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December 7th 2007 – February 9th 2008
 Private viewing on Thursday, December 6th, 4 - 9pm

Liu Jianhua

Une saison Chinoise

A Chinese season / part 1

The Paul Frèches Gallery will shortly be launching a series of exhibitions by Chinese artists, starting with Liu Jianhua (born 1962), a plastic artist offering a singular view on the evolution of Chinese society - he represented China at the 2003 Venice biennial - most interested in the effects of the post-globalisation political context on relationships between the individual and his environment.

Pop modern porcelain to installations trash accumulations of ready-made objects

Liu Jianhua, a visual-craftsman

Many of his works feature a refinement of form and a glossy sheen in keeping with the Chinese tendency towards glazed surfaces.

By the age of 12, he was learning porcelain-work techniques at the imperial kilns of Jingdezhen. **Hard on the outside, yet fragile, porcelain is a fitting medium for addressing the dialectics of surface and depth.** It is a **statement of identity.** Several thousand years of history have made porcelain a forerunner to *Made in China* export products. As used by Liu Jianhua, it becomes a **strategic way into the international contemporary art scene**, led by the categorizing, exoticism-seeking western world, despite grand speeches on globalisation, in which *pluralism*, it seems, can have varied meanings.

Liu Jianhua's use of porcelain, however, is far from systematic. Under the influence of the eighties *New Wave*, he rejected it in favour of the possibilities of fibreglass sculpture, and in his more recent work Liu Jianhua's interest has turned to the use of *ready-made* objects in large-scale accumulation-installations, as in *Yiwu Survey* (2006).

Chinoiseri-rony: identity and seduction

Liu Jianhua's work is a journey – maybe even a (self)-analysis – to the heart of his cultural identity, that provides him with **symbols to serve a critical discourse on China's evolution.**

The series of painted porcelain figures he created at the end of the nineties, flirting with the *meisu* aesthetic, depicted faceless or armless women, dressed in *cheongsams* and proffered to consumerist appetites on dishes or sofas. Their beauty "expresses danger," despite being defenceless (Yang Maoyan), and their blank expressions portray the eerie feeling of uncertainty that hovers over them. Appetising at first, these chinoiseries are utterly disincarnate.

Liu Jianhua observes with lucid irony the relations that run the international contemporary art scene in a post-colonial, culturally eurocentered context, that makes

刘建华



Dream, 2005
 © Liu Jianhua

Soon, a new work by
 Liu Jianhua
 at Galerie Paul Frèches,
 on December, 6th, 2007
 Paris

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globalisation an illusion in many ways and more so in this particular field. In several series, that could easily be dismissed as decorative, such as *Obsessive Memories* (1999) or *Games* (2000), the use of strongly connotated Chinese materials and symbols gave the artist international opportunities, playing on the idea of chinoiserie while denouncing it. They come in disguise, questioning the western ethnocentric, self-appointed arbiters of artistic value, and the words of art critic Li Xianting on the status of Chinese contemporary art as a “Spring roll in the *salade mixte* of international art” should be borne in mind.

Relationships between East and West are a regular feature in Liu Jianhua’s work. If art conforms to western tastes, society becomes standardized to one model, thereby losing its specificity and, ultimately, its identity. Liu Jianhua has set out to question this process in *Reflection-Mirror Illusion* (2002-2003), with its shape-shifting lined-up buildings, an image of Shanghai. The skyline is that of any American megalopolis, such as New York, but the buildings are only imperfect reflections and bend as if no foundations were there to support them.

Threats and mutations in the time of globalisation

“My aim is that viewers should feel an inner impulse, a brutal awakening to reality.”
Liu Jianhua

Like many Chinese artists, Liu Jianhua is reacting to a social revolution that he experiences and whose effects he feels on a daily basis. Chinese pop art obviously relates to a recently developed pluralism and hyper-consumerist commercial evolution in China over the past twenty years.

