

缺席的双眼

*What if there was a way
to see with our eyes shut...*

2018.04.21 > 05.19

克莱蒙·博德理
Clément BORDERIE

凯特·洛瑞
Cat LORAY

杜梦堂 | 上海衡山路199号永平里105栋
Bldg 105, 199 Hengshan Rd, Shanghai



Galerie

DUMONTEIL
NEW YORK • PARIS • SHANGHAI

杜梦堂

PRESS RELEASE – FOR IMMEDIATE RELEASE

What if there was a way to see with our eyes shut...

Clément Borderie & Cat Loray

Dates: 21st April to 19th May, 2018
Venue: Galerie Dumonteil Shanghai
Address: Building 105, 199 Henshan Road, 200031 Shanghai
Opening Hours: 11:00 a.m.-7:00 p.m., Closed Mondays and Sundays

Galerie Dumonteil is very pleased to present the exhibition **Clément Borderie & Cat Loray – ‘What if there was a way to see with our eyes shut...’**, it will be the first collaboration of the two artists in China, opening from April 21 and continuing through until May 19, 2018.

The bringing together of works by Clément Borderie and Cat Loray confronts us with the evidence of something essential in quasi-asymptotic affinity. This affinity does not reveal its’ secret at our first glance at the presented forms of their respective works, but when the vision is absent, the thoughts that are obscured by the senses appear before the eyes. Both artists complement each other through their individual artistic languages, ‘*What if there was a way to see with our eyes shut...*’ invites us to examine the possibility of taming space, filtering time and resonating nature through the vibrancy of formation.

Clément Borderie: An Open Dialogue of Suspended Time

Clément Borderie perhaps dreams of a time that is not only his, but also free to an escaped self and open on a meeting place. (Jean Pierre Haddad)

Clément Borderie creates installations that are akin to the art of sculpture and painting. After putting away his brushes and giving up the use of paint, the artist embarks on another adventure. He installs his canvas in the middle of natural scenery or in a stable, an urban place and even in industrial complexes ... He then develops a metal structure that will serve as a matrix to the cotton canvas. In this type of setup, he lets the canvases react with the elements of surroundings. It will feed on what the artist calls ‘sensitive materials’: radiation from the sun, the moon, atmospheric precipitation, pollution, pollen, etc., which results in unique patterns marking the passage of time and the transition of the seasons.

Blank canvases become a space for experimental creation. The artist attempts to capture the essence of a place, creating its ‘spatio-temporal’ identity card, and thus revealing the imperceptible minute details that normally escape human perception. In the ‘*Mother Earth*’ series, each work is captioned with its season of creation as part of its’ identity, for instance, ‘winter & spring’, ‘summer’, ‘autumn & winter’, etc. Some canvases are further developed into three-dimensional works. ‘*Dome*’ is an illuminated installation capturing a structure

phenomenal and yet primitive, similar perhaps to the interior of an atom, whilst 'Tore' is formed as a gigantic pendant in resemblance of ancient Chinese jade jewelry.

During the artists' practice on blank canvas in a field, Borderie came across his first salt stone — a whitish cube that turns out to be a dietary supplement made of salt and vitamins for cows and lambs. A farm product became a ready-made artwork. In the spring of 2010, the artist exhibited his special project among the local breeders by putting a salt stone on a 1.2-meter tall mirror base. The base effectively transgresses the spatial order of things: the block is no longer at the level of its consumption, the ground; the cattle can therefore see themselves in the mirror of the pedestal. The human looks at the activity of the cattle and the cattle see themselves whilst exchanging looks with the human. For this exhibition, a video of a cow licking a salt stone is also featured among the real salt stones to complete the two-way conversation.

Cat Loray: An Everlasting Game between Elements and Space

If nature is a unified world that comes in a diversity of beings with infinite shapes and colors, it is the same with the work of Cat Loray. Painting and drawing have led Cat Loray to create forms in space: *'My drawings can be thought of in three dimensions, the basic modules that I trace on the canvas can be transcribed into ceramic.'* All her work is inspired by this intimate observation of the living: watch how the seed grows, observe the movement of a handful of leaves randomly thrown, feel the energy of life pass through the smallest blade of grass ... Following the rules and forces of nature, she conducts her representation and accumulation of objects and items against large unified areas of blank white space.

