

MICHEL REIN
PARIS/BRUSSELS **30**
years

art30th
brussels

28.04 - 01.05.2022
BOOTH #B08

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SÉBASTIEN BONIN

MICHEL REIN PARIS/BRUSSELS

Born in 1977, lives and works in Brussels (Belgium).

Sébastien Bonin uses the pictorial and photographic medium. After graduating in screen printing at ENSAV La Cambre, he toured the studios to learn photographic technique. He therefore decides to focus on experimentation by developing a photographic language that leaves a large part to the darkroom. The light and the exhibition methods are all pretext for questioning the medium.

After an exhibition at Wiels in 2015, painting becomes a natural parent in his practice. For Sébastien Bonin, painting is a 'cosa mentale', between abstraction and figuration that testifies to the world in which he lives. Sébastien Bonin makes society one of his working tools by taking an interest in what disturbs our daily lives through fragments of information, most of the time thanks to the documents that surround him, whether written or sound.

The artist created an exhibition platform called Island in 2012. Sébastien Bonin's work has been exhibited at Wiels (Brussels) ; BOZAR (Brussels) ; Botanique (Brussels) ; Karl Marx Studio (Paris) and Ixelles Museum (Brussels).



SÉBASTIEN BONIN

I don't have a dream, 2022

oil on canvas

peinture à l'huile sur toile

200 x 180 cm (78.74 x 70.87 in.)

unique artwork, signed and dated on the back

BONI22229

→ inquire

I Don't Have A Dream





MICHELE CIACCIOFERA

MICHEL REIN PARIS/BRUSSELS

Born in 1969 in Sardinia (Italy). Lives and works in Paris (France).

Michele Ciacciofera works from several medium, from painting to sculpture, including ceramics, assemblies, drawings and sound. In an anthropological approach, he explores various themes related to his native land, Sardinia and Sicily, through the prism of the Mediterranean. Collective memory, revisited myths and contemporary political reality are intertwined in works marked by a sensitivity to the material and an acute awareness of current issues related to the reconfiguration of socio-economic balances.

In 2016, for his installation Janas Code at the 57th Venice Biennale, he combined a collection of ceramic works, fossils, drawings and honeycombs with old tables, as well as tapestries and various found materials. This work constitutes a personal mental reconstruction of an archaeological site linked to the Neolithic funerary structures that he has studied extensively in Sardinia. Ciacciofera links them to the popular legend that makes them houses for fairies, evoking magical shamanic practices, today only transmitted through art and literature.

Driven by constant reflection and research from many sources, Ciacciofera is first and foremost concerned with the subject and the narrative, as well as the feeling he wishes to bring out through the materials. He constantly relies on his training in political science, his interest in anthropology, archaeology, environmental issues and his obsession with individual and collective memory to materialize poetic experiences.

Michele Ciacciofera's works have been exhibited at the 57th International Art Biennale ; Viva Arte Viva (Venice) ; Documenta 14 (Athens/Kassel) ; Museo MAN (Nuoro) ; CAFA Museum (Beijing) ; Musée d'art contemporain de la Haute Vienne ; château de Rochechouart ; NMNM (Monaco) ; Summerhall (Edinburgh) ; Palazzo Montalto (Siracusa) ; Fondazione Sambuca (Palermo) ; White Box (New York) ; Light of Creativity Miami Beach (Miami) ; IMMA Museum (Dublin). He was awarded by the Civitella Ranieri NYC Foundation Visual Arts Fellowship for 2015-16.



MICHELE CIACCIOFERA

Golem #2, 2016

glazed ceramic

céramique émaillée

30 x 19 x 16 cm (11.81 x 7.48 x 6.3 in.)

unique artwork

CIAC22398

→ inquire





PIERO GILARDI

MICHEL REIN PARIS/BRUSSELS

Born in 1942, lives and works in Turin (Italy).

In 1968, he ceased producing artworks and embarked on a career as an art critic, becoming the correspondent for the magazine Flash Art. Travelling around Europe and the United States, he introduced Italy in the works of Richard Long, Eva Hesse, Jan Dibbets, and Bruce Nauman, and helped put on two major international shows: When Attitudes Become Form (Bern, 1969) and Op Losse Schroeven (Amsterdam, 1969), which both present the art tendencies of the moment (Arte Povera, Land Art, Antiform Art).

In 1969, start a lengthy activist and transcultural experience which aimed at theoretical analysis, and the "Arte Vita" (Art Life) conjunction. As a political militant and an organizer of young culture, he undertook different experiments involving collective creativity in urban and "worldwide" peripheral areas, in Nicaragua and in Indian reservations in the United States, as well as in Africa. He resumed his artistic activities in the 1980s, producing interactive installations which deal with our relation to nature and the world, offering visitors a chance to be part of the work. Those proposals sought in particular to raise awareness about ecological challenges, making use of the contribution of technology and science in the art world; with Piotr Kowalski and Claude Faure, he was the co-founder of the association Ars Tecnica in Paris in 1988. In 2003, he promoted the City of Turin's Park of Living Art project, which summed up all his experiences and experiments to do with the Nature-Culture dialectic. In 2012, his work was shown in a large travelling show (Castello di Rivoli, Turin; Van Abbe Museum, Eindhoven; Nottingham Contemporary Art, UK). In 2017, the MAXXI in Rome held a retrospective exhibition, Piero Gilardi. Nature Forever, showing the various aspects of his work.

His work is part of prestigious collections such as MoMA (New York) ; Centre Pompidou (Paris) ; FRAC (Basse-Normandie, Caen, Poitou-Charentes, Angoulême) ; Artothèque (Nouvelle-Aquitaine, Limoges), Modern Art Gallery (Milan) ; Civic Gallery of Modern and Contemporary Art (Turin) ; Giorgio Morandi Foundation (Bologna) ; Ludwig Foundation (Vienna) ; MAMCO (Geneva) ; Moderna Museet (Stockholm) ; Centro per l'arte contemporanea Luigi Pecci (Prato) ; Museo Rufino Tamayo (Mexico City) ; Russian Museum (St. Petersburg).



PIERO GILARDI

Betulle abbattue, 2012

polyurethane foam, under plexiglas cover

mousse polyuréthane, sous capot plexiglas

100 x 100 x 22 cm (39.37 x 39.37 x 8.66 in.)

unique artwork

GILA21095

→ inquire





ARMAND JALUT

MICHEL REIN PARIS/BRUSSELS

Born in 1976, lives and works in Paris (France).

Armand Jalut's painting conjures up an iconography that cultivates ambiguity and paradoxes. He extracts some fragments from his collections of images, subjects them to movements, combinatorial games, conceiving an ambivalent pictorial device. Becoming artefacts, these hyper-figured objects are enriched with a narrative potential with fantastic and erotic reminiscences.

His work reflects this way of observing the harmless, the obsolete, manipulating and recontextualizing the subject through the deforming prism of painting, elaborating a fantasized projection of the accessory

Armand Jalut exhibited at the Musée d'Art Moderne de la ville de Paris, Palais de Tokyo (Paris) ; Centre d'art contemporain La Halle des bouchers (Vienne) ; Perm Museum of Contemporary Art (Russia) ; Musée de l'Abbaye de Sainte Croix (Les Sables d'Olonne) ; Les Abattoirs - FRAC Midi-Pyrénées (Toulouse) ; Le Creux de l'Enfer (Thiers) ; Galerie Édouard Manet (Gennevilliers) ; CNEAI (Paris).

His work is part of prestigious collections such as Musée d'Art Moderne de Paris ; Fondation d'Entreprise Colas (Paris) ; Musée de l'Abbaye de Sainte Croix (Les Sables d'Olonne) ; Fonds Municipal d'art Contemporain de Paris.

Armand Jalut took part in the Paris//Los Angeles F.L.A.R.E. residency program. He teaches at the École supérieure d'art de Clermont Métropole.