Now is the age of what comes after, with all the fear which that implies (above all, fear of what comes beyond that after): post-political, post-ideological(...), the new popular culture is that of entertainment, its *mass media* and show business.

New urbanity

Cities are the subjects of choice for contemporary Chinese artists. As already mentioned with reference to *Reflection-Mirror Illusion* (2002-2003), Liu Jianhua shows us what recently rebuilt cities look like: the standardized reflections blurred in nature of large north American cities.

The relentless rebuilding has had dramatic consequences on individual lives. *The Change of memory* (2004) shows a tree trunk moulded in porcelain, lying broken on the floor, symbolizing the destruction of both the cultural and natural heritage experienced by millions of Chinese. Historical districts are literally erased and building sites occupy what used to be green areas. The reconstruction process is breaking with heritage, modernisation erasing the History, and stories, of an uprooted China.

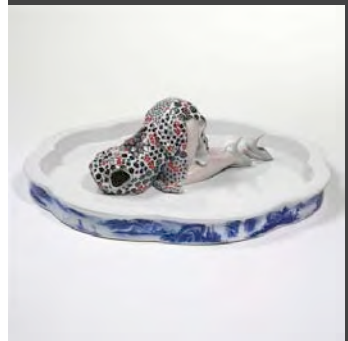
Best before...

On the subject of consumerism, one interesting aspect of Liu Jianhua’s work is its constant renewal:

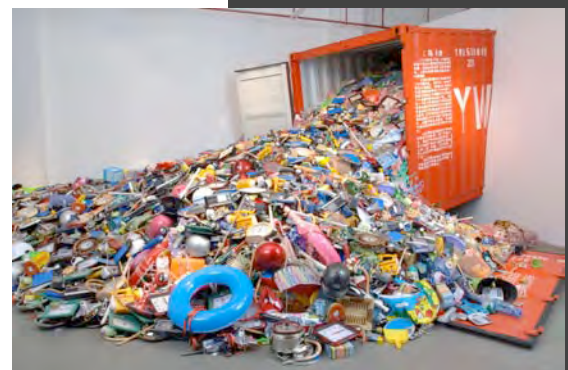
In the series of painted porcelain figures, consumerism is approached metaphorically, the body being an obvious expression of material desire, the object-body, packaged in its *qipao* and served on its traditional dish.

Consumer goods, however, coming straight from this brand new materialistic society, are the most obvious illustration of consumerism. Hence the figures giving way to installations of porcelain replicas of daily objects in the style of Nouveau réalisme, randomly picked and assembled, as in *Regular fragile* (2003) or *Daily fragments* (2003).

No symbols to look for in these replicas, just representations of objects in daily use, having a common - though different - previous function. They are photos, documents (frozen in porcelain and petrified), and now seem standardized by the medium and thus equivalent to each other. The fact that they are universal, as opposed to the precise references in previous works, opens up a space for interpretation to viewers unfamiliar with Chinese culture. Much depends on their imagination: his work is a recipient for experience.



Games, 2002
© Liu Jianhua



Yiwu Survey, 2006
© Liu Jianhua

Yiwu Survey (2006), a recent installation named after the city that is the world hub of *Made in China* goods, presents a container spilling forth a mass of consumer goods. The image is one of a rubbish dump, the objects portrayed as pollution, the whole verging on an overdose. **Criticism of mass commercialisation and its influence on consumption and taste** is launched.

Liu Jianhua's Individual: between absence and summons

At best, Liu Jianhua sees the subject as a disincarnate, interchangeable body, at worst—more often than not—**as absent**.

Deprived of all expression and power to act (painted porcelain figures), reduced to prosthesis through accessories (accumulation of daily objects), **individuals are in conflict with a society whose culture erases them**. Like a Shaman, Liu Jianhua tries nevertheless to capture spirits via receptacle pieces. The only individual present, product as well as producer of the globalised system, is each of us, the viewer.

