

L'ART DU DRIBBLE

Group Show

03.02.2023 > 25.02.2023

 DUMONTEIL

DUMONTEIL Contemporary
8 rue d'Aboukir 75002 Paris

PARTICIPATING ARTISTS

Taisiia CHERKASOVA (b.1991)
Julien DES MONSTIERS (b.1983)
Cyril DEBON (b.1987)
Tess DUMON (b.1990)
John FOU (b.1983)
Rubén FUENTES (b.1980)
Fabrice HYBER (b.1961)
Salifou LINDOU (b.1965)
Omar MAHFOUDI (b.1981)
Ugo SCHILDGE (b.1987)
Louis VERRET (b.1988)

L'art contemporain et le football sont-ils compatibles ?

A travers cette exposition collective nous souhaitons essayer de répondre à cette question. L'art et le foot ont pour point commun de transmettre des émotions. Ces émotions sont faites de joie, d'admiration, d'euphorie, de fierté, mais aussi de tristesse, déception, de haine et parfois malheureusement de violence.

Il faut savoir que l'art s'est toujours intéressé au monde du football, parmi les exemples les plus connus, « Les joueurs de football » 1908 du Douanier Rousseau, « le Parc des Princes » 1952 de Nicolas de Staël, « Jump Over » 1996 de Gabriel Orozco ou bien encore « Samuel Eto'o » 2010 de Kehinde Wiley...

L'art reflète la société et son temps, et en retour la société est influencée par l'art. Il en est de même pour le football. Le football ne reflète pas seulement une dimension sportive, il est aussi sociétal en rassemblant des valeurs de partage et de communion, mais aussi de division et de communautarisme. Le football a bien une dimension quasi religieuse chaque ville a ses lieux de culte mais surtout son stade de foot. Dans un texte intitulé Les rituels du football, on insiste sur le fait que « Certes, le foot n'est en rien une croyance en un au-delà, mais il se caractérise cependant par une pratique, une ferveur et des rituels qui en font un moment d'expression de religiosité au point que l'on désigne parfois le foot comme une 'religion moderne planétaire' ».

Je pense qu'on peut aller encore plus loin, le football n'est-il pas de l'art, l'art du dribble, du tir... Un art à la fois éphémère mais qui peut mener à la postérité, un art de l'instant ou le mouvement né de la pensée de celui qui crée de la tête au pied. Les performances footballistiques ne sont-elles pas proches des performances artistiques, uniques les unes comme les autres.

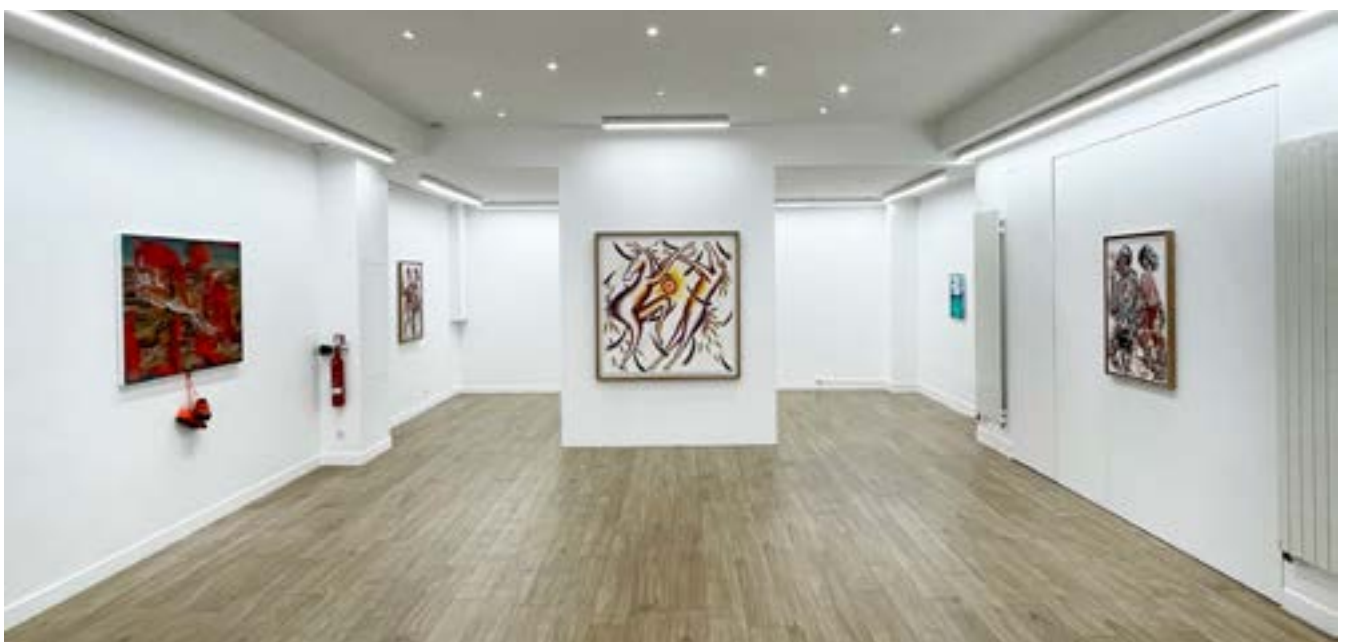
Are contemporary art and football compatible?