ARMAND JALUT

Turn it up, 2022

oil on canvas

peinture à l'huile sur toile

116 x 89 cm (45.67 x 35.04 in.)

unique artwork

JALU22308

→ inquire





ARIANE LOZE

MICHEL REIN PARIS/BRUSSELS

Born in 1988, lives and works in Brussels (Belgium).

Ariane Loze studied Theatre Direction at the RITCS Brussels, and took part in a.pass (Advanced Performance And Scenography Studies) in Antwerp. She is a laureate of the HISK (Higher Institute of Fine Arts) in Ghent 2016-17.

Ariane Loze researches the coming to life of a story out of seemingly unrelated images with her camera.

In these series of videos she takes on all the parts: she is at the same time the actress, the camerawoman and the director. Through the editing of the images she develops a relation between two (or more) characters and the architecture. The videos of Ariane Loze put the spectator in the active role of creating his/her own story out of the basic principles of film editing: shot and counter-shot, the presumed continuity of movement, and the psychological suggestion of a narrative. The filming of these videos has been made public as an ongoing performance.

Ariane Loze recently received the Salomon Foundation Residency Award (2019). She won the Haut-de-Seine Department Prize at the well-known Salon de Montrouge (2018). Her videos also got awarded at Côté Court Festival at Pantin (2017), at the Space Biennale #9 of Lille-Brussels (2017).

Her works has been exhibited at Théâtre de la Cité Internationale with the support of the Fondation Hermès (2021); Emergent, Veurne (2021-2016); CACC Chanot, Clamart (2019); KANAL Centre Pompidou, Brussels (2018); Moscow Biennial of Young Art (2018); RIBOCA Riga Biennial of Contemporary Art (2018) ; Salon de Montrouge (2018) ; Tempelhof, Berlin (2017) ; Watch this space Biennale #9 Lille-Bruxelles (2017) ; New York Anthologie Film Archive AXW projection (2017) ; Fondation Boghossian, Brussels (2016) ; S.M.A.K., Ghent (2016); Medienwerkstatt, Berlin (2016); Traverse Vidéo - FRAC Midi-Pyrénées, Toulouse (2015); Videoformes, Clermont-Ferrand (2015).

L'archipel du Moi (2018) by Ariane Loze is permanently on display at KANAL Centre Pompidou (Brussels).

► [portfolio](#)

► [cv](#)

► [about](#)



ARIANE LOZE

Minimal Art, 2020

HD video projection, sound, colour

projection vidéo HD, son, couleur

8'25"

ed 5 + 2 AP

LOZE19035

→ inquire

collections:

- MACS-Grand Hornu, Hornu, Belgium
- National Bank of Belgium, Brussels
- Fondation CAB, Brussels



STEFAN NIKOLAEV

MICHEL REIN PARIS/BRUSSELS

Born in 1970 in Sofia (Bulgaria). Lives and works between Paris (France) and Sofia (Bulgaria).

Stefan Nikolaev's work revolves very clearly around the multiple transformations and blends between what we know about everyday objects and the way the artist encourages us to reconsider them when we think about the new form and vision he invests them with.

The apparent surface of his works conceals a developing narrative, bringing into play the artist's complex relationships with life and death, time and space, consumption and products of vital necessity. This story unfolds its fluid course over more than fifteen years of active presence on the international art scene.

The plot is far from exhausted, and in recent years it has acquired the kind of depth and strong presence that transforms the attractive and playful ideas of a young artist into powerful expression. He pays great attention to the formal execution of his works, to the point of becoming obsessed with the quality of their physical presence. Perhaps this is his way of making his works beautiful and communicative; or perhaps it is his way of making them durable and enduring while overcoming the fears lurking deep within the thinking behind them.

Stefan Nikolaev's typical treatment of form and ideas could be described as characteristic of design, but of a design in the wrong direction: there is too much to read in his works, too much to associate and meditate upon in their presence to be understood in a purely functional mode. This is probably what David Hockney referred to in his famous statement: «Art should transport you, which design does not do, unless of course it is the design of a bus.»

Stefan Nikolaev represented Bulgaria at the 52nd Venice Biennale. He was the founder and co-head of the Parisian space Glassbox created in 1997. He received the UNESCO Prize for the Art at the 4th Cetinje Biennial.

His works have been exhibited in 7th Biennale de Lyon ; National Gallery / The Palace with Fondation d'entreprise Ricard (Sofia) ; 4th Gwangju Biennale ; ARC Project (Sofia) ; Parker's International Art Market (New York) ; CCA - Centre for Contemporary Arts (Glasgow) ; Palais de Tokyo (Paris) ; Sofia Arsenal - Museum for Contemporary Art (Bulgaria) ; Zwemmer Art (London) ; Antrepo 4 (Istanbul) ; National Museum of Contemporary Art (Athens) ; Fondation Cartier (Paris) ; The State Central Museum of Contemporary History of Russia (Moscow) ; Château d'Asnières (France) ; BF15 (Lyon) ; Fondation d'entreprise Ricard (Paris) ; CCCOD - Center of Contemporary Creation Olivier Debré (Tours).

► [portfolio](#)

► [cv](#)

► [about](#)



STEFAN NIKOLAEV

Half Life, 2021

copper, neon

cuivre, néon

82 x 77 x 15 cm (32.28 x 30.31 x 5.91 in.)

unique artwork

NIKO21128

→ inquire

Half

Life



DAN PERJOVSCHI

MICHEL REIN PARIS/BRUSSELS

Born in 1961, lives and works in Sibiu (Romania).

Dan Perjovschi is a visual artist mixing drawing, cartoon and graffiti and commenting on current political, social or cultural issues. With his long experience earned in the early 1990s in post-Ceausescu Romania as a press artist, Dan Perjovschi brings a rapid and incisive trait coupled with his signature dark humour to the graphic genre.

Dan perjovschi is a visual artist mixing drawing, comics and graffiti, commenting on current political, social or cultural issues. With his long experience acquired in the 1990s in post-Ceausescu Romania as a press illustrator, Dan Perjovschi brings to this graphic genre a quick and incisive hand associated with black humour. He plays an active role in the development of civil society in Romania, through his editorial activity with Revista 22 (a cultural magazine from Bucharest) by stimulating exchanges between the Romanian and international contemporary art scene. In the last 10 years, he stopped working only on paper, to use chalk and marker on the walls of buildings and exhibition spaces, drawing with great freedom, even on floors, walls and windows.

His drawings are covered or erased at the end of the exhibitions but continue to circulate and renew themselves constantly, mirroring the daily flow of information from which they originate. Perjovschi has chosen to play with this process of erasure and re-creation, of appearance and disappearance, sometimes involving the public, who unknowingly step on works of art or are invited to draw, sometimes even over the artist's own drawings.

His work has been shown in solo exhibitions at the Museum of Modern Art (New York); the Art Institute of Chicago (Chicago); the Hamburger Kunsthalle (Hamburg); the MOT Museum of Contemporary Art (Tokyo); the Museum of Contemporary Art Kiasma (Helsinki); the 48th and 52nd Venice Biennale (Venice); the 9th Istanbul Biennale; Hamburger Bahnhof (Berlin) and Manifesta 2 (Luxembourg).

The Michel Rein gallery will devote a solo exhibition to him in the first quarter of 2019. Perjovschi has won numerous awards such as the Princess Margriet Award of the European Cultural Foundation and the George Maciunas Prize. His work is in the collections of the Ludwig Museum (Budapest), the Museum of Modern Art (New York), the Centre Georges-Pompidou (Paris), the Moderna Museet (Stockholm), the Tate Modern (London), the Nomas Foundation (Rome), the Walker Art Center (Minneapolis), the Nasher Museum of Art Duke University (Durham), the Centre national des arts plastiques (Paris), and the Fonds Municipal d'art contemporain de Paris.



