



The Carnival of the Animals

Part 1: Galerie Dumonteil Shanghai

Dates: 19 September 2020 – 26 December 2020

Address: Bldg 105, 199 Hengshan Road

Opening Hours: 11:00-19:00, Tuesday to Saturday

Part 2: Shanghai Symphony Orchestra Concert Hall

Dates: 2020-2021 Musical Seasons

Address: 1380 Middle Fuxing Road

Participating Artists:

Raymond BIGOT (1872-1953)

Patrick BINTZ (b. 1953)

Daniel DAVIAU (b. 1962)

Tess DUMON (b. 1990)

Jean-Marie FIORI (b. 1952)

Rubén FUENTES (b. 1980)

Charles HASCOËT (b. 1985)

Roger GODCHAUX (1878-1958)

Ugo SCHILDGE (b. 1987)

WANG Keping (b. 1949)

Galerie Dumonteil is delighted to present *The Carnival of the Animals*, featuring 33 pieces/sets of works from 11 artists, covering sculpture, mixed media on panel, and photography. An attempt to tap into public space, the exhibition took place jointly at the gallery and the Shanghai Symphony Orchestra Concert Hall, creating a unique audio-visual experience for the audience. Also at the gallery, "*Hugo Deverchère: Preview - The Far Side*", a special solo project is held from September 11th to October 10th, 2020.

The exhibition is inspired by Dumonteil's long-lasting interest in animal art. Throughout the history of art, animals remained one of the most represented subjects — the single-line depiction of the prehistoric Lascaux caves, the source of symbolism in the Middle Ages and the Renaissance, the attention to "humanity" after the First World War, and more diverse messages in today's art world. There has always been a desire for dialogue with the animals. This group exhibition serves both as a review of the creation of modern animal sculptures, and as a quest for the meaning and value of animal art in the contemporary context.

A Cross-Field Initiative with the Shanghai Symphony Orchestra

The Carnival of the Animals also marks the collaboration between the gallery and the Shanghai Symphony Orchestra (SSO). Over the recent years, SSO has been actively transforming its wonton-shaped concert hall into a multiple-experience space combining classical music with various contemporary art forms. This time, it has become the temporary home for five monumental animal sculptures — Daniel DAVIAU's *Hippopotamus*, *Barnaby*, *Giraffe*, and *Canadian Moose* as well as Tess DUMON's *Mare and Her Foal* — spanning the whole 2020-2021 musical seasons. It is also worth mentioning that the exhibition title is inspired by French composer Charles Camille Saint-Saëns's renowned piece *Le carnaval des animaux (the Carnival of the Animals)*, aiming to bring art, music and joy to the public.

The animals have always fascinated us with their diversity and particularity. During the Renaissance, the Pope and kings competed to build their own menageries for the collection of exotic creatures – they were accessed by only a small number of artists, whose works then became a key channel for more people to learn about animals. When the zoo has frequented by the public for recreational purposes, artists' animal-themed works have assumed a new role – diverting our attention towards the living environment of wild animals and their close interconnections with the human society. With the establishment of animal protection consciousness and the popularization of art's power, the public attribute of animal-themed artworks has been further enhanced.

The cross-field collaboration between Galerie Dumonteil and SSO also manifests that good artworks should never be confined to the traditional "white box" presentation, as art can embrace the public sphere when the right condition is provided.

The Modeling Art That Carries Souls and Attitudes

An exhibition that highlights different kinds of sculptures, including bronze, sandstone, biscuit porcelain and wire mesh, *The Carnival of Animals* seeks to present the perceptual dialogues between different artists and the animals, as well as the sculptures themselves as independent artworks that embody the beauty of materials and the attitudes of their creators.

The Hippo Family by Daniel DAVIAU, displayed in the vitrine area, showcases the artist's mastery of patina as well as the elegance of lines. Using his works to freeze-frame animals, DAVIAU re-creates a poetic world in which all creatures are animistic and equal. The several sandstone pieces by Marcel DERNY forms a unique allegoric narrative. As a cross-generation artist, DERNY broke away from the constraints of the 19th century classics by returning to the essence of sculpture. With a touch of obscurity, Jean-Marie FIORI's biscuit porcelains create pure, dreamlike animal images that coincide his inner childlike sensibility. Tess DUMON's *Mare and Her Foal*, displayed at the building entrance of SSO, capture its audience with its light, shining and floating-like quality in contrast to its coarse, sharp materials, while depicting love – the most profound and universal emotion shared by humans and animals.

