artistic labyrinth. The Greek labyrinth echoed his multiple identities as an artist and was chosen as theme of the show.

Part of the exhibition focused on Icarus, son of Daedalus, who escaped by flying away with wings made out of wax. The two paintings were originally studies. But Raphaël Thierry did not convert these sketches into bigger versions considering them as completed works. A third oil on paper representing Icarus at the very moment of his escape was also part of the group.

The paintings are characterised by an expressiveness of still mouvement. The Greek hero's naked body seems suspended in the air. His flesh dissolving into the infinite sky. Quick brush strokes embroil the viewer in the quiet drama.

Raphaël Thierry often focuses on solitary figures. He seeks light at the surface of the skin until the body emerges. His poetic evocations transform the mythological subject into an intimate scene. Raphaël Thierry introduces an unstable element in his charcoals and paintings. The viewer silently sinks into a more self-absorbed interpretation. *Le vol* and *La chute* give a powerful new vision of the myth.



Raphaël Thierry, *La chute*
Oil on paper
mounted on canvas
15 7/10 × 19 7/10 in
40 x 50 cm, 2015.
Galerie Ariane C-Y
Exhibition view of "Éclats"
February 2016.



Raphaël Thierry, *Le vol* (top) and *La chute* (bottom), oil on paper mounted on canvas,
15 7/10 × 19 7/10 in - 40 x 50 cm, 2015.

COSSE

GUILLAUME CASTEL

5 1/2 × 7 1/10 × 7 9/10 in - 14 x 18 x 20 cm
Bronze

2016

Graingrain was Guillaume Castel's first bronze. Enlarged to monumental scale, it has become his most iconic work. An artistic language, pure and vegetal, was created along with his first imaginary seed. Guillaume Castel aims at the essence of what defines Nature: the force of the elements combined with the fragility of life.

Cosse perpetuates this language in bronze. It is the second bronze casted in Guillaume Castel's career. The sculptor from Brittany wishes to start a series of imaginary seeds initiated by *Graingrain* which dates from 2009. *Cosse* shares characteristics with *Graingrain*, although it is slightly smaller.

Their global rounded shape is sharpen in both cases by the edges on which they are based. Guillaume Castel intends to capture light by playing on the surface of the sculpture. Here, he covers the surface with a regular honeycombed motif. The artist arranges various natural patterns together producing imaginary forms reminiscent of actual seeds. Guillaume Castel concentrates the elegance of Nature in a closed shape.

Cosse extends the series initiated by *Graingrain* and prolonged by the group of sculptures in wood, *Graîne de*. Three editions have been casted out of the final eight. *Cosse* exists with 3 patinas: white, black and blue.



Cosse
Bronze numbered, n°1/8
5 1/2 x 7 1/10 x 7 9/10 in
14 x 18 x 20 cm, 2016.



Cosse, bronze numbered, n°3/8, 5 1/2 × 7 1/10 × 7 9/10 in - 14 x 18 x 20 cm, 2016.



Cosse, bronze numbered, n°2/8, 5 1/2 × 7 1/10 × 7 9/10 in - 14 x 18 x 20 cm, 2016.



Cosse, bronzes numbered, 1 to 3/8, 5 1/2 x 7 1/10 x 7 9/10 in - 14 x 18 x 20 cm, 2016.

PÉTALE

GUILLAUME CASTEL

Brass version: 16 9/10 × 10 1/5 × 3 9/10 in - 43 x 26 x 10 cm

Chrome versions: 13 1/5 × 7 9/10 × 3 9/10 in - 33,5 x 20 x 9,8 cm

10 4/5 × 9 2/5 × 3 9/10 in - 27,5 x 24 x 9,8 cm / 10 2/5 × 9 2/5 × 3 4/5 in - 26,5 x 24 x 9,7 cm

Steel and brass / Steel and chrome

2016

Guillaume Castel welds together curve steel plates. The industrial material is converted into an elegant and vegetal form. Raw steel contrasts with bright colors: the chromatic signature of the artist (here brass and chrome).

