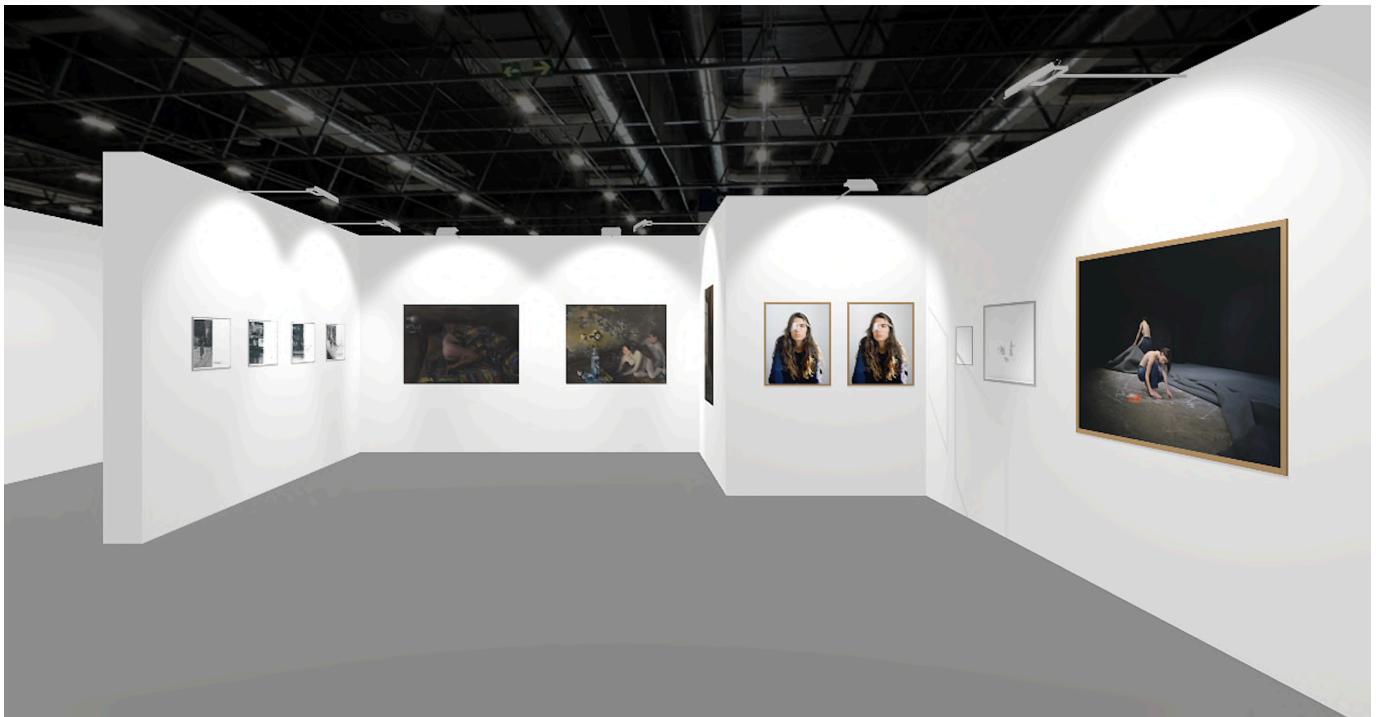


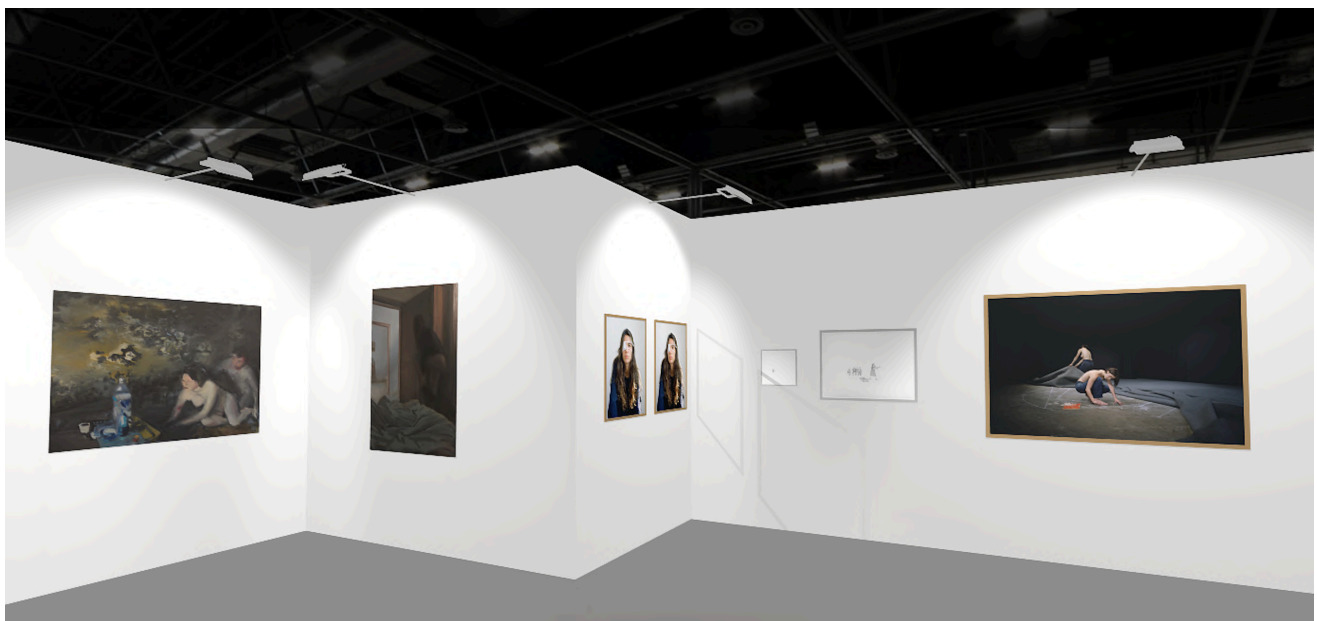