In addition to the dialogue between different sculpture materials, the exhibition also showcases bronze sculpture's plasticity in revealing other textures. For instance, Roger GODCHAUX's *Tomai* retains the surface of the hand-modeled clay prototype with its extraordinarily soft lines perfectly corresponding to the piece's heart-warming theme, whereas WANG Keping's bronze sculptures reproduce the quality and essence of his wood carving, with the Chinese artist's several exhibited works from the *Bird* series combining the life essence of animal forms with the ultimate simplicity of calligraphy and brushwork.

In terms of curatorial display, it is noteworthy how the sculpture pieces interact with the panel works in space. FIORI's *Head of a Ara* and *Head of a Toucan* can be regarded as the spatial and thematic continuation of *The Lost Birds*, Ugo SCHILDGE's mixed media on panel – wild lives are disappearing in the seemingly beautiful jungle, we must act now to curb the ecological deterioration so that the carnival of the animals continues.

The exhibition hopes to bring the public attention to the global environment through the wonderful vision of "the celebration of the animals". The voice of art is more precious than ever as the world joins hands to overcome the current adversity. While the 32nd edition of La Biennale Paris has been postponed to 2021 due to the COVID-19 pandemic, its organizers will co-host with Christie's an online auction offering more than 90 iconic works from 42 international galleries starting from September 24th to October 8th. Among them, Galerie Dumonteil Paris will also physically exhibit all its selected pieces during the online auction.



动物狂欢节 The Carnival of the Animals

第一部分：杜梦堂(上海)

日期: 2020.09.19 - 2020.12.26

地址: 上海市衡山路199号永平里105栋

开放时间: 11:00 - 19:00, 周二至周六

第二部分：上海交响乐团音乐厅

日期: 2020-2021乐季

地址: 上海市复兴中路1380号

参展艺术家:

毕高·雷蒙 Raymond BIGOT (1872-1953年)

派崔克·宾兹 Patrick BINTZ (出生于1953年)

丹尼尔·达维欧 Daniel DAVIAU (出生于1962年)

苔丝·杜蒙 Tess DUMON (出生于1990年)

尚-马理·费欧理 Jean-Marie FIORI (出生于1952年)

鲁本·福恩特斯 Rubén FUENTES (出生于1980年)

查尔斯·哈斯科埃特 Charles HASCOËT (出生于1985年)

罗杰·高德修 Roger GODCHAUX (1878-1958)

雨果·席德 Ugo SCHILDGE (出生于1987年)

王克平 WANG Keping (出生于1949年)

杜梦堂荣幸呈现展览“动物狂欢节”，集中展出来自11位艺术家共33件/组不同体量的作品，涵盖了雕塑、架上综合材料、摄影等多种创作方式。本次展览由画廊携手公共空间，分别在杜梦堂和上海交响乐团音乐厅两个场馆展出，为观众创造不同的观看体验。杜梦堂也将在画廊的书店区域进行主题性的展示，通过文献、画册以及衍生品呈现画廊在动物艺术领域所进行的研究，为公众提供深入了解动物艺术的机会。同期，杜梦堂于2020年9月11日至10月10日期间展出特殊项目：“雨果·德维切尔：《远方》预览”。

展览缘起于杜梦堂对动物艺术的持续关注。动物在艺术史上一直占据着一席之地——从史前拉斯科洞穴的单线描绘，中世纪的宗教指代，到文艺复兴的深入剖析，一战后的“人性”再现，乃至当代艺术中多元化的创作，不管是作为观看对象，还是精神传达，艺术家与动物对话的欲望贯穿始终。此次群展既包含了对近现代动物雕塑作品创作历程的回顾，亦展现了动物艺术在当代语境下新的含义与价值。