The sculptor imparts a subtle twist to the steel plates. The industrial material is turned into a thin and delicate membrane. The *Pétales* series sums up Guillaume Castel's art: a poetic and vegetal evocation of Nature. For the monumental versions, the metal structure on which the sculpture is based can be hidden underground or by a wooden case. The sculpture fits in any environment outdoors (sand, grass, slates...).

The monumental versions of *Pétale* were all created in 2016 for European cultural events. Guillaume Castel did the first one for "Sogni d'Oro" at AlbumArte in Rome (Italy) from May until July 2016. He used golden chrome for the first time. He revealed 3 more at "Jardins, Jardin" in June 2016 at the Louvre gardens, les Tuileries, in Paris.

Average versions were made prior to the monumental ones for "Architecture(s)", then small versions for "Facettes". The small versions presented here were all created in December 2016. The artist uses brass and silver chrome for the first time. The use of golden chrome derives from the monumental Italian version.



Guillaume Castel, *Pétale*
Steel and brass
16 9/10 × 10 1/5 × 3 9/10 in
43 x 26 x 10 cm, 2016.



Top : *Pétale*, steel and silver chrome, 10 4/5 × 9 2/5 × 3 9/10 in - 27,5 x 24 x 9,8 cm, 2016.
Pétale, steel and brass, 46 x 32 x 12 cm, 2016.
Bottom : *Pétale*, steel and golden chrome, 13 1/5 × 7 9/10 × 3 9/10 in - 33,5 x 20 x 9,8 cm, 2016
Pétale, patinated steel and silver chrome, 10 2/5 × 9 2/5 × 3 4/5 in - 26,5 x 24 x 9,7 cm, 2016.
Galerie Ariane C-Y, exhibition view of "À Rebours", Paris, December 2016.



Top left: Guillaume Castel, *Pétale*, corten steel and gold, 78 × 74 4/5 × 11 4/5 in - 198 x 190 x 30 cm, 2016.
Galerie Ariane C-Y, exhibition view of "Sogni d'Oro", AlbumArte, Rome, May - July 2016.
Top right: *Pétale*, corten steel and lacquer, 54 7/10 × 49 1/5 × 47 1/5 in - 139 x 125 x 120 cm, 2016.
Galerie Ariane C-Y, exhibition view of "Jardins, Jardin", Tuileries, Paris, June 2016.
Bottom: *Pétale*, steel and lacquer, 28 × 37 × 25 3/5 in - 71 x 94 x 65 cm, 2016.
Galerie Ariane C-Y, exhibition view of "À Rebours", Paris, December 2016.



Guillaume Castel, *Pétale*, steel and lacquer, 40 1/5 × 16 1/2 × 14 1/5 in - 102 × 42 × 36 cm, 2016.
Galerie Ariane C-Y, exhibition view of "À Rebours", Paris, December 2016.

NORI

GUILLAUME CASTEL

Stainless steel version: $6 \frac{1}{2} \times 5 \frac{1}{2} \times 2 \frac{4}{5}$ in - 16,5 x 14 x 7 cm

Brass version: $6 \frac{3}{10} \times 6 \frac{3}{10} \times 3 \frac{1}{10}$ in - 16 x 16 x 8 cm

Brass or stainless steel (depending on the versions)

2016

The *Nori* series derives from the *Pétales*. The two series share similar figures. In both case, two petals linked up by a thin junction compose the sculpture. It stands on a fragile balance on its edges.

