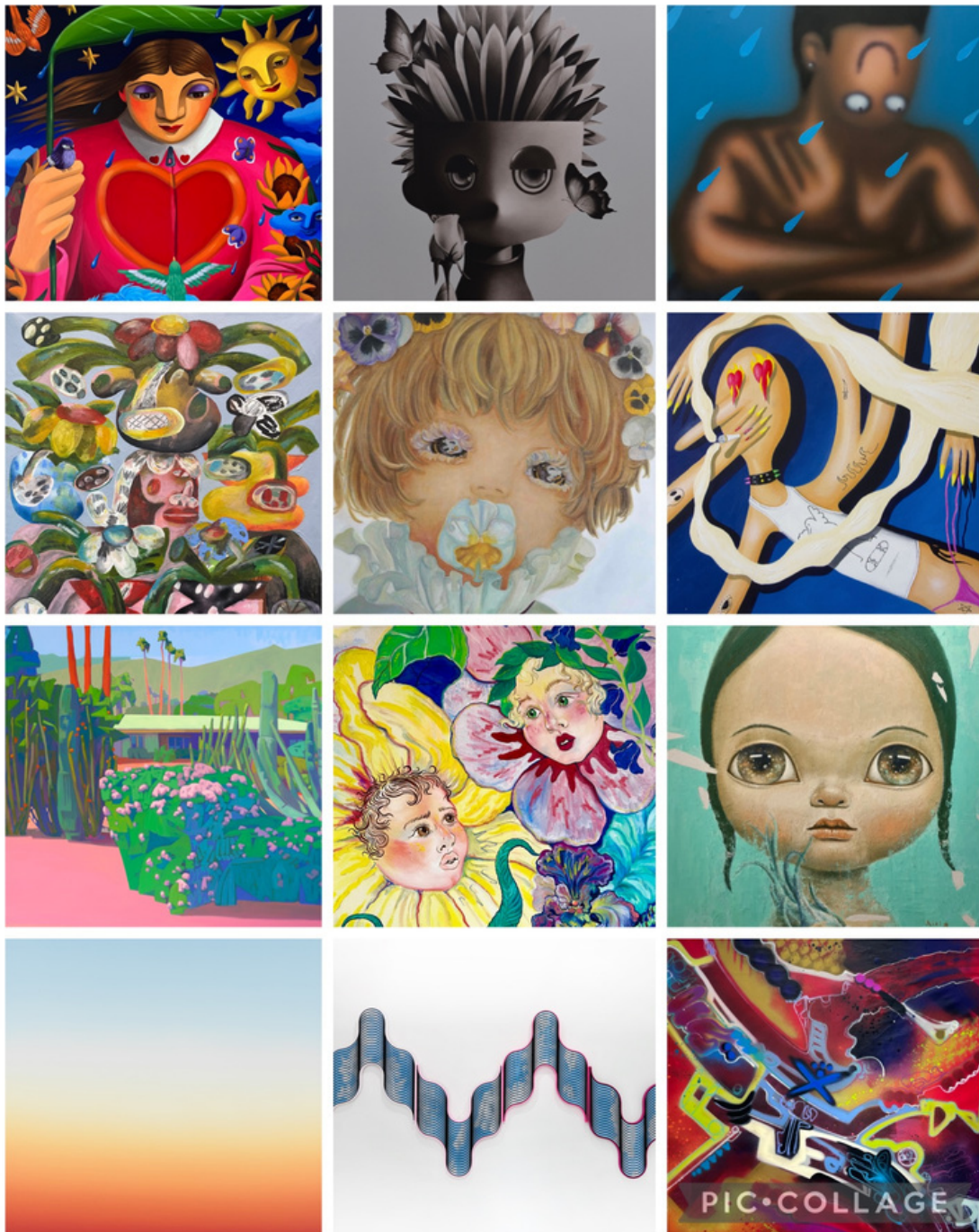


# “come together”

*Group show*



Galerie Zberro

25 RUE JEAN MERMOZ  
PARIS , 8E



## WHAT DOES "COME TOGETHER" MEAN TO YOU?

A joyful reunion.

