

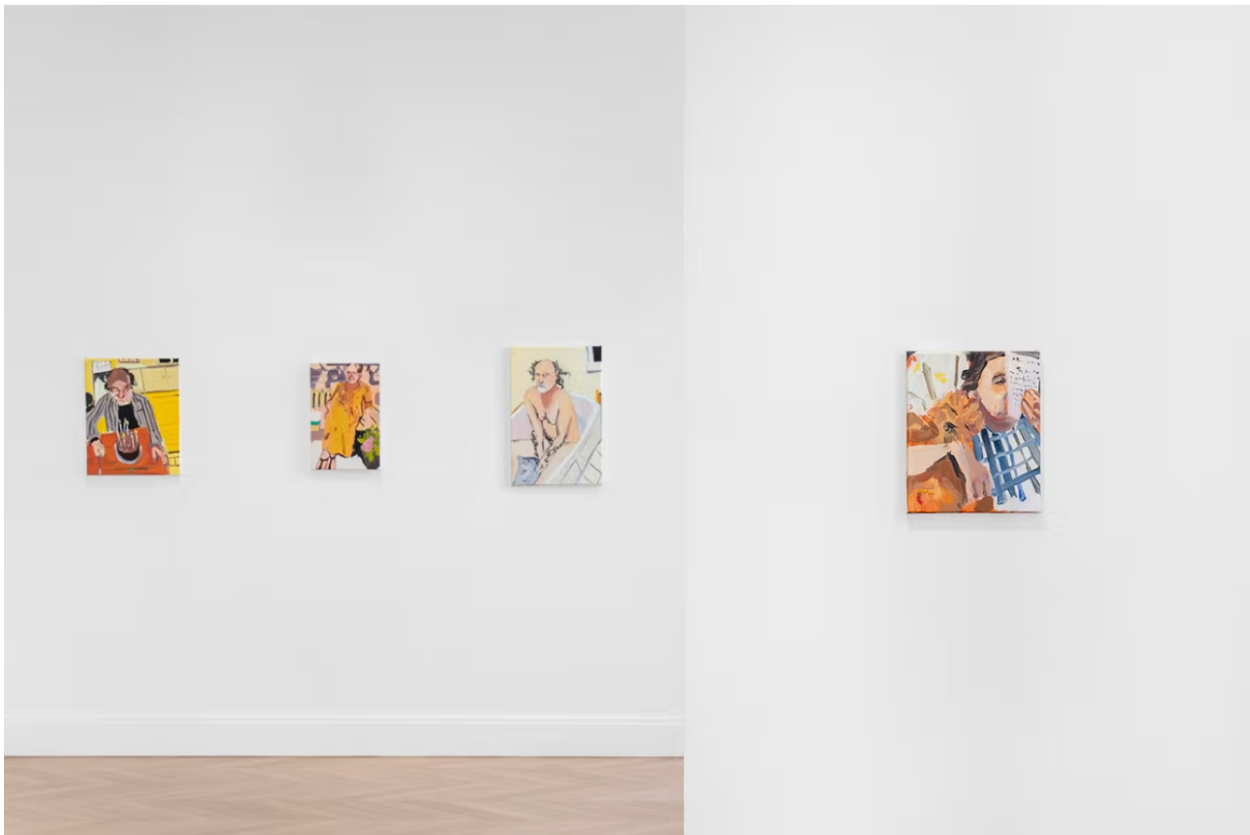


L'actualité des galeries // Actualité

### Homme nu, nageurs et civilisation Nazca

Patrick Javault

11 avril 2025



Vue de l'exposition « Chantal Joffe : The Dog's Birthday » chez Skarstedt, Paris.

© Chantal Joffe. Courtesy of the artist and Victoria Miro. Photo : Nicolas Brasseur

#### **Gallery news**

A selection of gallery exhibitions by art critic Patrick Javault

# SKARSTEDT

## **Chantal Joffe : The Dog's Birthday**

Chantal Joffe says she thought a lot about Paris and Vuillard when working on her new exhibition. The small-format paintings she has created, which form a sequence, reconcile the influence of the Vuillard of interiors with that of the portrait taken with an iPhone. Snapshots, intimate scenes, selfies or photo memories come to life, as it were, in quick, allusive, unrepentant strokes. To paint a few birthdays, including the dog's, the brush finds and creates correspondences between hair, fur and buttercream decorations. Chantal Joffe delivers a few portraits of a naked man, not really an epebe, her companion no doubt, busy ironing or in his bathtub. This tender inversion of the relationship between painter and model, this renewal of the academic nude, is another way of reflecting on the new alliances that can be forged between painting and photography.

Inspired by the widespread practice of machine-gunning, favoured by digital technology, but also by the serialism of conceptual art, the artist has painted seven self-portraits showing herself in bed absorbed in reading one of the volumes of Marcel Proust's *La Recherche*. By displaying her reading in this way, she is addressing us with a nod to social networks, but more profoundly, she is recreating a reading experience. Through her body, its contortions and even her disappearance under the duvet, she gives an account of the way Proust's text affects her.