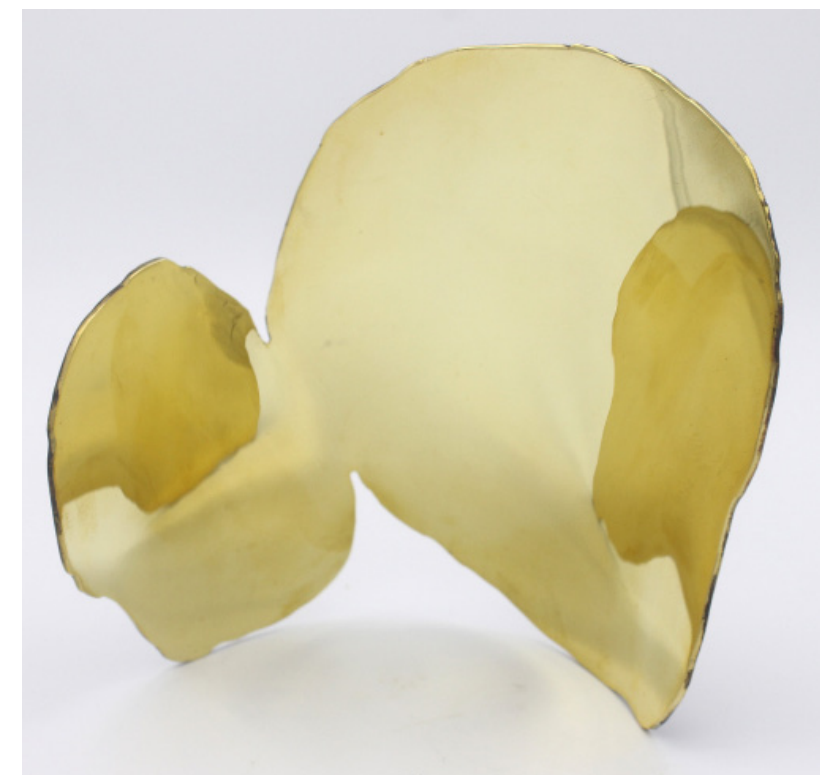
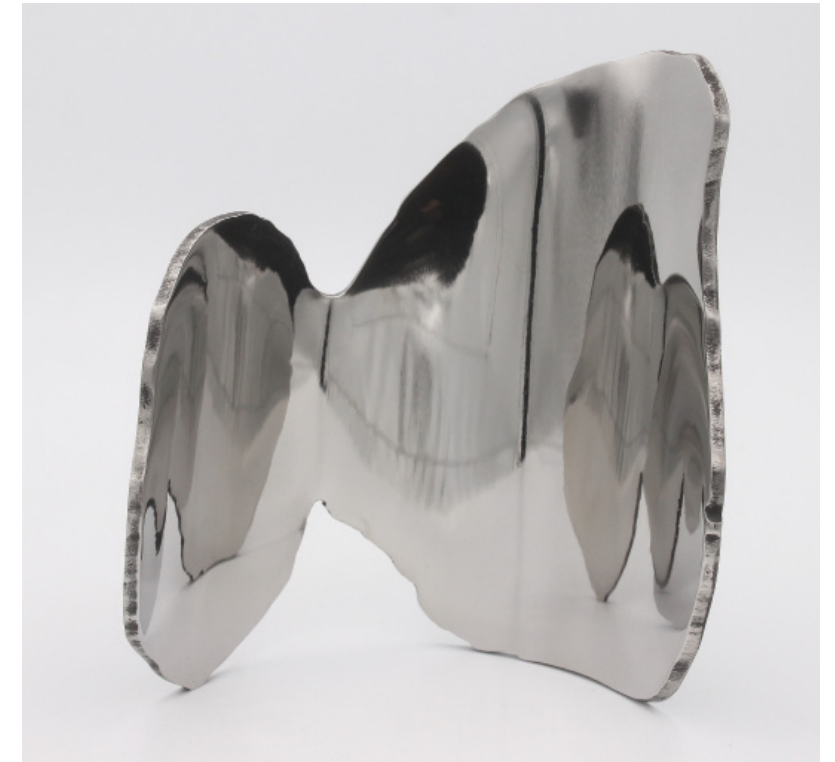
As for *Nori*, the line has been stripped down even further. Each *Nori* is made of one unique piece. No weld this time. The sculptor draws his inspiration from a vegetal repertoire. The title refers to a kind of seaweed. Yet again, Guillaume Castel refuses a mimetic reproduction. He does not seek to describe a plant. His research is driven by a deep observation of the vegetal form. The artwork seems to undulate like seaweed floating in currents.