DAN PERJOVSCHI

Stoputin peacock, 2022

posca on paper

marqueur posca sur papier

29,7 x 21 cm (11.42 x 8.27 in.)

unique artwork

PERJ22362

→ inquire

The benefits will be donated to the charity *Asocia,tia LOGS – Grup de Ini,tiative Sociale*.

The mission of LOGS Social Initiatives Group Association is to actively participate in the development of urban and rural communities in Romania to support the identification, response and overcoming of specific needs of vulnerable groups, with the involvement of local community and volunteers through the organization of social, intercultural and educational projects.



DAN PERJOVSCHI

Z, 2022

posca on paper

marqueur posca sur papier

29,7 x 21 cm (11.42 x 8.27 in.)

unique artwork

PERJ22363

→ inquire

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DAN PERJOVSCHI

Stop Razputin War, 2022

posca on paper

marqueur posca sur papier

29,7 x 21 cm (11.42 x 8.27 in.)

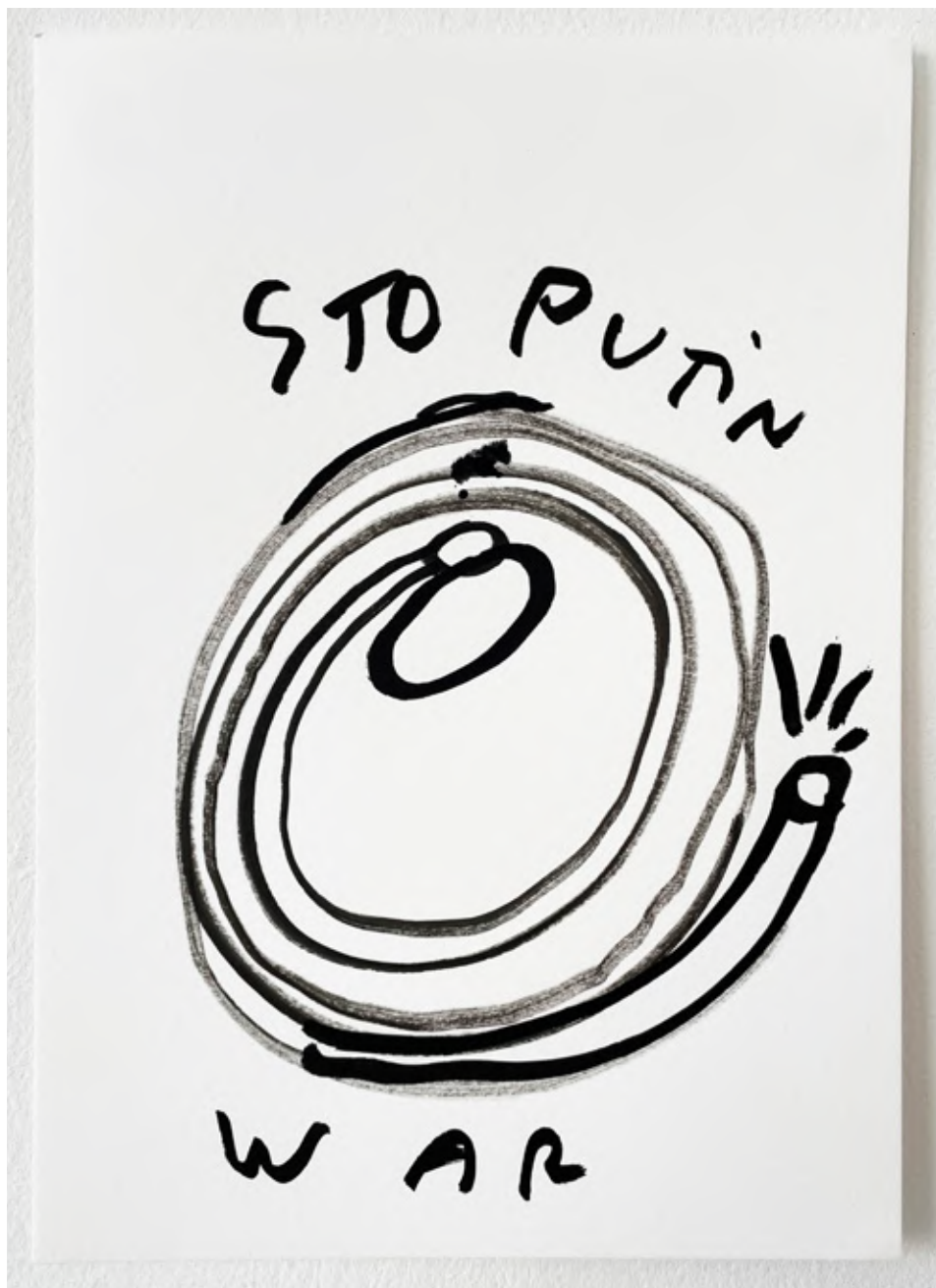
unique artwork

PERJ22364

→ inquire

The benefits will be donated to the charity *Asocia,tia LOGS – Grup de Ini,tiative Sociale*.

The mission of LOGS Social Initiatives Group Association is to actively participate in the development of urban and rural communities in Romania to support the identification, response and overcoming of specific needs of vulnerable groups, with the involvement of local community and volunteers through the organization of social, intercultural and educational projects.



DAN PERJOVSCHI

Stop Putin war, 2022

posca on paper

marqueur posca sur papier

29,7 x 21 cm (11.42 x 8.27 in.)