Through this group exhibition we want to try to answer this question. Art and football have one thing in common: they transmit emotions. These emotions are made of joy, admiration, euphoria, pride, but also of sadness, disappointment, hatred and sometimes, unfortunately, of violence.

It is important to know that art has always been interested in the world of football, among the most famous examples, "The Football Players" 1908 by Douanier Rousseau, "The Parc des Princes" 1952 by Nicolas de Staël, "Jump Over" 1996 by Gabriel Orozco or "Samuel Eto'o" 2010 by Kehinde Wiley...

Art reflects society and its time, and the latter is impacted by it. The same is true for football. Football does not only reflect a sporting dimension, it is also societal, bringing together values of sharing and communion, but also of division and communitarianism. Football does have a quasi-religious dimension: each city has its places of worship but above all its football stadium. In a text entitled The Rituals of Football, we insist on the fact that "Of course, football is in no way a belief in an afterlife, but it is nonetheless characterised by a practice, a fervour and rituals that make it a moment of expression of religiosity to the point that football is sometimes referred to as a 'modern planetary religion'.

I think we can go even further, isn't football art, the art of dribbling, of shooting... An art that is both ephemeral and can lead to posterity, an art of the moment or the movement born from the thought of the one who creates from head to foot. Are football performances not similar to artistic performances, both unique?



Taisiia CHERKASOVA

(b. 1991)



Taisiia Cherkasova comes from a large Ukrainian industrial city - Dnipro. She grew up in a concrete city, represented by a depressing, melancholic and yet reassuring landscape. Concrete is a surprising material, by being rough, imperfect and insipid, it becomes almost uncomplicated. Everything appears beautiful in comparison with concrete. This brutalism creates a sanitized, inorganic and dehumanized environment that exerts a violence on the individual, mutates and transforms him.

Fascinated by transformation, Cherkasova's work tends to reflect this process. Transformation is a slow phenomenon... which by definition is violent because the birth of a new identity goes through the ultimately vitalizing destruction.

In her work, the artist tries to represent a knot between the reality and atrocity of war and the human body, which is in itself an allegory of the physical state and the psyche or a passage between "seeing" and "living".

Symbolism plays an important role in Cherkasova's creation, especially the image of the animal. In the form of a ferocious beast, the artist describes the wild, authentic and uncivilized side of the human. This part of the individual does not fit easily into the dogmas (normalities) validated by society. It is a "dark" side which is not however dark, but rather intimate and secret. This "animal", often demonized by the Church and society, expresses desire and sensuality. It is an uncomfortable liberator, an inner voice that we silence, a mirror that we avoid looking into.

These reflections take shape in painting on wood cutouts, ceramics or in a voluminous leather piece. The multiplication of mediums allows Cherkasova to make the subject even more present and almost palpable.



Taisiia CHERKASOVA
Game

2023

Céramique, bois, métal, signé | Ceramic, wood, metal, signed
93 x 107 cm

Julien DES MONSTIERS

(b. 1983)



Born in 1983, Julien des Monstiers lives and works between Faye-la-Vineuse and Paris.

He graduated from Ecole Nationale Supérieure des Beaux-Arts de Paris in 2008 (Jean-Michel Alberola studio). Julien des Monstiers received the Prix Marin in 2015, the Yishu8 and Mécènes du Sud awards in 2017, the Prix Pierre Cardin in 2019 and recently in 2022 the Prix de peinture Simone et Cino Del Duca.