“With Liu Jianhua, it is not rare to hear a tiny voice, telling us that in order to shed the understanding of Chinese culture through stereotypes (...) or opportunism inherent to contemporary art, **we must approach the issue of Chinese art from an angle whereby people and objects are perceived as individual entities.**”

Pi Li (Pekin, 13/01/01)

The originality of the approach lies in the fact that, unlike many of his peers, Liu Jianhua no longer questions the political system directly, choosing instead to **apprehend the world through a prism of individual lives and their relationship with the environment**.

Darkenings

On the receiving end of an ever-changing world, Liu Jianhua **transcribes individual doubts and uncertainties**, chiefly his own. The **absurd race for progress** and accompanying **spiritual decline** are the two recurring objects of apprehension.

Faced with a world invaded by matter (see *Yiwu Survey*, 2006), Liu Jianhua's work purveys **existential angst**. As early as 1994 and the *Concealed* series, the absent face symbolises spiritual death with the body draped in its material counterpart. With moral debate grinding to a halt and capitalist individualism slowly taking over from the socialist collective spirit, a world where pragmatism rules over abstract thought, context is important. **Bringing to our attention the influence of economy upon culture, and more particularly on the Chinese lifestyle, Liu Jianhua throws a light on the inevitable gap between the slow evolution of minds and imaginations**, and the vertiginously fast changes of the material world from day to day. “Many elements of our society are unstable (...), any imagined scenario is possible in the new social environment.” But artificial beauty cannot hide the heart's fragility and solitude. We are living in an extremely materialist, unstable and uncertain world...” Liu Jianhua, *Infatuated Memory*.

The thirst for progress shows up another gap. *Dream* (2006) presents us with broken, high-tech objects fashioned in porcelain, made from previous pieces and assembled on the floor to represent a spaceship, while the crash of the Columbia is shown in the accompanying documentary film. Liu Jianhua's wish that we become aware of the risks and limits of technology and, *in extenso*, of our own limits, is thus expressed. **The contrast between conquering dreams and prosaic reality, extreme sophistication and the possibility of failure is striking, and reflects the greater contradictions mankind is faced with**, between world ignorance and the thirst for knowledge, between mastery and powerlessness.

Experience has shown how trust in science and progress are illusory, dangerous even:

“Mankind counts excessively on developing science and techniques, but they nevertheless remain fragile. We have become aware that in evolving, **things stay double-sided.**” Liu Jianhua

Double-sided, as used here, is a direct reference to far-reaching traditions from Tao through to Mao, and a recurrent element of Liu Jianhua's dialectics.

Vocables

With the influence of the conceptual and symbolic currents of the eighties, Liu Jianhua combines elements in such a way as to stimulate the imagination. For instance, associating symbolic images (female bodies dressed in *cheongsams* and sofas as in the

Games series) allows him to transmit the feeling of moral incertitude in contemporary materialistic society through **allegory**. The exotic and feminine *cheongsam* effectively has everything it takes to awaken the desire to possess, while sofas are associated with modern, western comfort...

Through such juxtapositions, Liu Jianhua **widens the field of the viewer's imagination and interpretation**.

"On a visual level, the symbolic values of day-to-day objects can provoke many different associations and fantasies."

Liu Jianhua

Quotes and traditional representation techniques of real life

Furthermore, Liu Jianhua uses direct quotes via **ready-made accumulations** as well as re-using "**realist**" **techniques characteristic of post-modern practices** (see also: Li Zhanyang or Xu Yhui), a major rupture in contemporary Chinese sculpture at the end of the nineties.

To be continued at the Paul Frèches Gallery on December 6th

In December 2007, Liu Jianhua will be presenting a **brand new piece created specially for the Paul Frèches Gallery** : the "**Unreal Scene**" installation, which will be exhibited with photographs (2005-2007) of Shanghai becoming a kind of eerie casino...