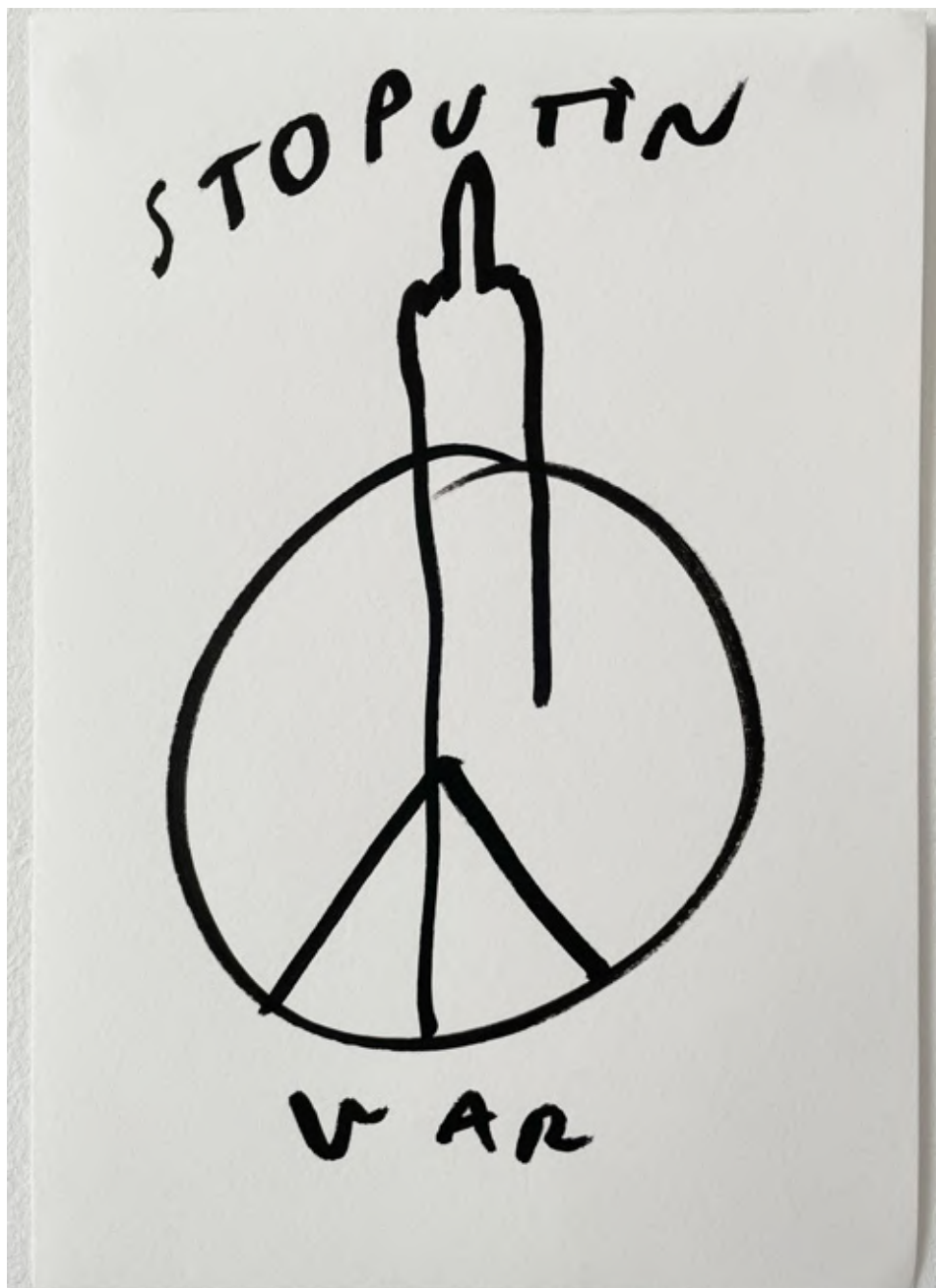
unique artwork

PERJ22365

→ inquire

The benefits will be donated to the charity *Asocia,tia LOGS – Grup de Ini,tiative Sociale*.

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DAN PERJOVSCHI

Stoputin war, 2022

posca on paper

marqueur posca sur papier

29,7 x 21 cm (11.42 x 8.27 in.)

unique artwork

PERJ22366

→ inquire

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The mission of LOGS Social Initiatives Group Association is to actively participate in the development of urban and rural communities in Romania to support the identification, response and overcoming of specific needs of vulnerable groups, with the involvement of local community and volunteers through the organization of social, intercultural and educational projects.



FRANK PERRIN

MICHEL REIN PARIS/BRUSSELS

Born in 1969 in Mogadishu (Somalia). Lives and works in Paris (France).

Frank Perrin has spent the last ten years exploring the notion of Postcapitalism, compiling a compendium of our contemporary obsessions. From Joggers and Yachts to Fashion Shows, Postcapitalism is a metaphysical flipbook of the fundamental ideas of our era, where each photography becomes a new landscape of the unconscious and desires of today.

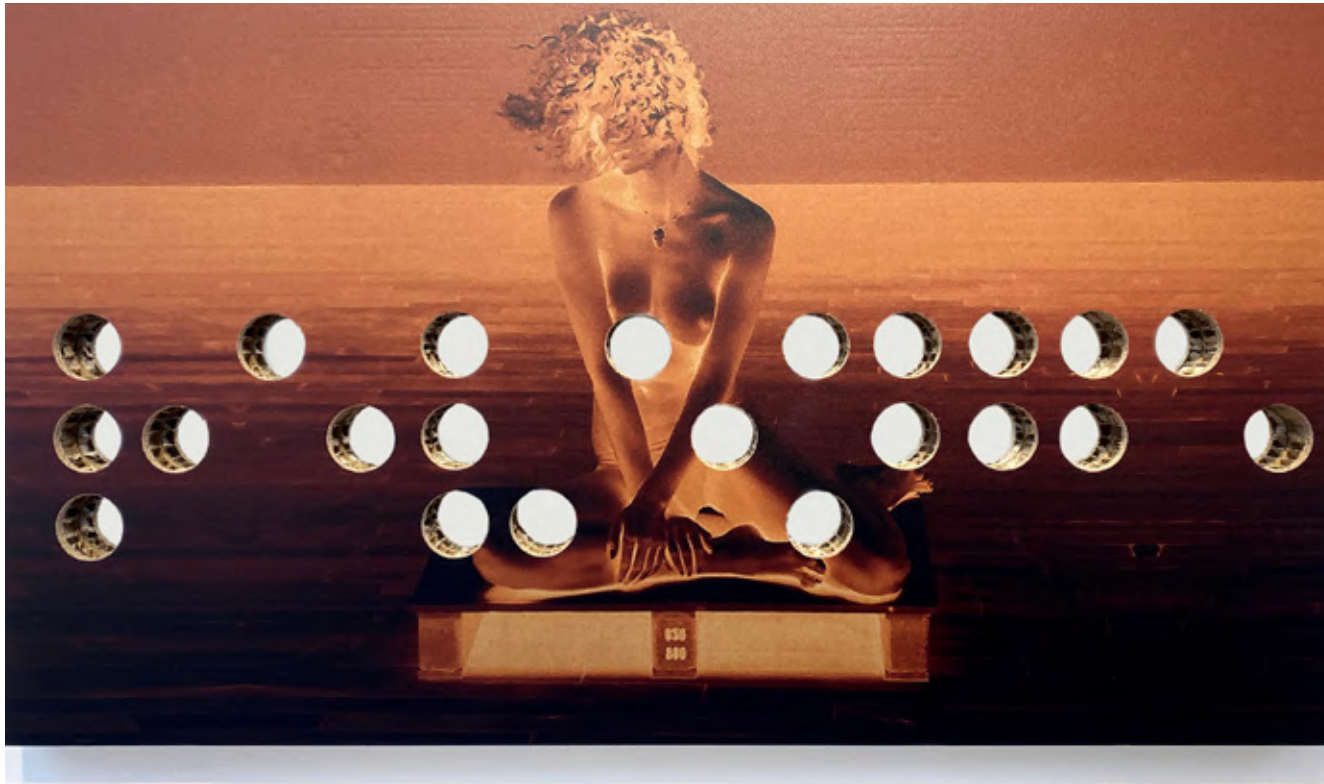
This strange ambiguity between the critical awareness of our modernity and the search for a seductive aesthetic of the panoramas of this same capitalist modernity, places Perrin's photographs in an undefined in-between.

Thus, beauty, solitude, vanities, and what Henry Miller called "the air-conditioned nightmare" intertwine in a strange reality often exceeding fiction. Frank Perrin methodically articulates his photographic gaze around several autonomous series like segments or chapters of a world in constant mutation in its very impulses.

In a way, Frank Perrin's work pursues the splendours and miseries of the 21st century, the contours of the paroxysmal beauty of our time, in all its excesses and vanities.

He has been shown in more than sixty exhibitions at home and abroad, including the Daelim Museum (Seoul) ; Les Abattoirs - Frac Occitanie (Toulouse) ; Centre Pompidou Metz and Schirn Kunsthalle (Frankfurt).

His works can be found in prestigious public and private collections in Europe, the United States and Asia.



FRANK PERRIN

Revenge, 2022

Blind test series

print on cardboard and mirrors laminated on
dibond

impression sur carton et miroirs contrecollés sur
dibond

80 x 140 x 6 cm (31.5 x 55.12 x 2.36 in.)

ed 1 + 1 AP, signed and dated on the back

PERR22007

→ inquire





ENRIQUE RAMIREZ

MICHEL REIN PARIS/BRUSSELS

Born in 1979 in Santiago (Chile). Lives and works between Paris and Santiago.

Enrique Ramírez is a Chilean artist graduated from Le Fresnoy. His films, installations and photographs, full of poetry, question History and the contemporary world, with the sea as a recurrent element of his creations. Born during the Pinochet dictatorship, Ramírez evokes in many of his works the bodies of the "disappeared," those killed by the regime and often thrown into the sea.

In the absence of tombs and graves to mourn these lives cut short by terror, the sea becomes a place where their memory can be honoured. The works of Ramírez also include many references to modern-day migration policies, where the sea is a kind of limbo in which civil rights are nullified. Through texts, images and objects of great visual and poetic strength, Enrique Ramírez explores various questions on the impossibility of some bodies becoming places in which life can be fully lived.