To Julien des Monstiers, each painting constitutes a whole, the different styles of which can be understood in their entirety, that ultimately gives them meaning. A holistic painting that cannot be reduced to the sum of its parts and that eludes any pre-established definition. From borrowed shapes and gestures, with no hierarchy, to the medium's great stories but also to the history of its motifs, that of hunting scenes, floral decors or tapestry. A work painted on canvas or on wood, on the floor or on a wall, depending on its needs, in a constant back-and-forth motion. Imprints by transfer, as he has always done but also precise gestures, slow or swift, made with brushes of course, but also other miscellaneous tools. Everything is grasp-worthy for an artist who considers the chassis as a frame on which to built his own territory, made of borrowings and inventions.



Julien DES MONSTIERS
Puma

2023
Huile sur toile, paire de baskets Puma | Oil on canvas, pair of Puma trainers
120 x 90 cm

Cyril DEBON

(b. 1987)



Artist, painter and ceramist, founder of the modeling agency Mannequin Madelaine, Cyril Debon's work is an exercise in eclecticism, in search of the best ways to evoke universal emotions such as love or melancholy. He develops his own imagery of Epinal where art history, children's books and B-movie archetypes are reconciled. His production crosses the register of artistic genres like a pawn on a goose board, necessarily passing through some traps.

Cyril Debon likes totemic characters: dachshunds, bats, frogs that sometimes find themselves on the outskirts of movable works, and sometimes wander around in their perfect animal independence. They play a hide-and-seek game in which visitors can participate in order to flush out the animals installed in incongruous places. The making of traps is part of his job: earthenware soaps, writing books with oblique lines, surprise pockets of works...

There is no art, he thinks, without a certain amount of jokes and puns. Here is, in short, the work of a real rascal, preoccupied in turn by his facetious maneuvers and by his own clumsiness.