## DID YOUR CHILDHOOD INFLUENCE YOUR ART?

Definitively. One of the theme I explore through my paintings is that common memory we have of us as a child to be amazed by everything around you and to be deeply happy with very simple things. Becoming an adult, society slowly expects you to lose your smile, your spontaneity and to take every situation very seriously. I tried during a time but I wasn't very good at playing this part. So I clearly chose to keep my child soul by being creative everyday and doing my best to stay amazed by the beauty of life.

## WHAT QUESTION WOULD YOU LIKE TO BE ASKED?

I personally love learning tiny details from people so maybe silly useless questions far away from Art like : 'What is your favorite dessert?' (Le fondant au chocolat), or 'What's your astrologic signs?' for the one who believe it (Solar Taurus, Rising Virgo, Moon Aries) or maybe 'What's your favorite smell in the world?' (My mother perfume, 'Mitsouko' by Guerlain)...



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## WHAT IS YOUR YEAR OF BIRTH AND PLACE OF BIRTH?

I was born in 1989 in Toulon in the South of France.

## WHICH ART SCHOOL DID YOU ATTEND?

I studied Art Direction at L'École Estienne in Paris which is more a Design School than an Art School. Then I learnt to paint by myself.

## YOUR FAVORITE SONG?

'Dream' by Fleetwood Mac and 'Holocene' by Bon Iver.

## WHAT IS THE BEST SERIES ACCORDING TO YOU?

I am watching lots of new tv shows everyday. But 'Friends' and 'Hercule Poirot' with David Suchet, will always have a special place in my heart.



## WHAT'S THE FIRST THING YOU DO WHEN YOU ARRIVE AT YOUR STUDIO?

I have the exact same routine everyday. I do some yoga during 30 minutes, then I light a candle, I put some lofi music and I draw some sketch to 'stretch my inspiration'. This little ceremony helps me to relax and to enter in the perfect creative mood. I cannot have any good ideas if I feel stressed.



## DID YOUR CHILDHOOD INFLUENCE YOUR ART?

Rather I draw on my own childhood. I rely on my childhood memories to create my artwork. The characters I portray are interspersed with events from my childhood.



## WHAT DOES "COME TOGETHER" MEAN TO YOU?

For me, "Come together" is a word that resonates with me. I have a large family, but we are all so busy that we don't often get together to eat together. We only get together once or twice a year, so the days when we can get together are precious. "Come together" is a word of hope for me.



## WHAT IS YOUR YEAR OF BIRTH AND PLACE OF BIRTH?

Born in Japan in 1994.

## WHICH ART SCHOOL DID YOU ATTEND?

Aichi University of the Arts,  
Graduate School of Fine Arts,  
Oil Painting.

## YOUR FAVORITE ARTIST?

My favorite artists are Sandro Botticelli and Fra Angelico, among the painters of old. They paint wonderful tempera paintings.

An artist who has influenced me is Leonardo Cremonini. I wish I could have met him while he was alive. It is a pity that his works are not easily seen in Japan

## YOUR FAVORITE SONG?

MI don't have a favorite song, but listening to songs my mother used to listen to is somewhat comforting.



## WHICH ART SCHOOL DID YOU ATTEND?

Beaux-Arts, Paris and Academy of Fine Arts, Vienna (Austria)

## WHAT DOES "COME TOGETHER" MEAN TO YOU?

beetles' song, which takes me back to my childhood, as well as a British saying that emphasises that things

## DID YOUR CHILDHOOD INFLUENCE YOUR ART?

I owe most of my practice to my childhood and adolescence, when drawing was my only form of expression that was not constrained.

## WHAT QUESTION WOULD YOU LIKE TO BE ASKED?

What issues and formal horizons have been opened up by the practice of ceramics and sculpture in general, where painting found its limits?



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## WHAT IS YOUR YEAR OF BIRTH AND PLACE OF BIRTH?