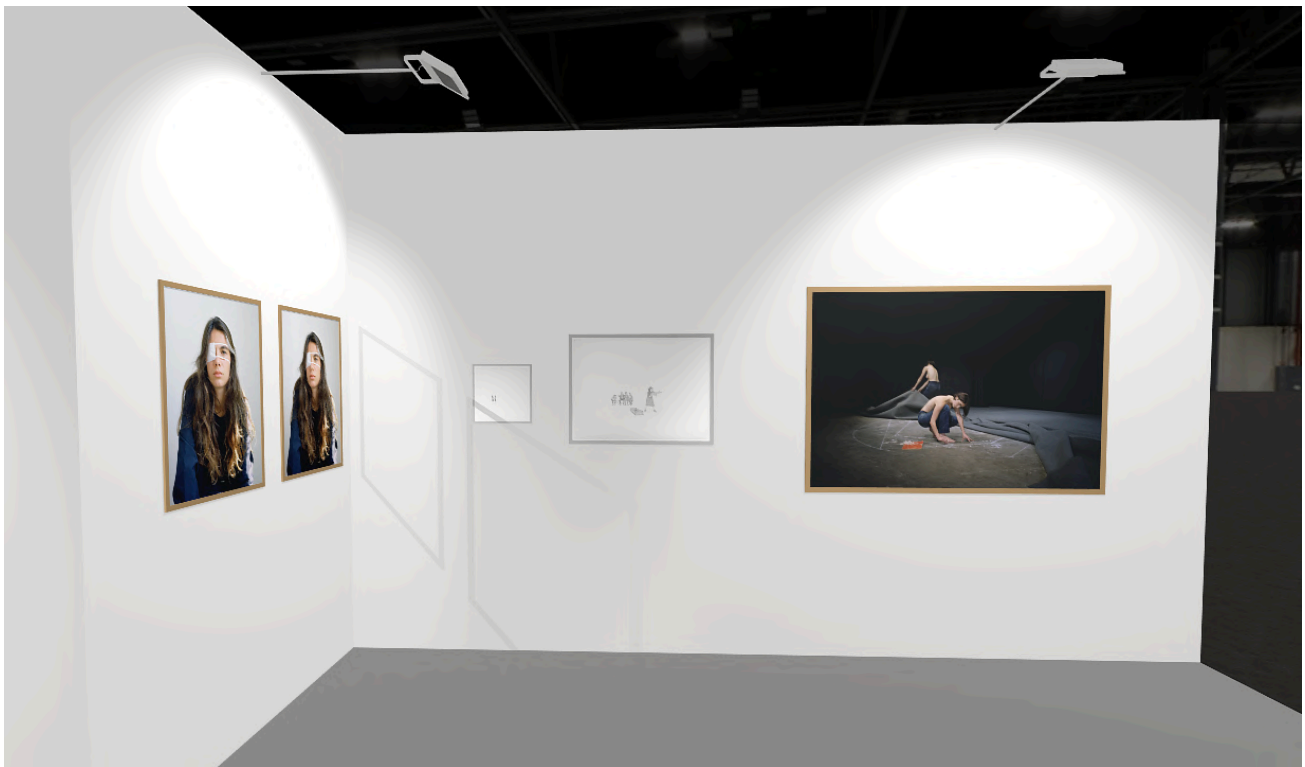
Virtual exhibition  
April 2021  
*Place aux femmes !*