Enrique Ramírez's work has been exhibited at International Pavillion at the 57th Venice Biennial, 7th edition of Daegu Photo Biennial (South Korea) ; Centre Pompidou (Paris) ; Jeu de Paume (Paris) ; Center for Contemporary Art (Tel Aviv) ; Museo Amparo (Mexico) ; Galerie de l'UQAM (Montreal) ; Centro Cultural MATTA (Buenos Aires) ; Centro Nacional de arte Contemporaneo (Santiago) ; Palais de Tokyo (Paris) ; Museo de la Memoria (Santiago) ; Kadist (San Francisco) ; Museo de Bellas Artes (Santiago) ; Video Art in Latin America from Getty Research Institute (Los Angeles) ; Fondazione Ragghianti (Lucca) ; Kunstraum Kreuzberg (Berlin) ; Musée des Beaux-Arts (Dunkerque).

He was nominated for the Marcel Duchamp Prize, SAM prize and the Meurice Prize. He won the Discover prize of Amis du Palais de Tokyo & Beyond Memory Prize for the Brises video.

His work is part of prestigious collections as Pinault Collection (Paris) ; MoMA (New York) ; Kadist Art Foundation (San Francisco) ; Musée national de l'histoire de l'immigration (Paris) ; MAC-VAL (Vitry) ; Pérez Art Museum (Miami) ; Museo Amparo (Puebla) ; The Ama Foundation, Fundación Engel (USA), Collection Itaú cultural (São Paulo), Museo de la Memoria y los Derechos Humanos (Santiago) ; Fonds d'art contemporain - Paris Collections, FRAC (PACA, Marseilles ; Bretagne, Rennes ; Nouvelle-Aquitaine MÉCA, Bordeaux).

In 2022 Enrique has a major solo show at Le Fresnoy in dialogue with works from the Pinault collection (cur. Caroline Bourgeois, Pascale Pronnier, Enrique Ramírez).

► [portfolio](#)

► [cv](#)

► [about](#)



ENRIQUE RAMIREZ

Deux mondes, 2020

passport pages, under engraved
plexiglas cover, blue mirror, wood base
pages de passeport sous capot plexi
gravé, miroir bleu, socle bois

8 x 23 x 17 cm (3.15 x 9.06 x 6.69 in.)

unique artwork

RAMI20271

→ inquire

exhibition:

- *Incertains*, Prix Marcel Duchamp,
Centre Pompidou, Paris, France,
2020





Ser sin tierra, poesías a 5 palabras: Borrado borrado, 2021

oil, acrylic, newspaper, text with pencil in red ink, liquid resin on wood
huile, acrylique, papier journal, texte au crayon à l'encre rouge, résine liquide sur bois

18 x 13 cm (7.09 x 5.12 in.)

unique artwork, buffer

RAMI21313

→ inquire



MICHAEL RIEDEL

MICHEL REIN PARIS/BRUSSELS

Born in 1972 in Rüsselsheim (Germany). Lives and works in Frankfurt (Germany).

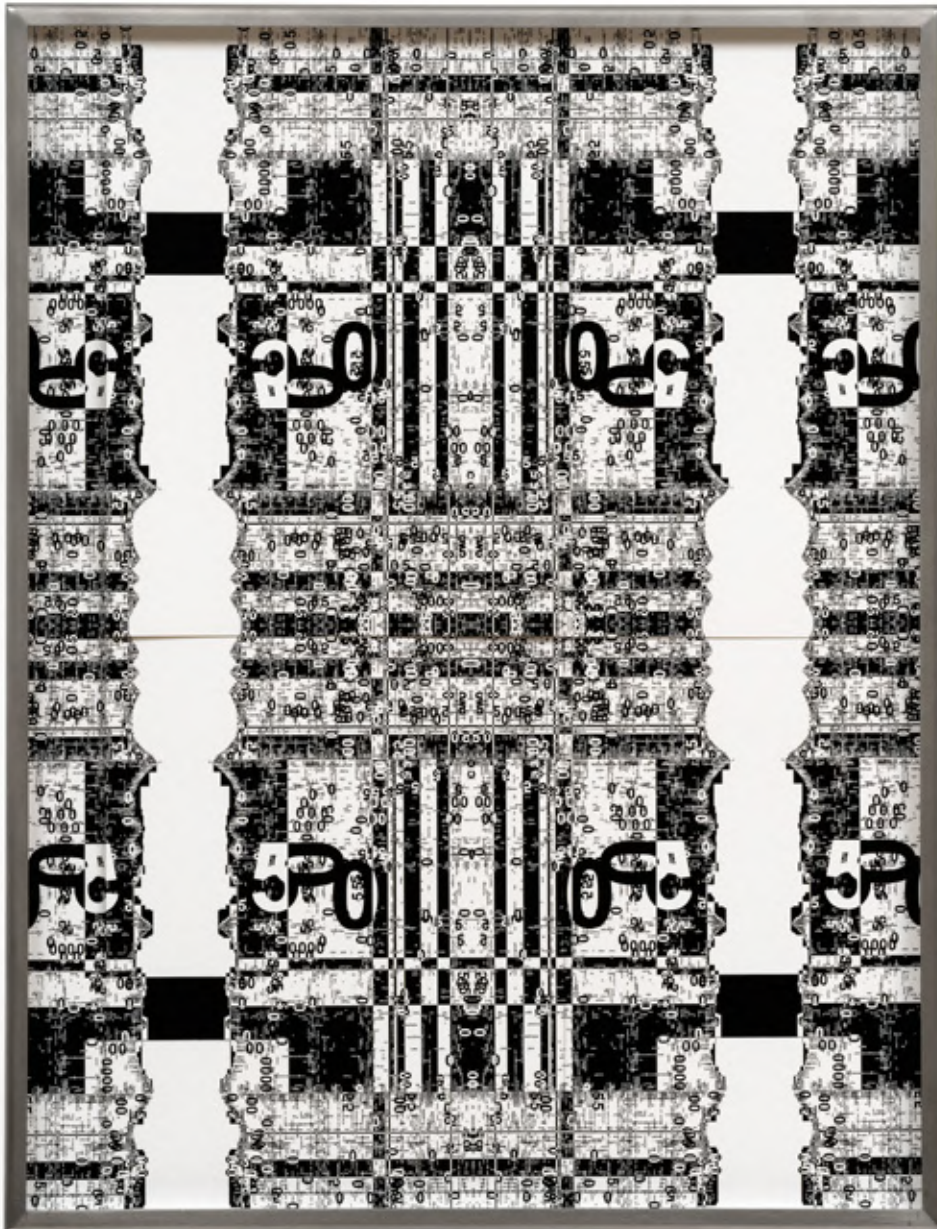
Michael Riedel's artwork has thrived for almost 20 years now on continuous reproduction whereby new work is generated from existing material, in seemingly endless loops and permutations. The point of departure for his graphics, paintings, audiovisual and spatial installations lies in recordings of conversations, in films, performances, club evenings or works by other artists.

Michael Riedel has been a professor of painting and graphic design at the HGB - Academy of Fine Arts, Leipzig since 2017.

Michael Riedel's works have been exhibited in MoMA (New York) ; Tate Modern (London) ; Fondation d'entreprise Ricard (Paris) ; Palais de Tokyo (Paris) ; The Modern Institute (Glasgow) ; Städel Museum (Frankfurt) ; Kunsthhaus Bregenz (Bregenz) ; Museum der Moderne (Salzburg) ; Galleria Civica d'Arte Moderna e Contemporanea (Turin) ; Zach Feuer (New York) ; Jüdisches Museum Wien ; Cornell Fine Arts Museum ; Rollins College (Winter Park) ; GAM (Turin) ; COCO - Contemporary Concerns (Vienna) ; Renaissance Society (Chicago) ; Villa Arson (Nice) ; The Secession (Vienna) ; Swiss Institute (New York) ; 9th Lyon Biennale of Contemporary Art ; 1st Moscow Biennale ; Saarland Museum Modern Gallery (Saarbrücken).