August 15, 1997 in Deauville

## WHAT'S THE FIRST THING YOU DO WHEN YOU ARRIVE AT YOUR STUDIO?

water the plants, fill Naya's bowl and make myself a cup of coffee

## YOUR FAVORITE ARTIST?

Robert Crumb

## YOUR FAVORITE SONG?

right now I'm listening to Jordan Sparks' "One step at a time" on a loop to motivate myself and moderate my stress.

## WHAT ISSUES AND FORMAL HORIZONS HAVE BEEN OPENED UP BY THE PRACTICE OF CERAMICS AND SCULPTURE IN GENERAL, WHERE PAINTING FOUND ITS LIMITS?

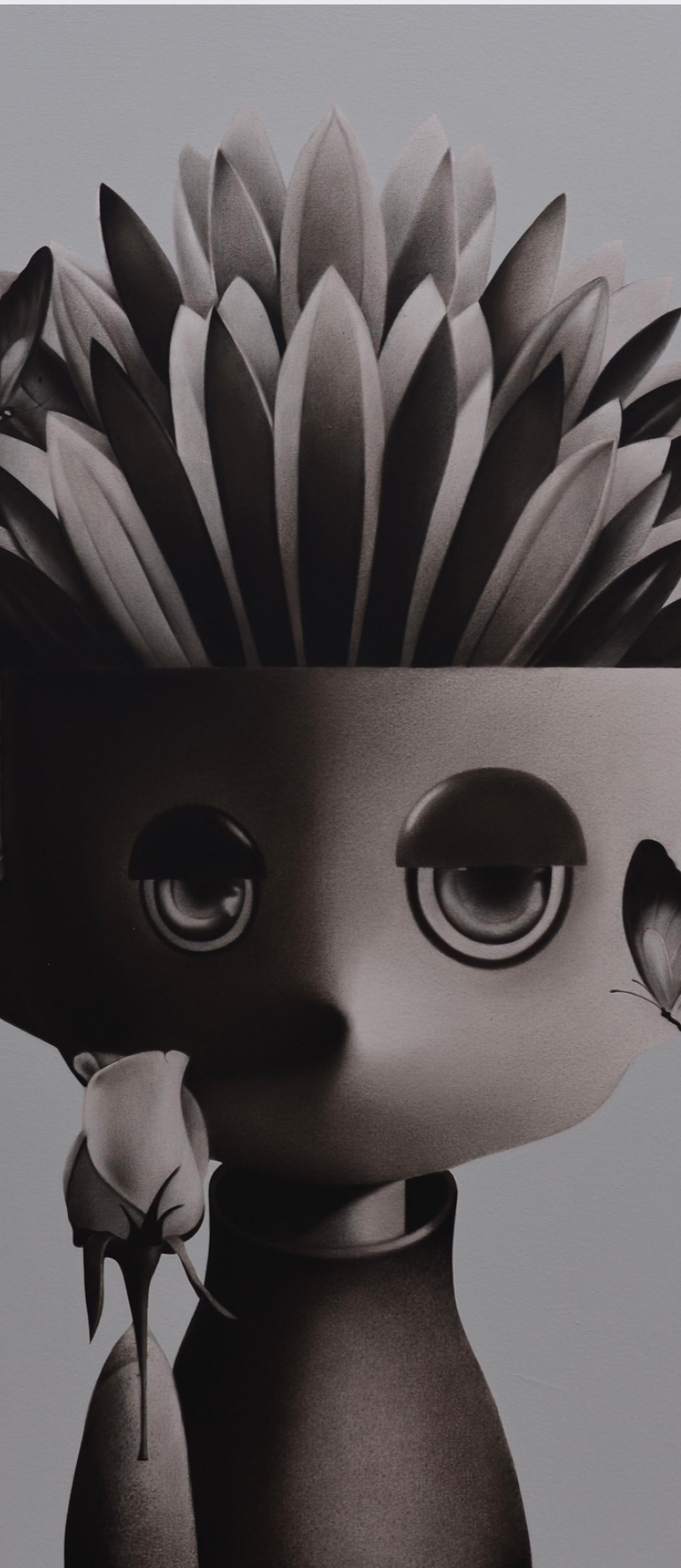
Sculpture allows me to explore forms in a much more intuitive, physical way. First of all, I work with my hands, without tools, drawing strength from my whole body. I often work standing up, bent over, with the strength of my arms and back, to stretch or compress the material, to build, to fuse, to rough up the clay to draw shapes in volume and build solid walls.