Liu Jianhua : several dates

1962 Birth

1977-1985 Apprentice in the imperial kilns of Jingdezhen

1989 Graduated from the Fine Arts section of the University of Ceramic and Chinaware, Jingdezhen

1994 Start to make female sculptures without arms nor head

1998 *Obsessive memories* (figurines in porcelain)

2002 -3 *Reflection-Mirror Illusion*

2003 *Alors la Chine ?* Centre Georges Pompidou, Paris

Regular-Fragile stands for China during the 50th Biennial of Venice

2005 *MC1 Biennale d'art contemporain chinois*, Montpellier

2006 *Yiwu Survey* (huge installation with *ready-made* items)

Liu Jianhua lives and work in Shanghai, China.

He is an associate Professor of the Sculpture Department of the Fine Arts School of Shanghai University.

Born (1962) in Ji'an, Jiangxi Province, China.

Education / curriculum vitae

1977-85

Worked in the Manufacturing Section of the Jingdezhen Pottery & Porcelain Sculpturing Factory, Jingdezhen, Jiangxi Province

1985-89

Studied in the Fine Arts Department of the Jingdezhen Pottery & Porcelain College, Majoring in Sculpture

1989-04

Associate Professor of the Sculpture Department of the Yunnan Arts Institute, Kunming, Yunnan Province

Exhibitions

Solo exhibition

2007

Export – Cargo Transit, Shanghai Gallery of Art at Three on the Bund, Shanghai, China

Daily-Fragile – Tomb, King's Lynn Art Center, King's Lynn, UK

Daily-Fragile, Oxburgh Hall, King's Lynn, UK

Liu Jianhua, Arario Seoul, Korea

2006

Anomalous Thoughts, Galleria Continua, Beijing, China

2004

Liu Jianhua, Red Mansion Foundation, Hamiltons Gallery, London

2003

Do You Really Know about It?, ShanghART Gallery, Shanghai, China

2002

Liu Jianhua, Hanart Gallery, Taipei Art Foundation, Taiwan

2001

Delight and Illusion, ShanghART Gallery, Shanghai, China

Porcelain - Like Skin, Hanart Gallery, Hong Kong, China

1990

Liu Jianhua, Yunnan Arts Institute, Kunming, China

Selected exhibition : group shows

2007

Transparent Scenes The 6th Shenzhen International Contemporary Sculpture Exhibition, Shenzhen, He Xiangning Art Museum, OCT contemporary art center, Shenzhen, China

Absolute Images, Arario Gallery, New York, US

Polit-Sheer-Form, Beijing Commune, Beijing, China

China Facing Reality, Museum Moderner Kunst Stiftung Ludwig Wien, Austria

The First Today's Documents, Today Art Museum, Beijing, China

Rejected Collection, Ke Center for the Contemporary Arts, Shanghai, China

China now, Cobra Museum of modern art, Amstelveen, Holland

What's Next, Chinese Contemporary Art exhibition, Hong Kong City Hall, Hong Kong, China

2nd Moscow Biennale of Contemporary Art, Federation Tower, Moscow, Russia

Social Art, State Tretyakov Gallery, Moscow, Russia

The Amory show, New York, U-S

Setting off the South West: Contemporary Art exhibition, Guangdong Museum of Art, GuangZhou, China

You think who you are? - Chinese contemporary Art, Milan, Italy

The contemporary of Media and Tradition, Taiwan Asia Art Center, Beijing, China

2006

Art in Motion, Museum of Contemporary Art, Shanghai, China

Singapore Biennial 2006, Sculpture Square, Singapore

Only One Wall, Art Space, Sydney, Australia

38 Artist's Solo Exhibition, Creative Garden 2577, Shanghai, China

6th Shanghai Biennale, Shanghai Art Museum, Shanghai, China

China! Absolute Images, Arario Cheonan, Korea

The 1st MOCA Envisage, Shanghai MOCA, Shanghai, China

China Now, Kunst Der Gegenwart Sammlung Essl, Vienna, Austria

Busan Biennale, Busan, Korea

Fiction@Love / Forever Young Land, MOCA, Shanghai, China

The Skin of the City - Research in possibility of images of contemporary city, Shenzhen Museum of Art, Shenzhen