携手上交，跨界联动

本次展览是杜梦堂携手上海交响乐团的一次联动。近年来，上海交响乐团屡屡“破圈”，尝试将“馄饨皮”（上海交响乐团音乐厅昵称）打造成为古典音乐与当代艺术交汇碰撞的复合新空间。此次共有五件大型等比例雕塑作品在上交展出，贯穿整个2020-2021乐季，作品包括：法国艺术家丹尼尔·达维欧(Daniel DAVIAU)的《河马》、《巴纳比》、《长颈鹿》、《加拿大驼鹿》，以及苔丝·杜蒙(Tess DUMON)的《母马与小马》。展览名称以法国著名作曲家圣桑(Charles Camille Saint-Saëns)的代表作《动物狂欢节》(Le Carnaval des animaux)为题，旨在向公众传递艺术、音乐与欢乐。

长久以来，动物以其多样性和独特性令人为之着迷。文艺复兴时期，教皇和国王们纷纷建立自己的私人动物园 (Menagerie) 收集各种珍奇的生物，仅有一小部分艺术家被允许进入，他们的创作成为了更多人了解动物的渠道。当动物园成为公众休闲游玩的目的地时，艺术家们的创作又引导我们关注野生动物的生存环境以及它们与人类社会的密切联系。随着动物保护意识的建立和艺术权力的大众化，动物艺术作品的公共属性也得到了进一步深化。

可以说，公共空间是大型动物雕塑的最佳归属。此次杜梦堂与上交的跨界联动也印证了好的作品从不局限于传统白盒子的展出方式，艺术可以走向公共领域，贴近大众生活。

注入灵魂的造型艺术

本次展览以雕塑作品为主体，包括铜雕、炆器、素瓷和金属丝网，呈现了不同艺术家与动物的感性对话，以及雕塑自身作为独立的艺术对材质美感以及艺术家态度的体现。

橱窗中丹尼尔·达维欧 (Daniel DAVIAU) 的“河马一家”体现了其铜雕作品锈色的独特魅力以及优雅凝练的标志性线条。以铜雕定格动物的达维欧创造了一个万物有灵的诗意世界，人与动物尊重而平等。多件马塞尔·德尼 (Marcel DERNY) 的炆器作品组成了独特的动物寓言，跨时代的德尼成功摆脱了19世纪动物造型经典的束缚，去除冗余，回归雕塑的本质。尚-马理·费欧理 (Jean-Marie FIORI) 的作品则以素瓷赋予雕塑朦胧的质感，用内心孩童般的感性力量创造了纯净、梦幻的动物形象。而在上交展出的苔丝·杜蒙的作品用铝丝和不锈钢丝网打造的闪烁梦幻效果与其粗糙锋利的手塑材料形成了鲜明对比，《母马与小马》围绕着爱，这一人类和动物可以体会到的最深刻、普世的情感展开。

除了不同材质间的对话，本次展览还体现了铜雕呈现其他质感的可塑性。罗杰·高德修 (Roger GODCHAUX) 的《Tomai》保留了黏土原型的手塑感，整体线条显得格外柔和，与作品温馨的主题相互照应；王克平的铜雕再现了其木雕的质与形，展出的数件《鸟》系列作品融合了动物形体的生命本质和书法运笔作画的极致简约。

在展陈方面值得一提的是雕塑作品与架上作品在主题上的呼应。费欧理的《金刚鹦鹉》和《大嘴鸟》可以看作是雨果·席德 (Ugo SCHILDGE) 的综合材料架上作品《消失的鸟》在空间和主题上的延续——绚丽的丛林正面临生命逐渐消逝的危机，只有我们努力遏制生态环境的恶化，动物的狂欢才能得以延续。

最后，此次展览希望以“动物狂欢”的美好愿景唤起大家对全球大环境的关注，艺术的号召力在共克时艰的当下显得弥足珍贵。受欧洲疫情影响，第32届巴黎古董双年展在推迟举行的同时将于2020年9月24日到10月8日携手佳士得拍卖行共同举办线上拍卖会，遴选了数件来自多家顶级画廊的优秀艺术品。作为参与拍卖的画廊之一，杜梦堂(巴黎)空间也将在整个拍卖会期间展出所有线上作品。本次杜梦堂(上海)的展览既是与巴黎空间的一次呼应，更是与全球性的艺术交流活动的一次共振。