While waiting for the reopening of the galleries and the new solo exhibition of Massinissa Selmani, we decided to propose you regularly thematic virtual exhibitions.

For this second exhibition, *Place aux femmes !* (Focus on women!) and on female representations in the works of our artists. Whether they are observant, pensive, sensual, active or rebellious, women representations are in the spotlight this week.

With works by Laurent Montaron, Valérie Mréjen, Massinissa Selmani and Florin Stefan.





## Available artworks

**LAURENT MONTARON***Télé-vision #1*

2018

Serie: "Série "Télé-vision""

Color photograph

80 x 63 cm

Frame: 83,5 x 66,5 cm

Edition of 2 ex + 2 AP

Human being perceives relief and locates himself in space thanks to the coordination of his two eyes. This simple assertion is at stake in the *Télé-vision* series, which is conceived as a representation of seeing in the form of a photographic portrait. In the manner of a stereoscopic vision, in which the combination of two images is essential to the apprehension of space and volume. Each photograph embodies the point of view of a single eye, both for the viewer and the model. The entire series thus proposes four similar but unique portraits, presented in pairs, in the image of the gaze that is cast upon them.

By placing the viewer in front of the decomposition of the gaze, the series underlines the way in which the omnipresence of images modifies our relationship to the world. The transmission of sensitive experience through words is slowly replaced by a truncated two-dimensional world constructed by images.





LAURENT MONTARON

*Télé-vision #2*

2018

Serie: "Série "Télé-vision""

Color photograph

80 x 63 cm

Frame: 83,5 x 66,5 cm

Edition of 2 ex + 2 AP

Human being perceives relief and locates himself in space thanks to the coordination of his two eyes. This simple assertion is at stake in the *Télé-vision* series, which is conceived as a representation of seeing in the form of a photographic portrait. In the manner of a stereoscopic vision, in which the combination of two images is essential to the apprehension of space and volume. Each photograph embodies the point of view of a single eye, both for the viewer and the model. The entire series thus proposes four similar but unique portraits, presented in pairs, in the image of the gaze that is cast upon them.

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LAURENT MONTARON

*Figure pentagonale #2*

2016

Serie: "Figure pentagonale"

Color photograph

110 x 160 cm

Edition of 1 ex + 2 AP

*Figure pentagonale* is the title of a set of six photographs, seemingly similar, but each with subtle differences. Each image features the same woman in two different positions, thus juxtaposing two temporalities: one draws a pentacle on the floor with chalk, while the other manipulates the carpet covering a theatre stage. Calling on the register of magic, the book in the photo assumes that it can influence the course of time by modifying fortune through chance, and in particular the probability of winning at games.