Guillaume Castel uses brass and stainless steel for the first time in his career. The artist was looking for materials close to golden or silver chrome used for the *Pétales*. The chrome had to be made outside of the studio, which made him think of another way to obtain the same aspect. He wished to control the whole process of creation.

Quite small in dimensions, the *Nori* series were created for "*À Rebours*", an exhibition held by the gallery in December 2016. Some have already been sold. Guillaume Castel usually works on small scales when exploring new forms and technique. Most of the time, the small artworks are enlarged to monumental proportions.



Nori
Brass
 $7 \frac{1}{2} \times 9 \frac{1}{10} \times 6 \frac{7}{10}$ in
19 x 23 x 17 cm
2016 (sold)



Top : *Nori*, stainless steel, $6 \frac{1}{2} \times 5 \frac{1}{2} \times 2 \frac{4}{5}$ in - 16,5 x 14 x 7 cm, 2016.
Bottom : *Nori*, brass, $6 \frac{3}{10} \times 6 \frac{3}{10} \times 3 \frac{1}{10}$ in - 16 x 16 x 8 cm, 2016.



Nori, stainless steel, 7 9/10 × 6 7/10 × 5 1/10 in - 20 x 17 x 13 cm, 2016 (sold).
Galerie Ariane C-Y, exhibition view of "*À Rebours*", Paris, December 2016.



Nori, brass, 6 1/10 × 5 9/10 × 4 9/10 in - 15,5 x 15 x 12,5 cm, 2016 (sold).
Galerie Ariane C-Y, exhibition view of "*À Rebours*", Paris, December 2016.

REBECCA

JULIEN SPIANTI

28 3/10 × 23 3/5 in - 72 x 60 cm
Oil on canvas

2013

A woman stands naked, drying and brushing her hair. Julien Spianti demonstrates here a great mastery of composition. The nude is seen *da sotto insu* in a remarkable foreshortening. The space behind the female character is unsure: the eye reconstructs a door thanks to the rectangular light mirrored at the back of the figure. But the background could also be seen as an evening sky. Space is shattered, limits are blurred between the inside and the outside.

As often in Julien Spianti's work, the human presence predominates, focusing the attention of the viewer. But the painter also wipes of the face of his model. No representation here, only an evocation of