From 3 April to 31 May 2025, Skarstedt, 2, avenue Matignon, 75008 Paris



Vue de l'exposition « Katherine Bradford & Chris Martin : Saturn Swimmers » chez Brigitte Mulholland, Paris.  
Photo : Sean Fader

## **Katherine Bradford & Chris Martin : Saturn Swimmers**

Katherine Bradford and Chris Martin have been friends and admirers since the 1980s, when they each had a studio in Williamsburg, Brooklyn. This is the first time that they have exhibited together, but the selection of works and the choice of hanging make their understanding obvious. With a particular emphasis on her swimmers and his cosmic landscapes, the title 'Saturn Swimmers' seals a reunion dominated by joy rather than melancholy. Whether gathered around a swimming pool or circling like satellites around an ocean liner, Katherine Bradford's figures always rise above reality. For her, a swimming pool is a painting within a painting, an opening onto the infinite. Chris Martin has always worshipped the Californian painter Alfred Jensen and other pre-psychedelic artists. He paints insatiably, varying styles, celebrating the sun or the movement of the planets, sometimes accompanied by a cult vinyl record. The two painters, united by a sense of community, highlight the points of passage between their creations. This collection of works forms a rich parade where bathers climb to the sky and penguins revisit Highway 61.

From April 4 to May 10 2025, Brigitte Mulholland, 81, rue de Turenne, 75003 Paris

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Vue de l'exposition « Angelica Mesiti : Acoustic Light » à la Galerie Allen, Paris.  
Photo : Aurélien Mole

## **Angelica Mesiti : Acoustic Light**

From September 2024 until next May, Angelica Mesiti will be presenting *The Rites of When* at the Art Gallery of New South Wales in Sydney (Australia). This immersive installation broadcasts a thirty-minute film on seven large vertical screens. The film is divided into two movements corresponding to the two solstices, a journey that begins with the Pleiades and takes us across the earth, ending with a vision of burning wheat fields. The scenes of nature are interspersed with rituals and dances. Using stills taken at the beginning and middle of the film, Angelica Mesiti has had prints made on glass, which form the material of 'Acoustic Light'. The glass plates, on the floor or on steel bars above, are superimposed and leaned in twos or threes

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against the wall. The different formats of the panels, or simply the way they are offset, create effects of movement and variations in light. Les cercles bleus ou rouges qui entourent un noyau de lumière nous rappellent tout un courant spirituel qui irrigue l'abstraction depuis Hilma af Klint jusqu'aux films de Jordan Belson ou de James Whitney. Mais, ce noyau de lumière est aussi le double du projecteur de cinéma et la superposition de ces plaques photographiques joue comme une forme de reprise de la lanterne magique. La vision de champs de blé en arrière-plan nous permet de saisir l'esprit de *The Rites of When*. Angelica Mesiti refait son propre chemin vers l'abstraction à partir de son univers filmique. The blue or red circles surrounding a nucleus of light are reminiscent of a whole spiritual current that has permeated abstraction from Hilma af Klint to the films of Jordan Belson and James Whitney. But this nucleus of light is also the double of the cinema projector, and the superimposition of these photographic plates acts as a kind of revival of the magic lantern. The vision of wheat fields in the background captures the spirit of *The Rites of When*. Angelica Mesiti takes her own path towards abstraction from her world of film.

Du 15 mars au 19 avril 2025, Galerie Allen, 6 passage Sainte-Avoye, 75003 Paris



Vue de l'exposition « Loidgi Beltrame : *Fragata magnífica, magnífica fragata* » chez Jousse Entreprise, Paris.  
Photo : Max Borderie

## **Loidgi Beltrame : *Fragata magnífica, magnífica fragata***

Loidgi Beltrame has had a close relationship with Peru since 2012. Drawn there by traces of the Nazca civilisation, he embarked on a film adventure with a shaman (*El Brujo*, 2016), then last year built his exhibition at Crédac, in Ivry-sur-Seine, around the huaqueros. The huaqueros are grave diggers who make a living from selling pre-Columbian ritual ceramics. *'Fragata magnífica,*

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magnífica fragata' looks back on a number of these adventures in Peruvian territory, although the title refers to a double video showing the uninterrupted flight of frigates in the skies over Rio. The other three films in the exhibition show how Louidgi Beltrame combines the experimental, the documentary and a touch of anthropology. In *Rose moderne*, he films the ruins of the Inca Palace of Puruchuco in super-8 as modernist architecture, as a very slight move towards fiction and a reminder of the filmmaker's early subjects of investigation. In *Huancor*, images of petroglyphs and their description are intended to have a poetic effect, while *Pakatnamu*, a premonition, takes Beltrame a step further, as it bears witness to a striking personal experience. While filming at the Pakatnamu site, his super-8 camera jammed several times, causing images to jump. Convinced by the shaman that an offering was necessary to ward off the curse, he returned to shoot at the site to repay the debt. The film is a montage of the two shoots, a double gesture of gratitude that takes the filmmaker out of his position as witness.

From 22 March to 26 April 2025, Jousse Entreprise, 6, rue Saint-Claude, 75003 Paris