This series proposes a reflection on causality, and in particular on the existence of chance and fortune. Each small particularity of each photograph reflects different causalities, which suggests in a Pascalian conception that chance does not exist. Only the causality that originates in the future - fortune - is a key to explaining the present event.

Exhibited:

- *Présence*, Galerie Anne-Sarah Bénichou, Paris, France, 2019



Enfant, elle venait boire ici. Sur le chemin, les écoliers se penchaient en avant, les sacs en bandoulière pour ne pas être éclaboussés. Combien de fois a-t-elle pu presser ce bouton, si l'on compte celles où elle a dû insister à plusieurs reprises parce que le métal est grippé? Puis elle a commencé à travailler dans le café d'en face. Matin et soir, il fallait laver le sol, passer la serpillère et les jours de chaleur, rafraîchir la terrasse. Petite, elle n'avait pas assez de force. A présent, avec l'âge, ses poignets lui font mal. Elle doit appuyer encore et encore pour que l'eau sorte enfin.

## VALÉRIE MRÉJEN

*Mon cher fils, Louise*

2018

pigment print

42 x 59,4 cm

Unique artwork

In this series, Valérie Mréjen has enlarged details of postcards from the Archives of the city of Vienna. From these views with one or more characters, she proposes short fictional narratives that are inspired by the images. She rethinks their contexts, sometimes amusing, sensitive or disenchanting. Creating a link between image and narrative, Valérie Mréjen gives new life to these postcards, recalling their primary function as a medium for epistolary exchanges.

Exhibited:

- *Lettres d'un inconnu*, Galerie Anne- Sarah Bénichou, Paris, France, 2019



galerie

ANNE - SARAH BÉNICHOU



La petite fille qu'elle a été est derrière elle.  
La femme qu'elle sera lui tourne le dos.

## VALÉRIE MRÉJEN

*Mon cher fils, Simone*

2018

pigment print

42 x 59,4 cm

Frame: 50 x 67,5 cm

Unique artwork

In this series, Valérie Mréjen has enlarged details of postcards from the Archives of the city of Vienna. From these views with one or more characters, she proposes short fictional narratives that are inspired by the images. She rethinks their contexts, sometimes amusing, sensitive or disenchanting. Creating a link between image and narrative, Valérie Mréjen gives new life to these postcards, recalling their primary function as a medium for epistolary exchanges.

Exhibited:

- *Lettres d'un inconnu*, Galerie Anne-Sarah Bénichou, Paris, France, 2019

galerie

ANNE - SARAH BÉNICHOU



Bien que personne ne croie à ces légendes, ils guettent la créature marine dont quelques-uns seulement ont pu voir pour de vrai la queue et les nageoires.

## VALÉRIE MRÉJEN

*Mon cher fils, Arielle*

2018

pigment print

42 x 59,4 cm

Frame: 50 x 67,5 cm

Unique artwork

In this series, Valérie Mréjen has enlarged details of postcards from the Archives of the city of Vienna. From these views with one or more characters, she proposes short fictional narratives that are inspired by the images. She rethinks their contexts, sometimes amusing, sensitive or disenchanted. Creating a link between image and narrative, Valérie Mréjen gives new life to these postcards, recalling their primary function as a medium for epistolary exchanges.