In Loray's eyes, nothing is ever immediately grasped; nothing is acquired or finished. The work questions us. The work promotes a multitude of meanings and thus invites contemplation. In *'Get Attachment'*, the rings play infinitely with the light and its variations. The elementary plays in dialogues with the global form — the small fits in the big one that represents it, and vice versa. The microcosm of this strange body is in the image of its macrocosm, life becomes a game between the simplicity of the parts and the harmonious complexity of the whole. In *'Gaïa'*, the huge necklace falling into intertwined arches would almost scare us. The oversized scale of the work corresponds to the identity of Gaïa, the ancestral mother of all life. Questioning the origin of its own existence, the work grabs us and reverses the order of things, both habitual and perceptual. This outrageous presentation strikes us and leaves us to feel small and frail. Attracted by the earth, the cluster of brown balls plays with the absence of its mark and points towards the sky. The very static of the work creates a powerful dynamic. *Gaïa* is not merely a necklace, but a violent and sublime question.

A Duet that Celebrates Life in all Shapes and Forms

The works of Clément Borderie and of Cat Loray both give the viewer a peculiar feeling of belonging, as one belongs to nature in an intimate cohesion, it imposes on us a gaze of the "inner being". Everything is illuminated, lit up. What one perceives through Clément Borderie's installations and salt stones is also present in Cat Loray's drawings, paintings, and sculptures. In other words, one observes a suspended time or an infinite becoming of accumulated nature where perspective is always in plural and the place of each element is always shifting. The "bonding" is only present when the state of energy reaches the stage of equilibrium, a crucial point that both artists can relate to. Their works yield ways to consciousness not from "natura naturata", a passive nature, but from "natura naturans", a nature where forces operate.

Media Contact:

Queenie Jin: queenie@dumonteil.com

ABOUT GALERIE DUMONTEIL



Founded in Paris in 1982 by Pierre and Dothi Dumonteil, the connoisseur and art expert in 20th and 21st century sculpture and painting, Galerie Dumonteil is regarded as one of the leading forces in the art market of twentieth century's figurative sculpture by representing several modern artists' estates while collaborating with a group of living artists.

The first location of the gallery is established in 1982 at 38 rue de l'Université on the left bank of Paris, this venue is still the headquarter of the gallery until today. In 2008, Pierre and Dothi Dumonteil opened its first international space in Shanghai. After more than 20 years of involvement in the North American art market, the gallery inaugurated an expanded New York space located at 475 Park Avenue in November 2012.

Regularly collaborating with museums and organizing solo exhibitions featuring artists who were active between the 1930s and 1970s, Galerie Dumonteil dedicates itself to the discovery and rediscovery of artists working in the theme of animal and nature. The gallery works closely with artists' families and estates, with some of the collaborations lasting over 30 years. The gallery has featured artists such as François Pompon, Georges-Lucien Guyot, Rembrandt Bugatti, Diego Giacometti, Charles Artus, Marcel Dery, Pablo Picasso, Armand Petersen and Joseph Czaky.

Over the past twenty years, the gallery has gradually involved itself in contemporary art and design. The visionary founders, Pierre and Dothi Dumonteil, have fostered talents among contemporary artists by supporting and encouraging them to fulfill their ambitious projects. Today, Daniel Daviau, Jean-Marie Fiori, Eric Pillot, Jean-Claude Meynard, Rubén Fuentes, Hubert le Gall and Wang Keping, with their roster of artists, share the three gallery spaces in Paris, Shanghai and New York.

Galerie Dumonteil is a member of the Carré Rive Gauche, Compagnie Nationale des Experts and Syndicat National des Antiquaires. Furthermore, Galerie Dumonteil participates in the significant international art fairs each year: La Biennale des Antiquaires (Paris) since 1992, the PAD (Paris, London, Geneva) since 1998, the Fine Art Asia Hong Kong since 2010 ART 021 and Guardian Fine Art Asia among others.

The new gallery space in Shanghai will reinforce the relationship between European and the Asian art scene. A program of thematic and academic exhibitions featuring both modern and contemporary art will start from this September in order to promote artworks executed by phenomenal artists from the dawn of the 20th Century up to today. Galerie Dumonteil Shanghai also works closely with in-house research team to publish and translate artists' catalogue raisonné in China.