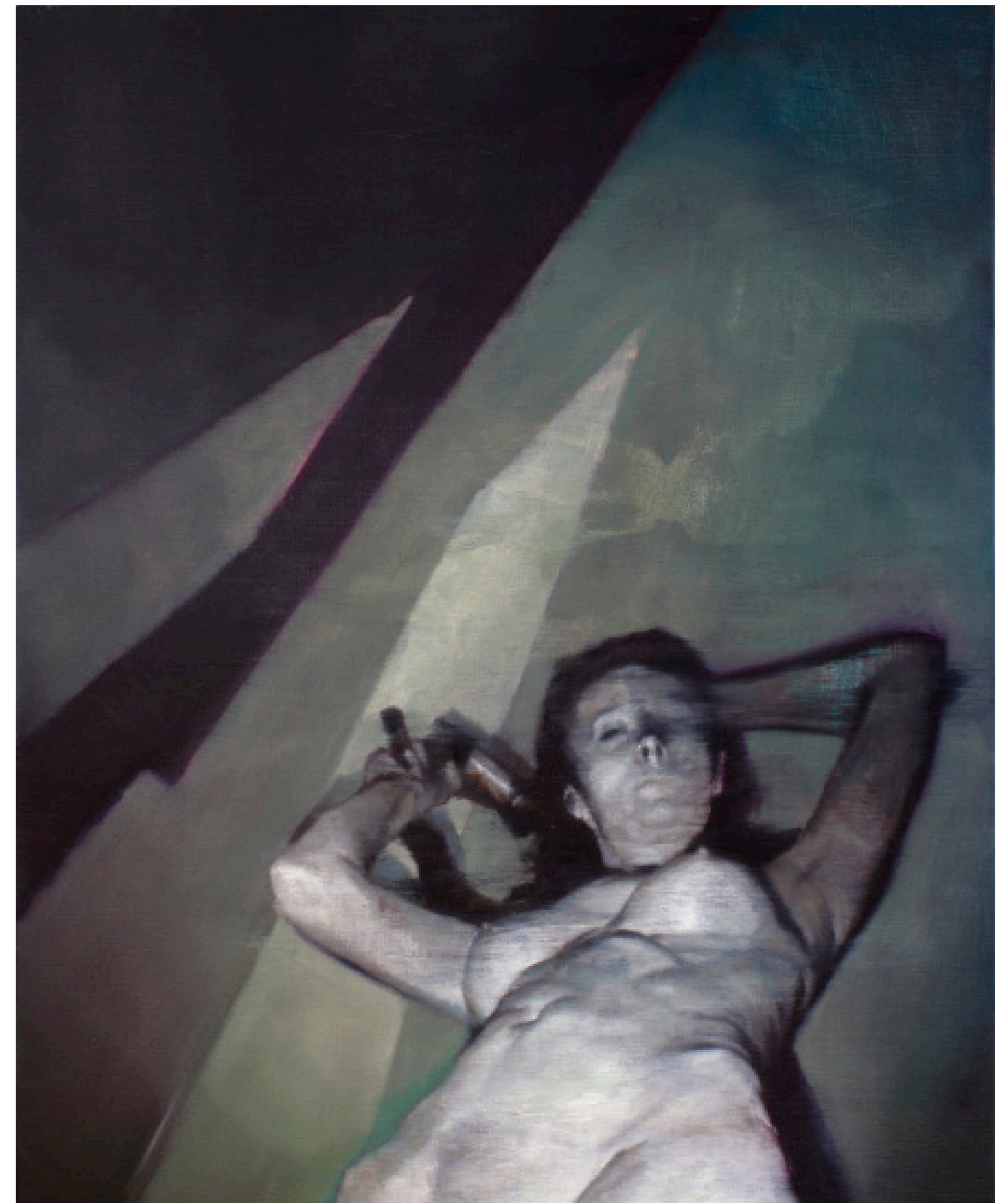
a fugitive moment, grasps from the everyday life.

The title, *Rebecca*, alludes to the Biblical character. Julien Spianti stresses the absence of major distinction between the Biblical (or also mythological) times and the Historical one, between documentary and fiction. Here *Rebecca* can be seen as a contemporary way to represent a female solitary figure surprised in the intimacy of her toilette. Instead of being caught bathing, she is seen drying her hair. *Rebecca* is standing, with an air of defiance, her body fully exposed to the viewer. Julien Spianti seeks to "*individualuer*"* his character in the complex, multi-layered, fragmented reality that we live today.



Julien Spianti, *Rebecca*
Oil on canvas
28 3/10 × 23 3/5 in
72 x 60 cm, 2013.

*individualize. Bergson uses the verb to express the process by which everyone makes him/herself unique.



Julien Spianti, *Rebecca*, oil on canvas, 28 3/10 × 23 3/5 in - 72 x 60 cm, 2013.

GIOVANNI ET THYXANA

JULIEN SPIANTI

19 7/10 × 25 3/5 in - 50 x 65 cm
Oil on paper

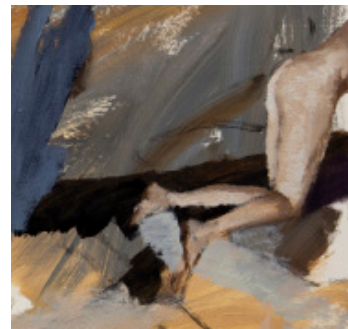
2014

A man stands in the middle of the composition. Half naked, he has a shirt on. At the right end of the painting, a woman is kneeling naked, turning her back to the man. One can only glimpse at her as the upper part of her body is left unseen, out of the frame.

In the background, just a few details can help set up the scene: striped curtains, a blue carpet, a pillow, a leg of a bed... As often in his paintings, Julien Spianti evinces the spatial elements and focuses the viewer's attention on the characters. His skillful composition opens the space. The painter refuses to speak of an abstract background. He would rather explain it as a space of purely pictorial matter.