Mahjong, Contemporary Chinese Art from the Sigg Collection, Hamburg Art Center, Germany

2005

Shanghai Constructions, Shanghai Gallery of Art, Three on the Bund, Shanghai, China

Dream Producers (WVI) - The Imaginary, Xin Dong Cheng Space for Contemporary Art, Beijing, China

Awakening: La Faance Mandarine - The French Influence on Chinese Art, China Nation Museum of Fine Art, Beijing, China

The Elegance of Silence: Contemporary Art from East Asia, Mori Art Museum, Tokyo, Japan

3rd World Ceramic Biennial 2005 Korea, International Conference Hall Ceramic Research Center, Icheon, Korea

Transparent Box, Jian Wai SoHo, Beijing, China

XianFena - Chinese Avant-garde Sculpture, Museum Beelden Aan Zee, The Hague/Schevenin, Netherlands

1st International Biennial of Contemporary Chinese Art, Montpellier Art Museum, France

Mahjong, Only One Wall, Bern Art Museum, Switzerland; Beijing Commune, Beijing, China

Convergence at E116°N40°: International Contemporary Art Exhibition, Platform China Contemporary Art Institute, Beijing, China

Section of the 2nd Triennial of Guangzhou: Self-Organization, Guang Dong Art Museum, Guangzhou, China

It is too Me - Lianzhou International Photo festival, Lianzhou, Guangdong, China

The Skin of the City - Research in possibility of images of contemporary city, Tap Seac Gallery, Macao

Beautiful Cynicism, Arario Beijing, Beijing, China

The first Fine Arts Archive Nomination Exhibition, Museum of Hubei Institute of Fine Arts, Wuhan, China

2004

62761232: Courier Exhibition, BizArt Art Center, Shanghai, China

Dreaming of the Dragon's Nation: Contemporary Art from China, Irish Museum of Modern Art, Dublin, Ireland

Shanghai Duolun Exhibition of Young Artists, Dulun Museum of Modern Art, Shanghai, China

The Secret of Clay - From Gauguin to Gormley, Tate Liverpool, London, UK

Open Asia 2004, Venice - Lido, Italy

The Chinese and French contemporary sculpture, Nice, France

Contemporary Art from China of 5 Artists, Orebro City Exhibition Hall, Sweden

Body-China: Contemporary Art Exhibition, Marseilles Museum of Contemporary Art, France

Forbidden Senses, Espace Culturel Francois Mitterrand de Perigueux, Acien Eveche de Sarlat, France

Exhibition of Celebrating the 20th Anniversary of Hanart Gallery, Hong Kong, China

2003

Bologna Contemporary Art Fair, Bologna, Italy

Alors la chine?, Centre Pompidou, Paris, France

The 34th Basel International Art Fair, Basel, Switzerland

The 50th Biennale di Venezia, China Pavilion; Guangdong Art Museum, Guangzhou, China

Art Gallery of the Central Academy of Fine Arts, Beijing, China

Alternative Modernity, Beijing X-RAY Art Center, China

Surmounting square, Shanghai Everbright Convention & Exhibition Center, China

Open Sky: Contemporary Art Exhibition, Shanghai Duolun Museum of Modern Art, China

2002

Money and Value / Final Taboo, National Bank, Switzerland

Appetite, Art Side Gallery, Seoul, South Korea

33rd Basel International Art Fair, Basel, Switzerland

Too Much Flavour, 3H Art Center, Shanghai, China

Something Like China POP, Ray Hughes Gallery, Sydney, France

Paris-Pékin: Collection Exhibition of Chinese Contemporary Art, Espace Pierre Cardin, Paris, France