In 2017-2018, Michael Riedel had two major retrospectives at Museum Angewandte Kunst (Frankfurt) and Kunsthalle (Zürich).

His work is part of prestigious collections as MoMA (New York) ; collection François Pinault ; Centre Georges-Pompidou (Paris) ; Kunsthhaus Zürich (Zürich) ; Yuz Fondation (Hong Kong) ; The Alford Collection of Contemporary Art at Rollins College ; Cornell Fine Arts Museum (Florida) ; FRAC Normandie Rouen.

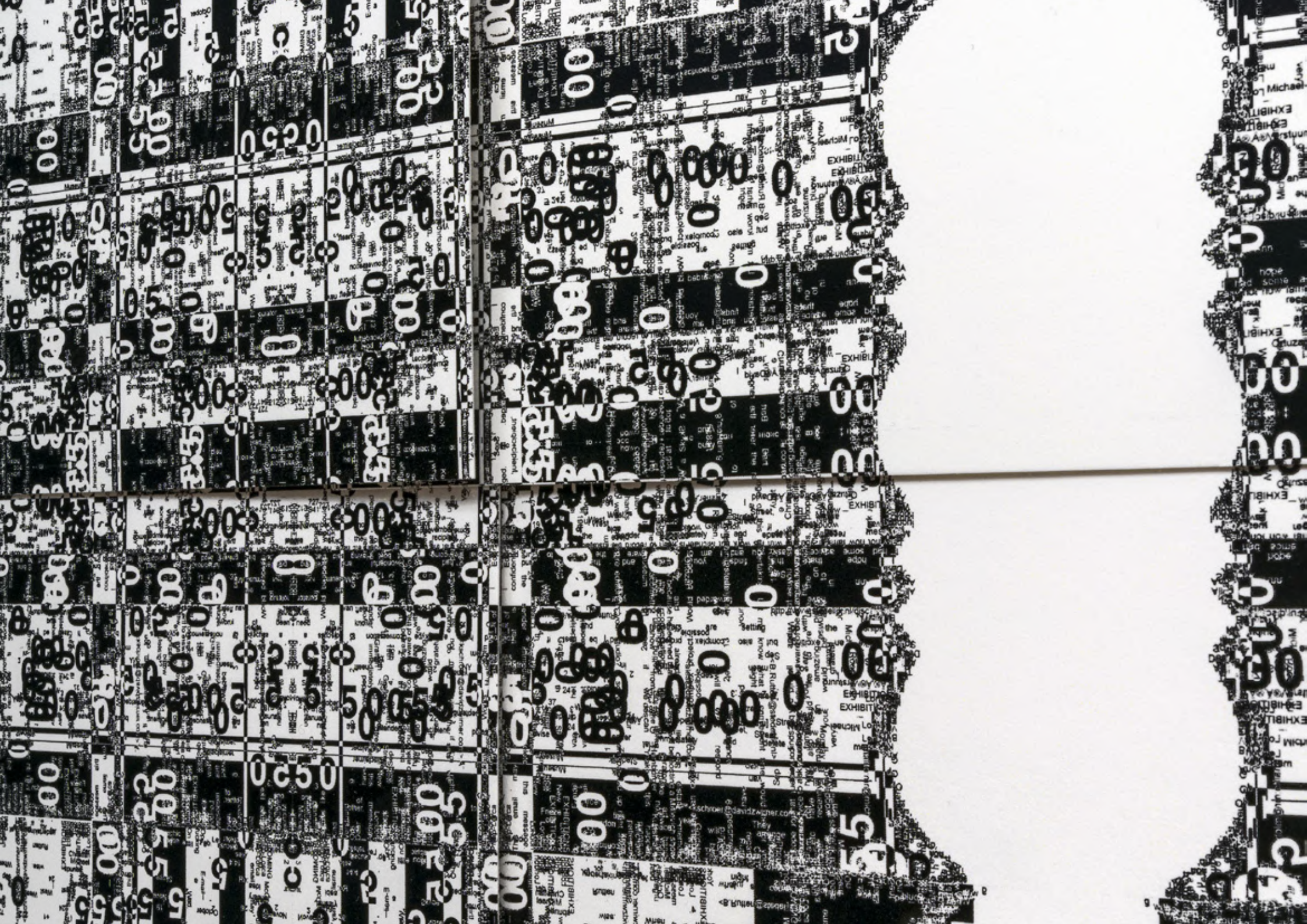
**MICHAEL RIEDEL***Ohne Titel (Patterned Pattern)*, 2022

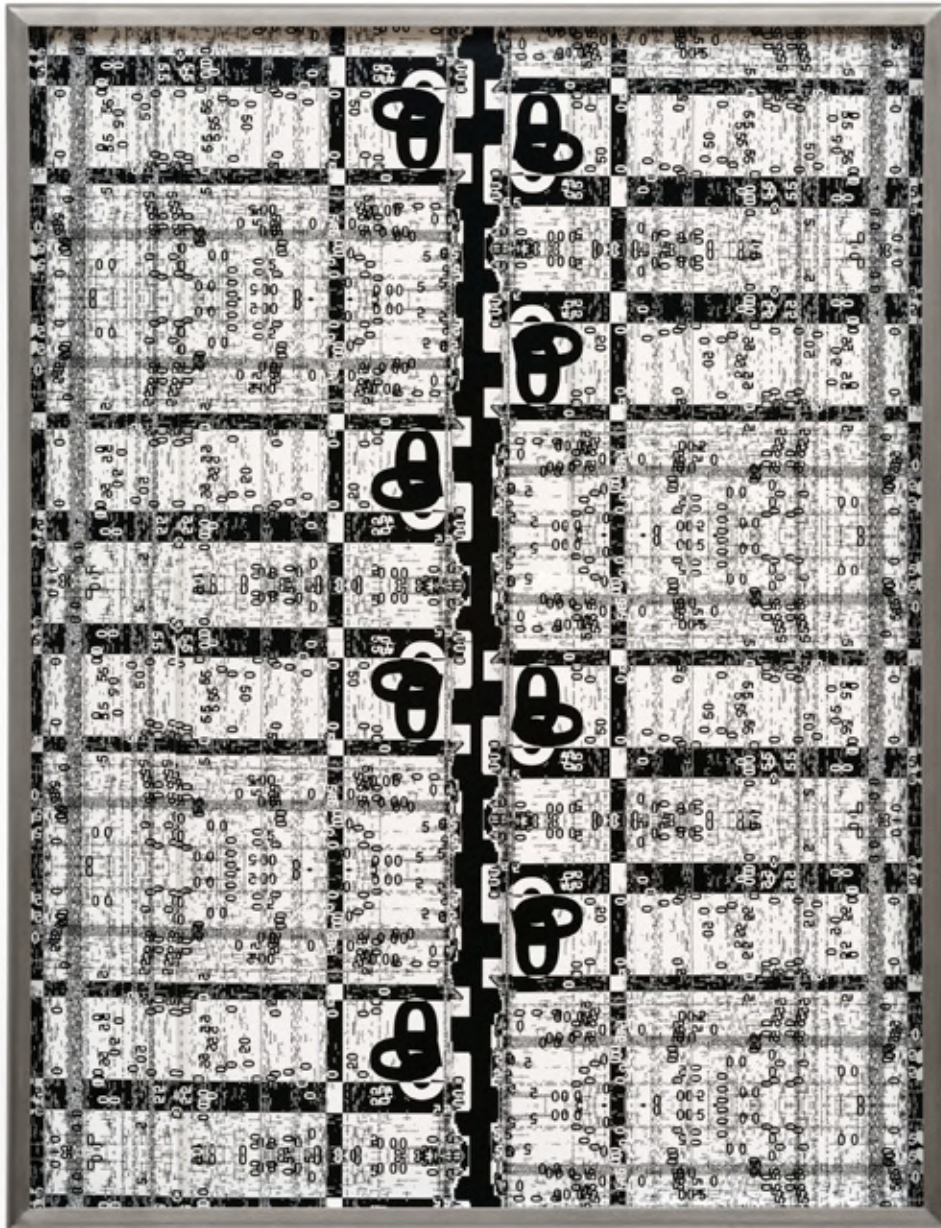
oil, acrylic, newspaper, text with pencil in red ink, liquid resin on wood
 impression laser sur papier Photo Rag Ultra Smooth, cadre aluminium, verre
 51 x 39 x 3,5 cm (20.08 x 15.35 1.18 in.)

unique artwork

RIED22215

→ inquire



**MICHAEL RIEDEL**

Ohne Titel (Patterned Pattern), 2022

oil, acrylic, newspaper, text with pencil in red ink, liquid resin on wood
 impression laser sur papier Photo Rag Ultra Smooth, cadre aluminium, verre
 51 x 39 x 3,5 cm (20.08 x 15.35 1.18 in.)
 unique artwork
 RIED22221

→ inquire

[illegible]



EDGAR SARIN

MICHEL REIN PARIS/BRUSSELS

Born in 1989, lives and works in Paris (France).