---- Marilou Thiébault



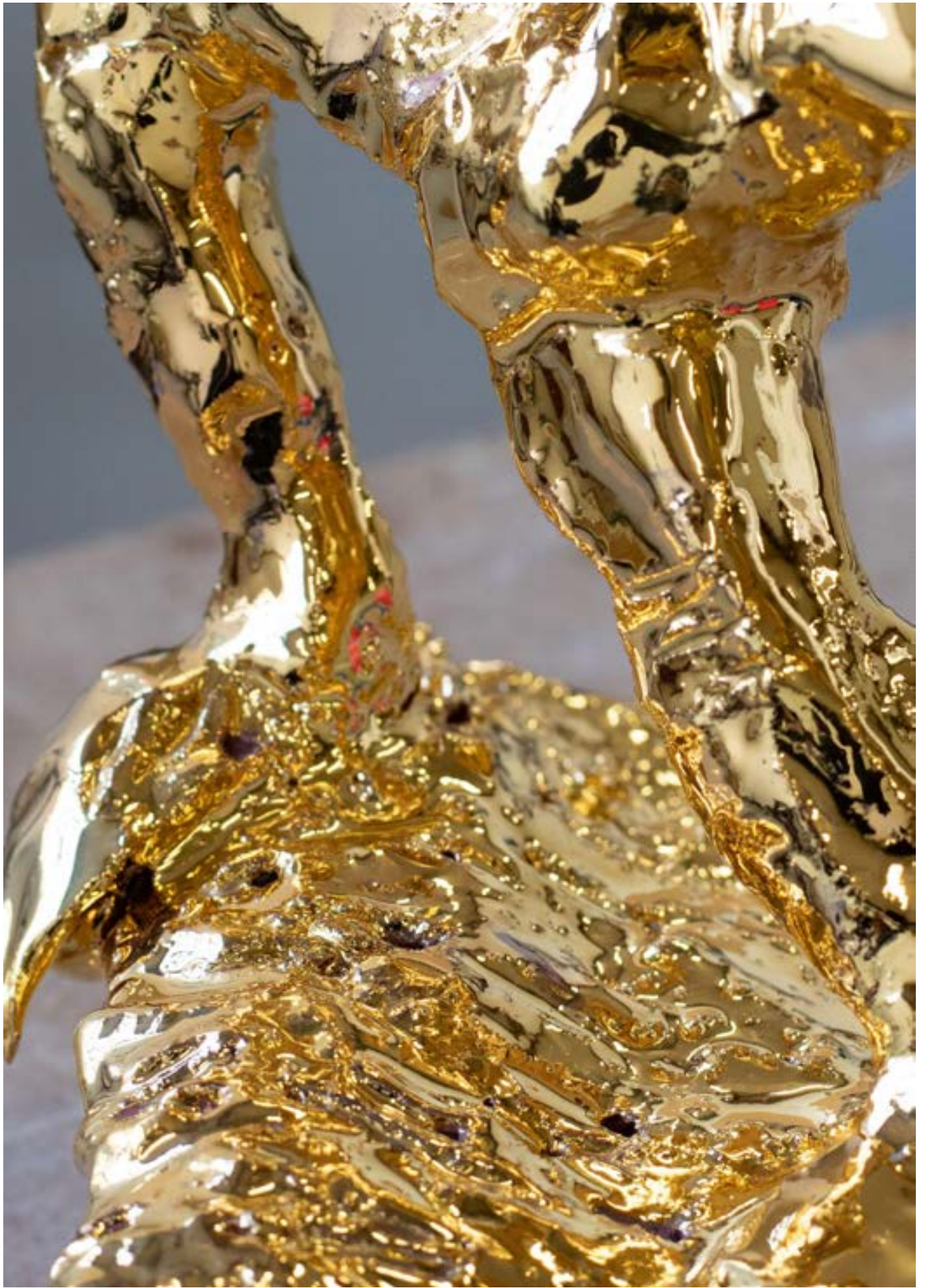
Cyril DEBON

Probably The Best Football Player Artist of His Generation

2023

Faiënce, lustre d'or | Earthenware, gold-glazed

17 x 16 x 10 cm





Cyril DEBON
Fair-Play

2023
Faiënce, lustre d'or | Earthenware, gold-glazed
18 x 14 x 13 cm



Tess DUMON

(b. 1990)



After training at the atelier of Sèvres in Paris, young talented artist Tess Dumon (b.1990) moved to London for pursuing sculpture studies in Central Saint Martins and finished her MA in Royal College of Art where she won the prize of Degree Show in 2016. In 2014 won the first prize of Born Award which celebrates creativity in design-led lifestyle with a focus on desirability, functionality, and integrity. Following successful solo shows in Paris and Shanghai, Dumon's work has been featured in main events such as PAD Art Fairs, Shanghai Westbund Art & Design Fair, Royal Ascot, Longines Masters, Christie's Paris Tout P'tits Charity Sale, and a special exhibition at Le Royal Monceau-Raffles Paris, etc.

Tess Dumon's work evolves on different mediums that include drawing, sculpture, animation, and installations. She aims to transform the tragic and dramatic history of the life around her into the hints concealing in her works through mythical metaphors and a personal dream world. Tess Dumon tries to place the audience in the heart of her work to experience the atmosphere which can be so powerful that people forget the mundane world.

Story

Having no clue about the origins of the illness of her brother with autism, Tess Dumon turned herself towards myths, symbols and legends, at a very young age. As a matter of fact, they aim to answer all kinds of existential questions, from the birth of Mankind to the existence of earthquakes.

During her artistic studies, she started to create her very own mythology, including horses from her brother's horse therapy sessions, handmade unique blue paint, poems...

Dumon tries to place the viewer at the heart of her work, aiming to transform the act of seeing into a performance itself.

The metal used in her sculptures reflects perfectly any incoming ray of light, giving her animals the appearance of ghosts floating in the air. The magic resulting from these lighting effects contrasts with the dramatic meaning of her work and the roughness of the material she sculpts by hands.



Tess DUMON
Seashell Ball

2023

Ballon en PVC et coquillages, nassa blanche et pyrène ocellata, pièce unique,
Ball in PVC and shells, white nassa and pyrene ocellata, unique piece

D: 21.5 cm



Tess DUMON

Ginga Na Praia | Ginga on the Beach

2023

Gouache sur toile | Gouache on canvas

130 x 195 cm



Tess DUMON

Ganhar ou perder mas sempre com democracia | Win or Lose, But Always with Democracy

2023

Gouache sur toile | Gouache on canvas

150 x 150 cm

John FOU

(b. 1983)



John Fou (b. 1983, Lilas, FR) lives and works in Paris, France.