Then it becomes the work of an architect, that of drawing façades: from the creation of details, with slip, I engage in a reflection on matter, texture, ornament, maximalism, hairs, flowers, teeth... it's no longer a question of figuring a garden on a canvas but of making organic and alive what was only a tat of earth.

Thinking in volume allows me to think of an object, a figure, a gargoyle in space, in the environment. Its future interactions with light, its inclusion in reality and the way in which we can turn around it and see very different things depending on each shot, each angle of view.

This is quite the opposite of painting, which encourages flat, fixed reflection and figurative, static interactions between several elements. In sculpture, the dialogue is uncertain and constantly evolving. Depending on the scenography, etc., the focus is less on a scene as a whole than on the creation of a character, a unique symbol to be released into nature. Grotesque references, Gothic architecture, dialogue between the monstrous and the marvelous, design character, observation of nature and animals, trompe l'œil, and a shift from the mineral (earth, glass) to the supposedly organic: imitation of a flower, a beast, a limb...). Playing with scale (tiny or gigantic), density: figuring lightness when the material is so heavy, playing with colors and effects (metal, lustre...). Sculpture is a new way for me to approach figuration, lighter, happier and more palpable.

VALDO MANULLANG



## **WHAT IS YOUR YEAR OF BIRTH AND PLACE OF BIRTH?**

30 January 1990

## **WHICH ART SCHOOL DID YOU ATTEND?**

Indonesia Institute of Art Yogyakarta

## **WHAT IS THE BEST SERIES ACCORDING TO YOU?**

Money Heist

## **WHAT'S THE FIRST THING YOU DO WHEN YOU ARRIVE AT YOUR STUDIO?**

sit down and listening music while I'm staring at my canvas

VALDO MANULLANG



## WHERE DO YOU LIVE?

Between Jakarta and  
Yogyakarta

## DID YOUR CHILDHOOD INFLUENCE YOUR ART?

yes, I love to play video game and lot  
of my visual reference come and grow  
from video game

## YOUR FAVORITE ARTIST

Damien Hirst

## YOUR FAVORITE SONG?

obladi oblada the beatles



## WHAT IS YOUR YEAR OF BIRTH AND PLACE OF BIRTH?

I was born in Mulhouse in 1988.

## WHAT'S THE FIRST THING YOU DO WHEN YOU ARRIVE AT YOUR STUDIO?

I spend some time choosing the perfect shades to create the work I have already created in my mind

## YOUR FAVORITE ARTIST?

I can't choose between Felipe Pantone, Thomas Trum and Pierre Soulages!

## YOUR FAVORITE SONG?

"Weird Fishes" by Radiohead

## DID YOUR CHILDHOOD INFLUENCE YOUR ART?

As a kid I can't really say I had a major art influence, but during my young adult life I was introduced to the urban art and that was really a door opened on so much more influences that came into my life later!

## WHAT QUESTION WOULD YOU LIKE TO BE ASKED?

I don't really need to be asked some questions about me or my artwork, I am more interested on what my work convey as emotions or feelings to others.