The 1st Triennial Art Exhibition of Chinese Arts, Guangzhou Art Museum, Guangzhou, China

Contemporary Art from China, Kuppersmuhle Museum, Duisburg, Germany; Roma Art Museum, Roma, Italy; Das Ludwig Museum in Budapest, Hungary

Dream 02, OXO Art Center, London, UK

2001

Made By China, Contemporary Art Exhibition of 15 Artists, Navara Gallery, Paris, France

Boy and Girl, Upriver Loft, Kunming, Soobin Art Gallery, Singapore

The 32nd Basel International Art Fair, Basel, Switzerland

Art Era - The 1st Jing Wen Art Exhibition, Jin Mao Mansion, Shanghai, China

The 1st Chengdu Biennale, Modern Art Museum, Chengdu, China

2000

Chinese Figures, Hanart, Hong Kong; Air Gallery, London, UK

Contemporary Art Exhibition of 15 Artists, Courtyard Gallery, Beijing, China

Reincarnation Era - Exhibition of Contemporary Chinese Art in 2000, Upriver Gallery, Chengdu, China

Contemporary Chinese Sculpture Exhibition, Sculpture Hall, Qingdao; London, UK
Clashing and Selecting, Contemporary Sculpture Exhibition, Hangzhou; Qingdao; Shenyang; Shenzhen, China
Chinese Figures - Tales of the Two Cities, Asian Contemporary Art, Air Gallery, London, UK
Dialogue with Moore, Contemporary Sculpture Exhibition, Guangdong Art Museum, Guangzhou, China
 1999
Opening New Channel in 1999, Dongyu Art Museum, Shenyang, China
Setting off from China, Design Art Museum, Beijing, China
Towards Materialism and That Sort of Beauty, Normal University of South East China, Shanghai, China
Three Artists from Kunming, Hanart Gallery, Hong Kong, China
China 46, Shanghai, Taipei, Melbourne, China, Taiwan, Australia
At the Door of the New Century, Chinese Contemporary Art 1979-99, Modern Art Museum, Chengdu, China
 1998
The 5th Documentary, Exhibition of Contemporary Chinese Art, Sichuan Art Museum, Chongqing, China
The 1st Annual Exhibition of Contemporary Sculptures, He Xiangning Art Museum, Shenzhen, China
Review of Traditions, German Embassy, Beijing, China
 1997
Life Categories, Science and Technology Hall of Yunnan University, Kunming, China
Characters of the Metropolis, Yunnan Arts Institute, Kunming; Sichuan Art Academy, Chongqing, China
 1996
The 4th Documentary, Exhibition of Contemporary Chinese Art - Sculpture and Contemporary Culture, Sichuan Art Museum, Chengdu, China
Revere Life, Sichuan Art Museum, Chengdu, China
Contemporary Art from China - Works by Three Artists, Wiessbaden Cultural Center, Germany
 1995
Current Situation Exhibition, Yunnan Art Museum, Kunming (Sponsored by Sino-American Culture Exchange Center of Colombia University, U-S)
 1994
Painted Sculpture Series, Art from the South West, South West Mansion, Kunming, China
 1992-93
Green Series, Direction of Spirit - Dissociation Series
 1992
The 3rd Sports Art Exhibition, China Nation Museum of Fine Art, Beijing, China
 1991
 Yunnan Province Fine Arts Exhibition, YunNan Museum of Art, KunMing, China

Bibliography

Solo exhibition cat.

Anomalous thoughts, Continua gallery, Beijing, 2004
 >>> Texts by Federica Beltrame, Liu Jianhua, Jennifer Lin
Delight and illusion, ShangHART gallery, Shanghai, 2001
 >>> Texts by Pi Li, Zhu Qi

Group exhibition cat.