Self-taught, with a background in the world of live performance and more particularly in the circus, dance and theatre, John Fou has developed a practice of figurative painting in which he stages social relationships between animals of different species, as an allegory of his life and more generally of human relationships. The artist explores the following influences that include mythology, cave paintings, psychology, dance, video games, cartoons and painting, from Géricault to Huguette Caland, via George Stubbs, Piero di Cosimo, Etruscan frescoes and Le Douanier Rousseau.

John Fou entered this year the Hermes' collection, previously the Greenline Foundation's collection. Recent solo and group exhibitions include Stems Gallery, Paris, FR; Greenline foundation, Paris, FR; Galerie Julien Cadet, Paris, FR; Le Château du Marais, Val-Saint-Germain, FR, POUISH Manifesto - OFF Art Paris, Paris, FR, Ruttkowski; 68, Paris, FR; Guido Romero Pierini, Paris, FR; CIRCUS , Théâtre de Vanves, FR, The Hole gallery, New York, NY. Also with cultural institutions at Space José Augusto Santos, Natal, BR and FRAC, Nord-Pas-de-Calais, FR. He followed recently a residency at UMA PENHA, Lisbon, PT, Greenline foundation, Paris, FR and Château du Marais, Val-Saint-Germain, FR.



John FOU
Croc

2023

Acrylique et crayons sur papier, encadré | Acrylic and pencil on paper, framed
163 x 114 cm



John FOU
Pass

2022
Acrylique et crayons sur papier, encadré | Acrylic and pencil on paper, framed
131.5 x 129 cm

Rubén FUENTES

(b. 1980)



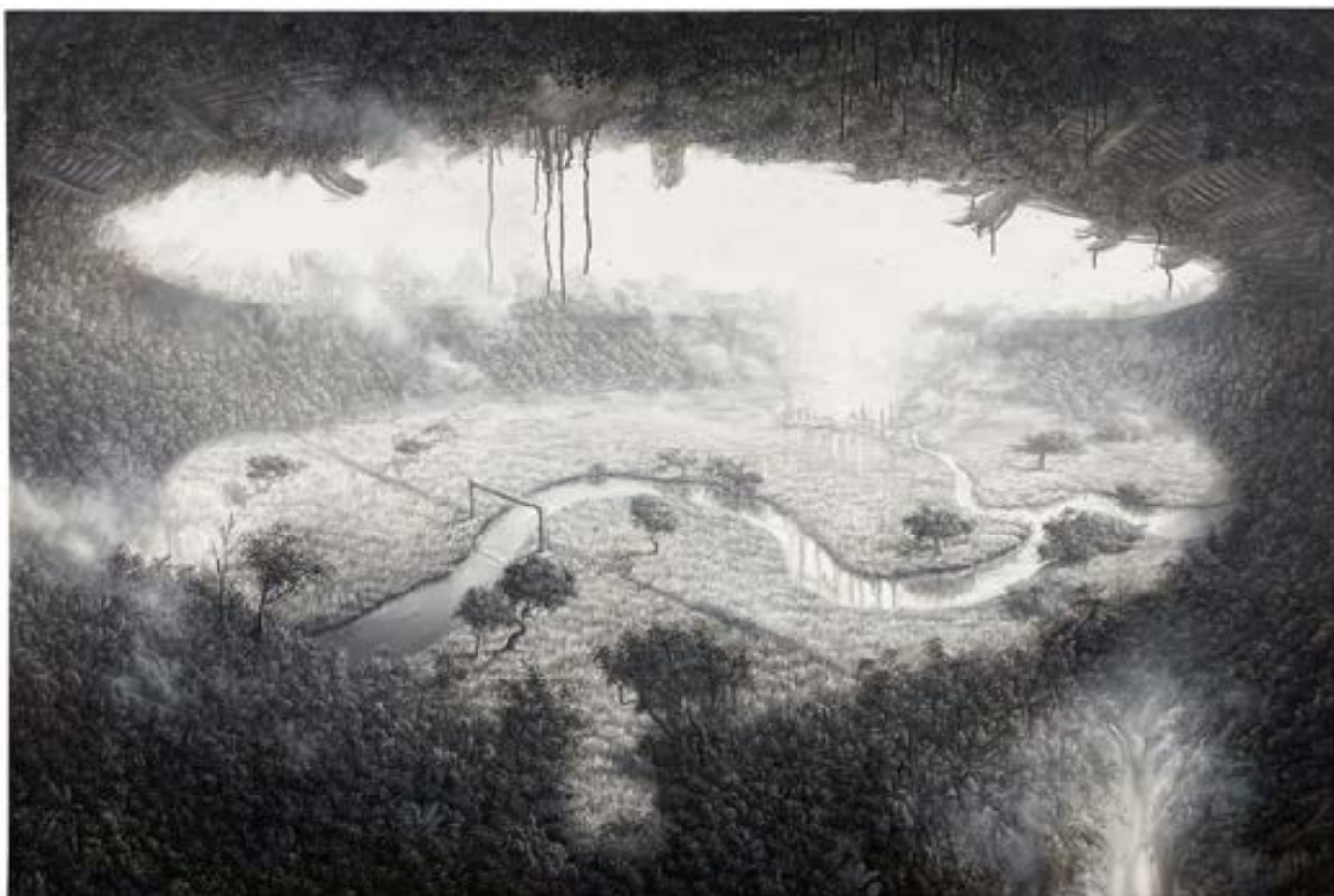
Born in 1980 in Cuba, Rubén FUENTES lives and works in Paris after a long stay in Spain. Before receiving his Master's degree as well as his PhD from the University of Valencia, Rubén FUENTES was graduated from the Fine Arts Institute of Havana.