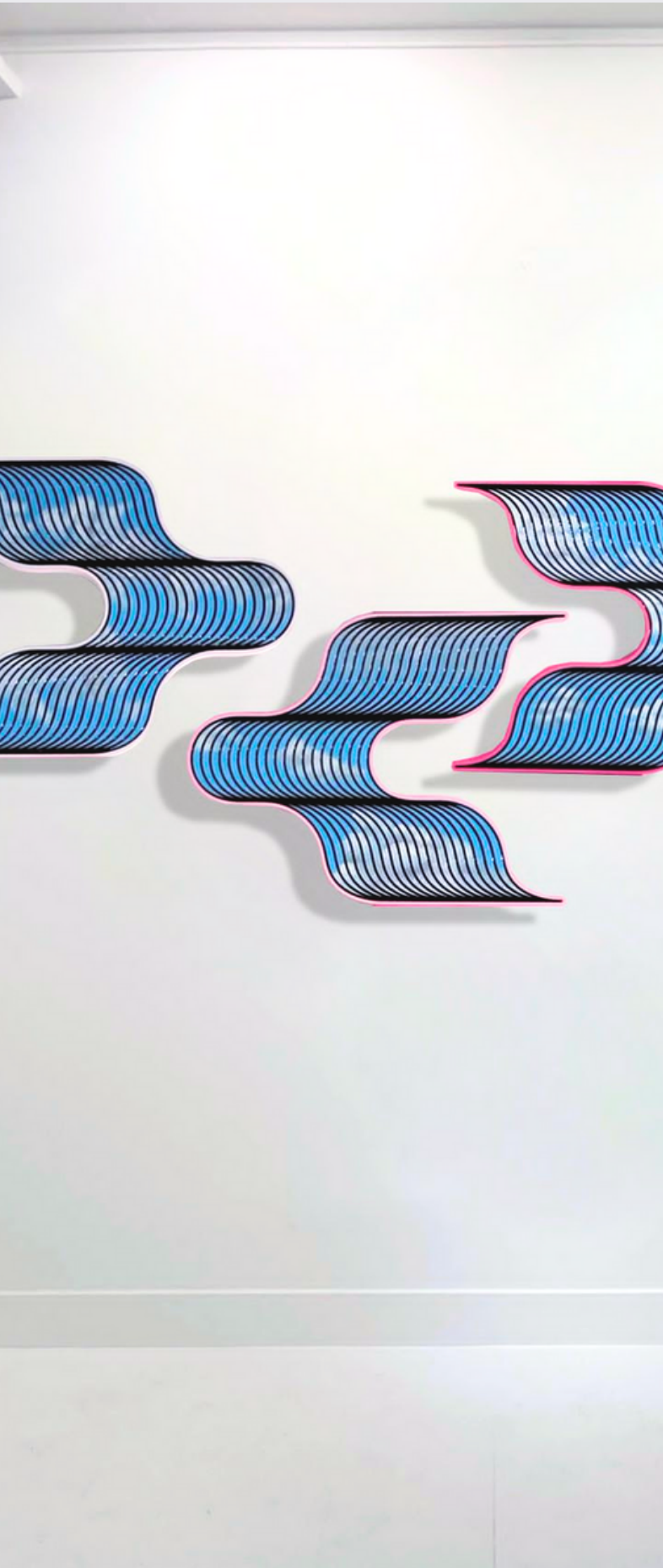
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Max Weiss uses airbrushes to create a digital look, enlivened by elements in oil and different materials. Using an ironic approach, he confronts the characters of Larry and Gina with the unpleasant events that mark their daily lives.

Fears and worries such as relationship problems, rejection, loneliness and material difficulties need to have a lightness about them that allows the viewer to reflect on them without falling into negative thoughts. By working with photographs, the images always have a link with the real world. The characters in the paintings are depicted as a kind of doll that only come to life through their eyes.