His work bears witness to the formal search for a political and environmental harmony, of which Human being would be the catalyst. Edgar Sarin has been noticed for his work on the ruin generator and for questioning the exhibition space. He established few years ago, that it is a question of considering the spectator from the moment when he stops being one; thus inscribing himself in a Mediterranean lineage of the conception of the work of art.

His work is thus elaborated by porosity with the environment. He defends an approach that favors learning about the world and the material - a reasoned form of the creative gesture - which he develops in a plural and precise sculptural corpus.

Edgar Sarin's work has been recently exhibited at *Napoleon? Encore* (cur. Eric de Chassey) at the Musée de l'armée : la Monnaie de Paris ; Collège des Bernardins (Paris) ; Centre d'Art Contemporain Chanot ; Centre de Création Contemporaine Olivier Debré (CCCOD) ; was part of the Nuit Blanche 2018 and at Konrad Fischer Galerie (Berlin).

He is also a co-founder of the research group La Méditerranée with Mateo Revillo and Ulysse Geissler. They organize group exhibitions. Edgar Sarin received the EMERIGE Revelations Award 2016, an event in which our gallery was a partner.



EDGAR SARIN

Variation sur celui barbare, 2022

oak

chêne

39,5 x 200,7 x 12,7 cm (15.35 x 78.74 x 4.72 in.)

unique artwork

SARI22177

→ inquire





ANNE-MARIE SCHNEIDER

MICHEL REIN PARIS/BRUSSELS

Born in 1962. Lives and works in Paris (France).

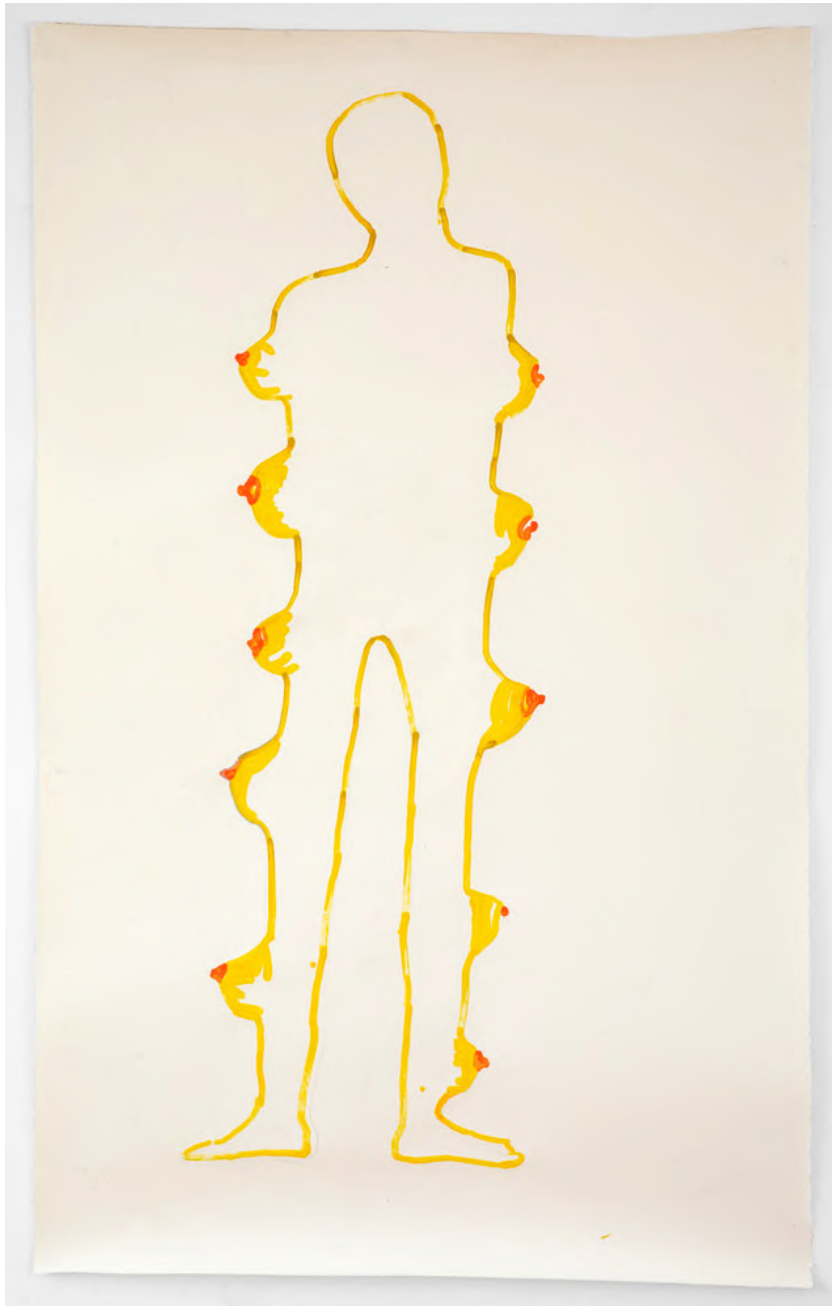
Drawing is her medium of predilection and becomes a form of daily writing, a diary. Her works oscillate between dream and reality, reminiscences and fantasies, through a rich iconographic repertory of figures, animals and objects of which roles, statuses and codes are disrupted.

Schneider first gained international reputation primarily for her endearing, pared-down drawings that have the immediacy of strip cartoons. Schneider's work is at once tragic and absurd, lending it a profound psychological impact. Her intimate, articulate drawings read like diary entries. In Schneider's work, the personal and the political go hand in hand. The drawings comment on everyday experiences, literature, political events and media images. Her rapid sketches testify to a fascination with commonplace situations. With a gentle mockery, she challenges conventions and expectations, and by doing so creates space for the imagination and for the atypical individual. A selection of her drawings was presented in Documenta X in Kassel (1993), followed by solo presentations in 2003 and 2008 at the Musée d'Art Moderne de la Ville de Paris.

Anne-Marie Schneider's works have been exhibited in Documenta X (Kassel) ; MAM Paris ; la Monnaie de Paris ; National Museum of Women in the Arts (Washington) ; Centre Georges-Pompidou (Paris) ; BPS22 - Collections de la Province du Hainaut (Charleroi) ; The Morgan Library & Museum (New York) ; The Drawing Center (New York) ; National Taiwan Museum of Fine Arts (Taiwan) ; Tracy Williams Ltd (New York) ; Taipei Fine Arts Museum (Taipei) ; Fundació Juan Mirò (Barcelona) ; Museum Tongerlohuys (Rotterdam) ; LAM (Villeneuve-d'Ascq) ; Fondation Fernet-Branca (Saint-Louis) ; Maison Rouge (Paris) ; Museum Het Domein (Sittard) ; Museum on the Seam (Jerusalem) ; Oi Futuro (Rio de Janeiro).