With his powerful and unique style recognized in France and abroad, Rubén FUENTES is an artist with glamorous talent, and his works are featured in multiple public collections, such as the Museum of Hunting and Nature (le Musée de la Chasse et de la Nature) in Paris, the Confucius Institute as well as public institutions in the USA, Cuba, Switzerland and Spain.

Since 2004, he has participated in numerous collective or solo exhibitions in France, Spain, Switzerland, Cuba, UK, China and the USA. He has been collaborating with Galerie DUMONTEIL since 2016.

“This bestiary which exists only in the fantastic world created by Rubén, appears in known forms by conceiving another leafy and bushy flesh, which is always calm. If the animals look like an ethical monster, trees are figures from a tale by which they seem to tell us: ‘learn from my silence, everything lasts and everything is ephemeral’. Faced with such a sense of strength and beauty, it is impossible to be indifferent. In this exhibition, we distinguish the animal subjects to events that render them valuable in front of humans: ‘...My works have an extending tree, a forest that populates and covers everything... the wild world triumphs over the civilized world... A world in which the nature has resumed her role of heroin, and as in the Chinese and Japanese landscapes of “shanshui”, the human figure is like a small insect, barely perceptible...”

---- Magaly Espinosa



Rubén FUENTES

Parc des Princes

2023

Acrylique et huile sur toile, signé | Acrylic and oil on canvas, signed

130 x 195 cm

Fabrice HYBER

(b. 1961)



Born in the Vendée in 1961, Fabrice Hyber lives and works in Paris. Since his beginning in the '80s and as he became one of the youngest Golden Lion recipients at the 1997 Venice Biennial, the artist has been receiving increasing attention on the international stage. He exhibited his works in many prestigious institutional sites both in France and abroad and has been taking part in important international artistic events for over 20 years. He was elected a member of the Académie des Beaux-Arts in 2018.

“My paintings are moments of euphoria in which I set landscapes, bodies or processes currently either undergoing transformation or being questioned”. This is the description given by Fabrice Hyber of his works, which to him are like “solutions for adaptation that go as far as the possibility of mutation”.

Many several themes are dear to the heart of the artist, for example, hybridization which is a nod in the direction of the Darwinian theory of evolution in which species adapt to their environment in a process of perpetual transformation. “Become fluid” is one of the solutions captioned and proposed by Fabrice Hyber for adaptation to respond to climate change, and is also indicative of his ecological concerns; or also the transformation of organic matter. Moreover, it is from this type of play that his Prototypes d’Objets en Fonctionnement (known as POFs) are derived. For the most part fabrications, they are devices or situations that invite visitors to interact with them and invent a usage. The subversive mission of the POFs is to “encourage mutations to the point of creating new systems of diffusion”. In so doing, they run counter to the trend of Pop Art, by taking art into the world of consumption rather than vice-versa. These non-exhaustive examples of mutations are necessary to Hyber “to advance and conquer new forms”. They prompt new ideas in this artist who develops his paintings through the use of story-boards in which images are associated with words that provide their “regarders” with keys to their understanding. Various notes, calculations and annotations dot the surface of the canvas, resembling the blackboard of a researcher or a botanist’s plate.