Belief, Singapour Biennial, Singapour, 2006
Mahjong, Chinesische Gegenwartskunst aus der Sammlung Sigg, Kunstmuseum Bern / Kunsthalle Hamburg, 2005
 >>> Texts by Estelle Bories, Feng Boyi, Bernhard Fibicher, Matthias Frehner, Christophe Heinrich, Hou Hanru, Pi Li, Uli Sigg, Li Xianting, Ai Weiwei
MC1 Biennale d'art contemporain chinois, Chine, 2005
 >>> Texts by Monica Dematté, José Frêches, Jean-Hubert Martin, Gu Zhenqing, Lin Zuqiang
Alors la Chine ?, MNAM Centre Pompidou, Paris, 2003
 >>> Texts by Chantal Béret, Marie-Hélène Bernard, Wang Chao, John Clark, Éliisa Cousseran, Shao Dazhen, Françoise et François Dautresme, Fan Di'an, Hu Fang, Jean-Michel Frodon, Tian Gebing, Antoine Gournay, Cheng Guangwei, Hou Hanru, Zhu Jianfei, Kent Jones, Martina Köppel-Yang, Dai Lai, Laurent Le Bon, Éric Lefebvre, Frédéric Le Gouriérec, Wang Mingxian, Michel Nuridsany, Pi Li, Ma Quingiyun, Alain Sayag, Wu Wenguang, Li Xianting, Li Xiaoshan, Yi Ying, Liao Yiwu, Jia Zhangke, Chi Zijian
Paris-Pékin, Espace Pierre Cardin, Paris, 2002
 >>> Texts by Fei Dawei, Henri-François Debailleux, Jean-Marc Decrop, Chang, Tsong-zung

Collective works

Jean-Marc Decrop and Christine Buci-Glucksmann, *Modernités chinoises*, Paris, 2005

Shanghai (baby-)gallery

As the first experience of Galerie Paul Frèches in international contemporary art market, **ShContemporary** was the very occasion to make many encounters and projects for the future of the youngest gallery of the fair !

See you soon...

With the second part of the **Chinese season**: an exhibition featuring recent art works by **Xiang Liqing** : *Relations* (February 14 - April 12, 2008) and, to end this cycle, **a group show** with artists unknown outside China (*Immergés/Immersed*, April 18 - May 24, 2008).

Also, see you with **an outdoor exhibition about trees in photography at Parc de Sceaux**, near Paris : **Arborescence**.

Henri Cartier Bresson, Rodney Graham, Rémy Lidereau, William Henry Fox Talbot, René Burri, Éric Poitevin...

The two curators, Paul Frèches and Emmanuel Transon, chose to confront different styles and practices of the medium through the theme of trees, from 1842 to 2007, in photography.

Free outdoor exhibition, organized by the agency, *Frèches Fines Arts*, for the Conseil Général des Hauts-de-Seine, France.



Oak tree in winter
William Henri Fox Talbot, c.1842-3
The J. Paul Getty Museum,
Los Angeles

Schedule

Outdoor exhibitions

Guillaume Herbaut and Rémy Lidereau's photographs are currently exhibited in *Arborescence, les arbres dans la photographie, 1842-2007*

Parc de Sceaux October 11, 2007 - January, 14, 2008

Galerie Paul Frèches

Rémy Lidereau : *Trompe-l'œil*

September 21 - December 1st

Liu Jianhua, *Unreal scene*

December 7, 2007 - February 9, 2008

Xiang Liqing, *Relations*

February 14 - April 12, 2008

Group show, *Immergés / Immersed*

April 18 - Mai 24, 2008

In library

The Galerie Paul Frèches publishes photography books as well as exhibition catalogues with *Le Petit Camarguais*.