## WHAT IS YOUR YEAR OF BIRTH AND PLACE OF BIRTH?

I was born in 1994 in NYC

## WHICH ART SCHOOL DID YOU ATTEND?

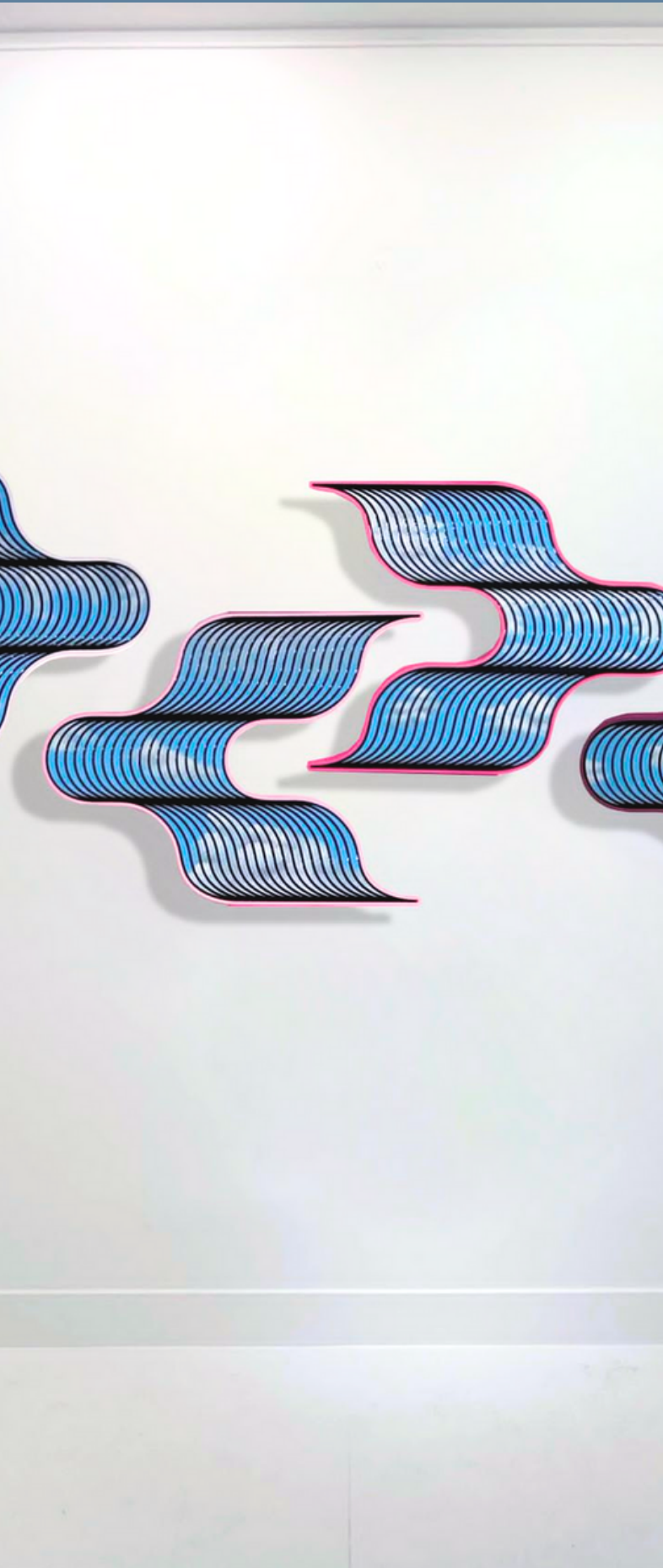
I attended Syracuse University, School of Visual and performing Arts

## YOUR FAVORITE ARTIST?

I have many favorite artists but I always get excited when I see a Frank Stella and a Claude Monet