Exhibited:

- *Lettres d'un inconnu*, Galerie Anne- Sarah Bénichou, Paris, France, 2019



Ils ont fait connaissance dans la salle d'attente de la gare. Elle est arrivée un peu en avance. Il était déjà là et lisait un journal. Elle lui a posé une question à propos des horaires. C'est assez naturellement qu'ils ont entamé une conversation aimable et retenue, tissée de considérations sur la saison, la région, ses spécialités. Tous deux sont originaires du département et se sont découverts des connaissances communes. Puis les numéros de quais ont été annoncés. Ils ont pris leurs valises et se sont dit au revoir. Quelques minutes plus tard, ils se sont retrouvés : ils prenaient le même train. Il s'est approché d'elle, souriant : il trouve cela amusant comme situation. Mais elle reste dans ses pensées et plutôt en retrait : elle n'a pas envie de poursuivre. Elle préfère ne pas effectuer ce demi-pas vers lui.

## VALÉRIE MRÉJEN

*Mon cher fils, Edith*

2018

pigment print

42 x 59,4 cm

Frame: 50 x 67,5 cm

Unique artwork

In this series, Valérie Mréjen has enlarged details of postcards from the Archives of the city of Vienna. From these views with one or more characters, she proposes short fictional narratives that are inspired by the images. She rethinks their contexts, sometimes amusing, sensitive or disenchanting. Creating a link between image and narrative, Valérie Mréjen gives new life to these postcards, recalling their primary function as a medium for epistolary exchanges.

Exhibited:

- *Lettres d'un inconnu*, Galerie Anne- Sarah Bénichou, Paris, France, 2019



galerie

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## MASSINISSA SELMANI

*Privilège*

2018

graphite and color lead on paper

57 x 77 cm

Unique artwork

Signed and dated lower right

Massinissa Selmani's drawings are inspired by political news, especially from cut-outs of the press that he has been collecting for many years. By confronting and juxtaposing these elements without logical coherence, the artist creates enigmatic and ambiguous scenes, underlining the ironic, even tragic character of the absurd and strange situations represented in his drawings.

Exhibited:

- *En attendant Omar Gatlato*, Manifesta 13, Friche la belle de mai, Marseille, France, 2021



galerie

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### **MASSINISSA SELMANI**

*Sans titre #2*

2018

Graphite on paper

30 x 35,5 cm

Unique artwork

Massinissa Selmani's drawings are inspired by political news, especially from cut-outs of the press that he has been collecting for many years. By confronting and juxtaposing these elements without logical coherence, the artist creates enigmatic and ambiguous scenes, underlining the ironic, even tragic character of the absurd and strange situations represented in his drawings.

galerie

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FLORIN STEFAN

*Camera obscura*

2017

Oil on canvas

140 x 100 cm

In *Camera Obscura*, Florin Stefan plays on perspective through the succession of doors depicted as a mise en abyme of the idea of the frame. The female nude, a theme dear to the artist, is expressed in a play on light reinforced by the title, which recalls the importance of cinematographic framing in the painting of the Romanian artist.

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FLORIN STEFAN

*Morpheus' bed*

2017

Oil on canvas

110 x 160 cm

*Morpheus' bed* depicts a naked woman lying on her bed in the dark. Both the room and her body are barely distinguishable, blending successively into the patterns of the coloured sheets. In this way, Florin Stefan depicts the intimacy of this woman's sleep. And it is the painting that becomes important: the warm colours catch the eye and take the viewer into the calm of this silent room.

Exhibited:

- *La boîte rouge*, Galerie Iconoscope, 22nd april au 1st July 2017, Montpellier, France



FLORIN STEFAN

*Russian Geisha*

2016

Oil on canvas

110 x 140 cm

In *Russian Geisha*, Florin Stefan manipulates themes that are dear to him: The female nude and the reinterpretation of classic pictorial scenes. Here, one can recognize a revisiting of the *Déjeuner sur l'herbe* with a resolutely modern touch and staging. As often with Florin Stefan, the subject matter ultimately takes a back seat. The eye is drawn to the painting itself, in this case, the still life with the plastic bottle in the foreground or the large kitschy floral tapestry that serves as a backdrop.

Exhibited:

- *This is not a love song*, Galerie Anne-Sarah Bénichou, Paris, France, 2018

- *Face Time*, Galerie Anne-Sarah Bénichou, Paris, France, 24th march- 07th may 2016