Créateurs du Nouveau Monde

Artistes chinois d'aujourd'hui

Le Petit Camarguais / Au Diable Vauvert

Available at the gallery

34 € TTC

And

Guillaume Herbaut

Tchernobylsty

Le Petit Camarguais

Available at the gallery

35 € TTC



Contacts

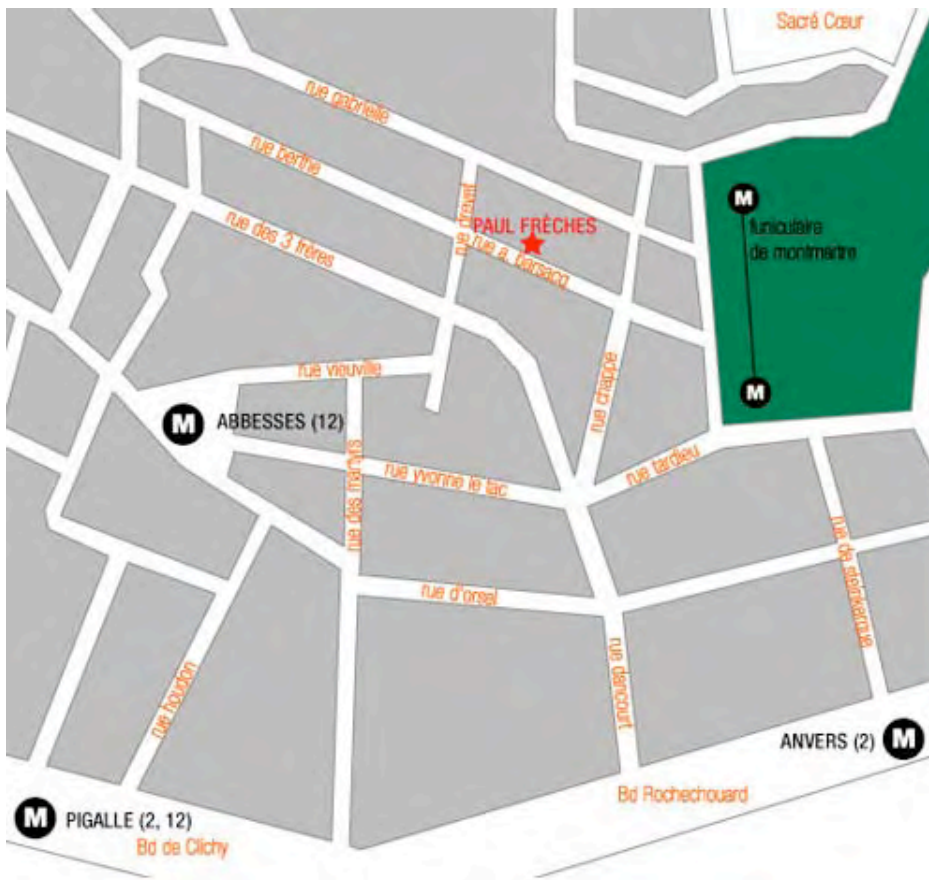
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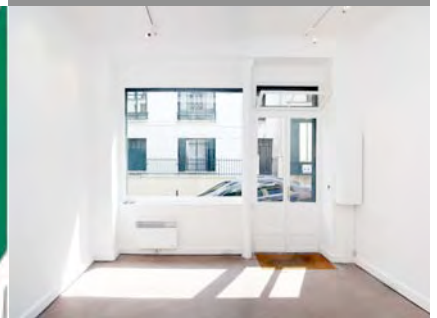
Where is the gallery ?

In Montmartre : just climb the stairways along the Funiculaire
(first street on your left).

12, rue André Barsacq, 75018 Paris



*In our neighbourhood : galerie
Chappe (4, rue André Barsacq)
/ Kadist Art Fondation (19, rue
des Trois Frères)...*



Underground stations :
Abbesses, line 12 / Anvers, line 2

Bus stop Chappe or Drevet
line Montmartrobus

Wednesday to Saturday,
2:00 to 7:00 pm,
and by appointment,
closed on Bank Holidays.

The gallery will be closed on
December 25 to January 2, 2008.