Few brush strokes are enough to set the scene. The viewer is embroiled in this unfolding drama. One witnesses an intimate moment in the life of a couple but can only try and guess what is going on. The two solitary figures do not interact. The man watches his feet while the woman's general movement drives her apart.

Julien Spianti cracks the room open and reveals a private scene. The painter explores the daily life and produces otherness. This moment in the life of an unknown couple leads to a critical engagement with the viewer. *Giovanni and Thyxana* does not belong to any series. Julien Spianti's oil on paper stands out as a contemporary genre scene.



Julien Spianti, detail of
Giovanni and Thyxana
Oil on paper
19 7/10 × 25 3/5 in
50 x 65 cm, 2014.



Julien Spianti, *Untitled (Giovanni and Thyxana)*, oil on paper, 50 x 65 cm, 2014.

PETIT SOLEIL

XAVIER LE NORMAND

2 3/5 × 11 4/5 × 11 4/5 in - 6,5 x Ø 30 cm
Glass and silver

2016

Xavier Le Normand blows glass and gives it its final form while still burning hot. He then covers the inside of the sculpture with a layer of silver. A long and patient work starts. The artist engraves the surface of the glass. Each cut is made by hand in a repetitive gesture. Because of the silver layer, the light is reflected towards the surface of the sculpture. The covering pattern captures the light : the sphere turns into a small sun, hence the title *Petit Soleil*.

Xavier Le Normand draws his inspiration from natural forms. He often creates a central depression : his signature form. This makes the light vibrate even more on the surface of the sculpture. The artist plays with

the matter, seeking light. The repetitive pattern enhances the phenomenon.

Xavier Le Normand is called "Sensei" in Japan, which literally means "doctor" or "master". He was awarded the Bettencourt prize in 2009 for the excellence of his work. *Petit Soleil* conveys fully the mastery of his work of sculpture.

Petit Soleil was created for the show at YIA Art Fair where it is exhibited for the first time.



Xavier Le Normand
Detail of *Petit soleil*
Glass and silver
2 3/5 × 11 4/5 × 11 4/5 in
6,5 x Ø 30 cm, 2016.



Xavier Le Normand, *Petit soleil*, glass and silver, 2 3/5 × 11 4/5 × 11 4/5 in - 6,5 x Ø 30 cm, 2016.

PÉPITE D'ÉBÈNE

XAVIER LE NORMAND

5 9/10 × 9 2/5 × 9 2/5 in - 15 x Ø 24 cm
Glass cut and coated in bronze

2016

Xavier Le Normand blows black glass and gives it its final form while still burning hot. He then engraves the surface of the glass once cold. Finally, he covers it with a layer of bronze. He scrubs part of it for the glass to show on the surface. The covering pattern captures the light which is accentuated by the central depression. It creates an interplay of light and glass. This dip in the form is the signature of the artist.

Xavier Le Normand draws his inspiration from natural forms. The radiating pattern evokes a vegetal motif. The sculpture is turned into a lively landscape. *Pépité d'ébène* transcends the aspect of glass. The sculptor turn his material into an opaque matter. The title insists on this

play. The sculpture could be made out of wood, out of ebony in particular as suggested by the title.

Xavier Le Normand is called "Sensei" in Japan, which literally means "doctor" or "master". He was awarded the Bettencourt prize in 2009 for the excellence of his work. *Pépité d'ébène* conveys fully the mastery of his work of sculpture although it is of a small scale in the artist's work.

Pépité d'ébène was created for the show at YIA Art Fair where it is exhibited for the first time.



Xavier Le Normand
Pépité d'ébène
Glass and bronze
5 9/10 × 9 2/5 × 9 2/5 in
15 x Ø 24 cm, 2016.



Xavier Le Normand, *Pépité d'ébène*, glass and bronze, 5 9/10 × 9 2/5 × 9 2/5 in 15 x Ø 24 cm, 2016.



From left to right : Samuel Yal, Raphaël Thierry, Guillaume Castel and Xavier Le Normand.
Opening of the exhibition "À Rebours", December 2016.

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