In 2017, Anne-Marie Schneider had two major retrospectives at Museo Nacional Centro de Arte Reina Sofia (Madrid) and the Museum of Contemporary Arts - Grand-Hornu (Boussu). In 2021 she has been awarded the Grand Prix for painting by the Académie des Beaux-Arts and Simone and Cino Del Duca Foundation.

Her work is part of prestigious collections as Museo Nacional Centro de Arte Reina Sofia (Madrid) ; MAM Paris ; Centre Georges-Pompidou (Paris) ; the Museum of Contemporary Arts - Grand-Hornu (Boussu) ; Yale University Art Gallery (New Haven) ; Guerlain Collection (Paris) ; Antoine de Galbert - Maison Rouge Foundation (Paris) ; The Morgan Library & Museum (New York), among others.



ANNE-MARIE SCHNEIDER

Untitled (Artemis), 2019

acrylic on paper, wooden frame, plexiglas

acrylique sur papier, cadre bois, plexiglas

framed: 195 x 130 x 4,5 cm (76.77 x 51.18 x 4.5 in.)

unique artwork, signed and dated on the back

SCHN20172

→ inquire



FRANCK SCURTI

MICHEL REIN PARIS/BRUSSELS

Born in 1965, lives and works in Paris (France).

If we could find him a fatherhood, Franck Scurti would claim to follow conceptual art as well as Fluxus's poetry, which taught him « to watch objects, to analyse them, to lose them in themselves, and then to reappraise them ». His work, inspired by everyday reality and international news, makes good use of the shapes produced by the consumption and urban civilization world.

Disconcerting by its diversity as well as by a seemingly lack of stylistic unity (from scribbles to customized vehicle via knocked-up objects and video, Scurti explores almost all of art media), his work is a self-placing into situation between reality and its representations, relating to aesthetical, historical or economical stakes, but also to things and events. So many world elements that determine individuals daily life, at the same time as they offer the possibility to imagine one's life as an artwork (if only, for example, by crossing the aleatory inherited from Dada or Fluxus with productivity rules or the modernist grid) : a liberating perspective of improvisation that does not ignore the various models that reference it and give it a cultural basis.

His work is a part of prestigious collections such as Centre Georges-Pompidou (Paris) ; FNAC - Fonds National d'Art Contemporain (Paris) ; Collection départementale d'art contemporain de la Seine-Saint-Denis ; Collection Guerlain, Collection Agnès B ; IAC - Institut d'Art Contemporain (Villeurbanne) ; MAC - Musée d'Art Contemporain (Marseilles) ; MAC/VAL (Vitry-sur-Seine) ; CNAP (Paris) ; BPS22 (Charleroi) ; FRAC (Alsace, Sélestat, Nouvelle-Aquitaine MÉCA, Bordeaux, Corse Corte, Artothèque Nouvelle-Aquitaine, Limoges ; Occitanie Montpellier, Normandie Caen, Pays-de-la-Loire Carquefou, Poitou-Charentes Angoulême).



FRANCK SCURTI

Lux-vision #1, 2021-2022

stained glass window in Murano glass, lead, painted steel

vitrail en verre de Murano, plomb, acier peint

40 x 50 x 3 cm (15.75 x 19.69 x 1.18 in.)

ed 3 + 1 AP

SCUR22345

→ inquire





FRANCK SCURTI

Still Life (A natural History of Destruction), 2022

metal grid, gilding, butterfly naturalized, under plexiglas cover

grille métallique, grille métallique, dorure, papillon naturalisé, sous capot plexis

65 x 50 x 15 cm (25.59 x 19.69 x 5.91 in.)

unique artwork

SCURT22364

→ inquire





AGNÈS THURNAUER

MICHEL REIN PARIS/BRUSSELS

Franco-swiss artist, born in 1962. Lives and works in Paris (France)

Through her paintings, sculptures, and installations Agnès Thurnauer focuses her practice around language. Thus, writing is often present in her pictorial praxis leading the viewer to emancipate endlessly of his own reading. This plastic quality of language can be experienced with her three dimensions sculptures made of casts of letters on different scales letting the gaze and the body involved. For Agnès Thurnauer, the relation with artworks induces reciprocity. If artworks reads the world, it is up to everyone to make our own reading. This shared language is at the core of our society and gives art a powerful poetic and political function.

Agnès Thurnauer's work was revealed to the public by a solo show at the Palais de Tokyo in 2003. Since then, she has exhibited at the Centre Pompidou (Paris) ; Angers Museum of Fine Arts ; Unterlinden Museum (Colmar) and at the Château de Montsoreau-Collection Philippe Méaille, among many other venues.

She has also shown her work in Belgium at the SMAK (Ghent) ; in the United States at the Seattle Art Museum and the Edgewood Gallery (Yale) ; in Brazil at the CCB (Rio) and in many biennials and art centres: the Lyon Biennale ; the Cambridge Biennial ; the Kunsthalle Bratislava ; and the Yermilov center Kharkiev.

In 2020, Agnès Thurnauer set up a permanent work, the Matrices Chromatiques, at the Musée de l'Orangerie. In September 2021, she has installed a major public commission from the French Ministry of Culture in Ivry-sur-Seine. In 2022, she will have 4 monographic exhibitions, including the Lam museum in Villeneuve d'Asq and the Matisse museum in Nice. A new monographic book will be published by JRP Ringer with essays from Cécile Debray, Dean Daderko and Elisabeth Lebovici.

Agnès Thurnauer works regularly with writers, philosophers and poets for publications and artist's books (Michèle Cohen-Halimi, Tiphaine Samoyault, Rod Mengham, Anne Portugal, Francis Cohen...)

Her works joined many private and public collections as Centre Georges-Pompidou ; Musée des Beaux-arts de Nantes ; Musée des Beaux-arts d'Angers ; Musée d'Unterlinden ; FMAC ; FRAC Bretagne ; FRAC Auvergne ; FRAC Ile de France.



AGNÈS THURNAUER

Matrices/Assises (A), 2013-ongoing

brushed aluminium

aluminium brossé

45 x variable x variable cm

(17.72 x variable x variable in.)

unique artwork

THUR20276

→ inquire





Born in 1973, lives and works in Brussels (Belgium).

Sophie Whettnall is a multidisciplinary artist using video, performance, drawing and painting. Her works oscillate between elegance, sensuality and energy. Since the nineties, the work of Sophie Whettnall offers a reflection on the forces that define our relationship to the world around us, by materializing and documenting them.

Sophie Whettnall focuses on light and analyses its presence and zones of absence and passage. The aesthetic pieces of the artist prove simultaneously sensitive and powerful, resting on a dialectic tension and attempt to instigate a relation between contradicting concepts and perceptions: between softness and sensuousness, yin and yang, women and men. Her work also contributes to a form of autobiographical project.

Sophie Whettnall won the Young Belgian Painting prize in 1999. Her works has been exhibited at the 52th Venice Biennial (Italy) ; Utah Museum of Fine Arts (Salt Lake City) ; MAC'S, Site du Grand Hornu (Hornu) ; DOT. Project (London) ; Leal Rios Foundation (Barcelona) ; Centrale for Contemporary Art (Brussels) ; BOZAR (Brussels) ; Museu de Arte Moderna Aloisio Magalhães (Recife) ; CGAC (Santiago de Compostella) ; COAC (Barcelona) ; Vera Cortes Art Agency (Lisbon) ; Krinzinger Projekte (Vienna) ; L'Orangerie - Espace d'art contemporain (Bastogne) ; Fresnoy - Studio national des arts contemporains (Tourcoing).



SOPHIE WHETTNALL

Red Landscape #8, 2022

dessin à la pointe de bambou, encre de Chine rouge sur papier, cadre bois, verre

dessin à la pointe de bambou, encre de Chine rouge sur papier, cadre bois, verre

framed: 139 x 187 x 5 cm (54.7 x 73.6 x 2 in.)

unique artwork, signed dated on the back

WHET22297

→ inquire





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