Hyber’s approach is precise and almost always starts with a drawing. “At the beginning, there is often a design, a freehand sketch in charcoal or pastels on the canvas, a first ‘phrase’ that announces the premonition of a more comprehensive project”, says Hyber. The speed with which the design is created stimulates the free emergence of unfettered ideas, in what he calls “states of non-vigilance”. It is these that give free rein to his desire to transform of the world. This outlook, which is as political as it is poetic, is an expression of the rebellious and libertarian spirit that makes Fabrice Hyber one of the most important artists of his generation.



Fabrice HYBER
POF 65 - ballon carré

1998

Cuir, prototype avant l'édition pour la FNAC | Leather, prototype before the edition for the FNAC
Collection of the artist
21 x 21 x 21 cm

Pas à vendre | Not for sale

Salifou LINDOU

(b. 1965)



Photo © Arnold Blackstar Dim II

Born in 1965, Salifou Lindou is a self-taught artist who lives and works in Douala. This member of Kapsiki circle grew up in Fouban, known as “the city of art” by many. Since his childhood, the masks and statues of artisans and of the palace museum has been his daily life. He started creating very early, and today he is one of the most recognized Cameroonian artists on the national and international art scene.

The artworks of Salifou Lindou are a mix of materials “I have the art of manipulating things, I like to tinker”. Tireless researcher, Salifou shapes, structures and deconstructs metal sheets, leather, steel, paper, etc. He is constantly experimenting with new elements to make the most of them.

At first glance, one might think that the work of this artist runs counter to current contemporary art trends. At a time where many artists are coming back to figuration or hyperrealism, this artist seeks the perfect mastery of the abstraction of his subjects. “Like a kid” as he says, Salifou expresses the need to manipulate forms, to explore materials and finally to invent scenes.

This ability to shape the lines, positioning eyes, mouth, nose and any other part of the body of his characters at the right place without calculation, highlights his perfect mastery of drawing and the expression of the freedom that emanates from him. In this game, which is ultimately artistic creation, everything is allowed to Salifou: the artist, playing with a heap of lines, leads them to express themselves only for themselves to represent characters who are indifferent to reality.

During this manipulation, this do-it-yourself, the artist ends up touching the secret and the mystery of life. Life, our life, is a game, but a vicious one. His works, in a mixture of media (drawing, painting, collages, etc) tells us of its complexity. Salifou makes abstract forms and complex figures play together. This complexity is possible to see through brown lines that intertwine to form atypical characters on which he sticks elements, which become stigmata. We can also see labyrinthine lines, the labyrinth of life, a life in which the Man who is at the center of Salifou’s work, must fight, bet, and win or lose like in a casino. The life of a human being is daily rotating around this fight and this game of perpetual strategies. His drawings show strong but fragile silhouettes at the same time, in chaotic worlds where man releases his impulses, conjures his anguish and unloads his aggressiveness. Through Lindou’s work, we can confirm it again: artistic creation and life would have a common origin and trajectory.



Salifou LINDOU
Players 1

2019
Pastel sur papier marouflé sur toile, caisse américaine, signé
Pastel on paper mounted on canvas, framed, signed
100 x 75 cm



Salifou LINDOU
Players 2

2019
Pastel sur papier marouflé sur toile, caisse américaine, signé
Pastel on paper mounted on canvas, framed, signed
100 x 75 cm

Omar MAHFOUDI

(b. 1981)



Omar Mahfoudi was born in 1981 in Tangier, Morocco. He currently lives and works in Paris. Omar Mahfoudi grew up not far from the Detroit, where he discovered painting within his family circle and drawing through personal experiments. But it was at the age of 12 that young Omar developed his eye and his technique at the Catholic school in Tangier, where he took part in art history and plastic arts courses.

After having long proposed compositions marked by the presence of the materials, Omar Mahfoudi turned to the fluidity of liquid acrylic and ink, favouring compositions that play on the border between figuration and abstraction.

Omar Mahfoudi's boundless admiration for cinema is perceptible in his work as much by the references that are slipped in as by the games of framing, colourimetry and luminosity present in his pictorial work. His life experiences, personal research and his cultural knowledge feed his poetic and humanistic creations.

Omar Mahfoudi plays with presence and absence through the emptiness that fills his works with a mystery, alongside a form of existential solitude. His compositions can be distinguished sometimes by lush vegetation, sometimes by a desert biome, sometimes by disturbing shadows, sometimes by soothing figures. They unfold in a faded atmosphere, oscillating between lost paradise, melancholic twilight and unfathomable night.

Thus, in this constant balancing act between presence and absence, figuration and abstraction, tension and appeasement, Omar Mahfoudi composes a painting that is both oxymoronic and cinematic.

His work has been presented at numerous international events, such as the 1-54 fair in London in the UK, Art Genève in Switzerland and Art Cologne in Germany.



Omar MAHFOUDI
Lost Number 2

2023
Aquarelle sur papier | Watercolour on paper
60 x 50 cm



Omar MAHFOUDI
Supporter de l'Atlas

2023
Encre sur papier | Ink on paper
40 x 30 cm

Ugo SCHILDGE

(b. 1987)



Ugo Schildge (b.1987, Paris) graduated from The École nationale supérieure des Beaux-Arts in Paris in 2014. After trained by Giuseppe Penone and became the assistant of Bernard Moninot, Schildge worked independently and quickly developed a reflection on the articulation between image and movement through his exploration with cogwheel. In his most recent practices, the cogwheels are transformed into “brushworks” to explore new themes in nature and humanity through various techniques.

Schildge has developed a new approach on wood panel with materials including but not limited to wood strips, natural pigments, plaster, which questions the traditional form of an artwork, blurring the border between painting and sculpture, canvas and media, control and freedom, and creating a perpetual come and go between figurative and abstract, conscious and unconscious, technique and illusion.

His work has been exhibited at public institutions including the GoodPlanet Foundation, Paris (permanent display since 2019); Invisible Dog Art Center, New York (2016); Espace Pierre Cardin, Paris (2014); École nationale supérieure des beaux-arts, Paris (2010), etc. Ugo Schildge’s work has also been included in the collection of the GoodPlanet Foundation, Paris, France as well as private collections across Europe, America, and Asia.



Ugo SCHILDGE
Penalty

2023
Plâtre, ciment, pigment | Plaster, cement, pigment
177 x 127 cm



Ugo SCHILDGE
The Juggler

2023

Béton, bois et transmission mécanique | Concrete, wood and mechanical transmission
170 x 110 cm

Louis VERRET

(b. 1988)



Louis Verret was born in 1988 in Paris. Graduated from Central Saint Martins in 2012, he currently lives in Paris and works in Aubervilliers.

Louis Verret's practice is multidisciplinary and variable: from the writing of a book presented as a happening (*Le goût de l'aspirine*), he moves on to an installation work composed of the remnants of a child's bedroom (*La naissance de A.*), to the literary criticism of the work of a pornographic actress (*Adriana*), to the study of the poetic charge of the book object via poetry and watercolor painting (*Aussi:*).

He is currently engaged in a proposal dedicating the experience of the spectacular of soccer stadiums in submerging installations combining textile printing and painting.



Louis VERRET
Thiago Silva

2023

Série Suite Parisienne, installation composée d'impression sur textile, 2 aquarelle sur papier
Suite Parisienne Series, installation composed of print on textile and watercolor on paper
« Thiago Silva » 100 x 70 cm, « Kylian Mbappé » 10 x 15 cm
270 x 420 x 200 cm



Louis VERRET
Javier Pastore

2023

Série Suite Parisienne; aquarelle sur papier et cadre d'artiste en béton armé

Suite Parisienne Series; watercolor on paper with artist's concrete frame

34.5 x 45 x 5 cm



Louis VERRET
Kylian Mbappé

2023

Série Suite Parisienne; aquarelle sur papier et cadre d'artiste en béton armé

Suite Parisienne Series; watercolor on paper with artist's concrete frame

34.5 x 45 x 5 cm



Louis VERRET
Marquinhos

2023

Série Suite Parisienne; aquarelle sur papier et cadre d'artiste en béton armé

Suite Parisienne Series; watercolor on paper with artist's concrete frame

34.5 x 45 x 5 cm



Louis VERRET
Marco Verratti

2023

Série Suite Parisienne; aquarelle sur papier et cadre d'artiste en béton armé

Suite Parisienne Series; watercolor on paper with artist's concrete frame

34.5 x 45 x 5 cm

The artwork described above is subject to changes in availability and price without prior notice.

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