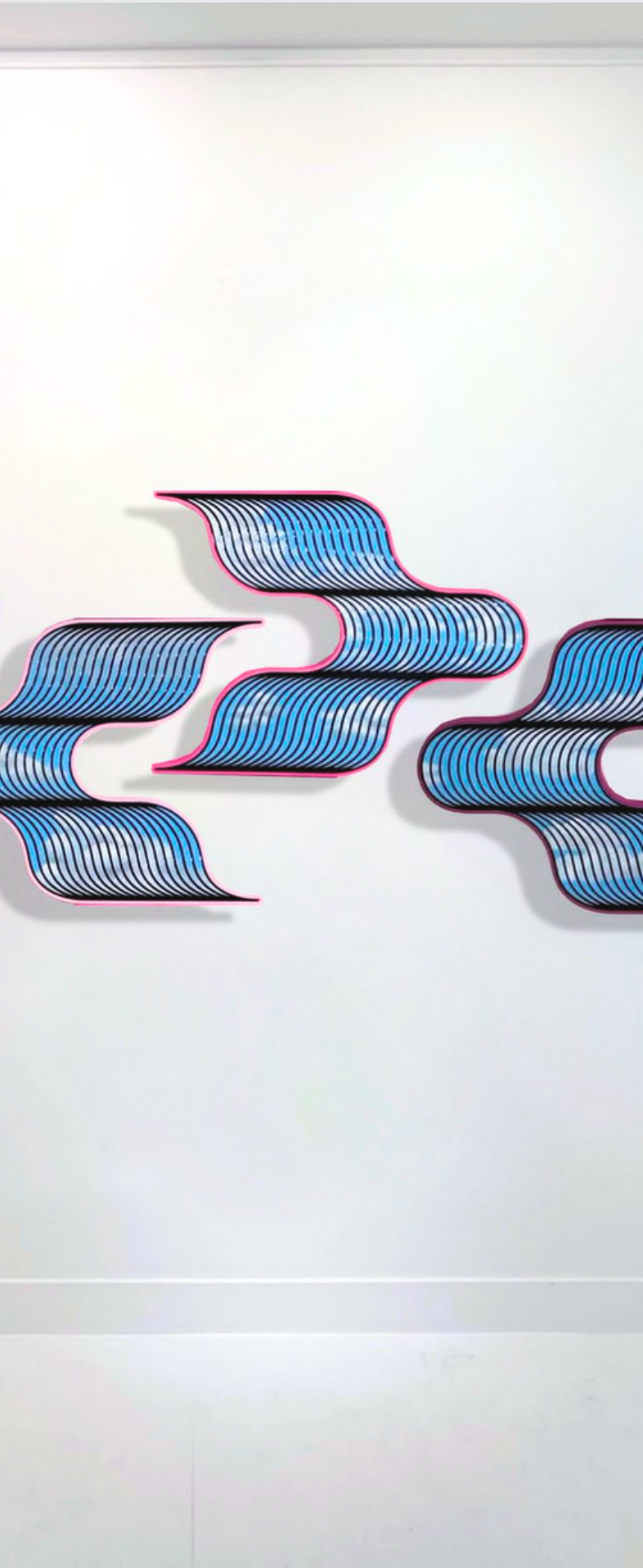
## YOUR FAVORITE SONG?

I love music but it's hard to say I have a favorite song. I like different songs based on what mood I am in. I love old classical rock when I'm feeling moody and disco music when I feel like dancing!



## DID YOUR CHILDHOOD INFLUENCE YOUR ART?

Yes, My dad was a sculptor and my grandma was an amazing illustrator. I remember drawing with them all the time. My dad would teach me how to see forms and my grandma would teach me different ways on how to capture light and darkness. These are some of my favorite memories as a kid, so I think bringing this into my adulthood allows me to feel happiness and a sense of freedom when I create today.



## WHAT QUESTION WOULD YOU LIKE TO BE ASKED?

I like to talk about the philosophical questions, the ones that have multiple answers, the questions that create further questions. The questions that make us question oneself and the world around us.

## WHAT'S THE FIRST THING YOU DO WHEN YOU ARRIVE AT YOUR STUDIO?

I eat breakfast/lunch so I have energy and so I can focus on creating the rest of the day, I don't like to stop in the middle because once I'm in I feel it's hard to stop.



Loser Angeles is a visual artist based in Los Angeles, CA.

Using a variety of mediums, Loser Angeles' work features common subjects and characters spontaneously throughout his works – which explore and emphasize what he describes as “the oddness of the ordinary.”

Loser Angeles draws heavy influence from the absurd and non-sensical and creates work that challenges the viewer, or who he prefers to describe as “the participant” to abandon all recognition of meaning. His frequent use of bright and primary colors, bold graphics and text in his work are inspired by the primitive desire to see harmony in discord



Blandin se dirige naturellement vers une expression Figurative. Il travaille sur toile et sur papier à la peinture acrylique et effectue ses recherches en mixant pastel gras, crayon ou feutre.

Les jeux de modulations ombre/lumière représentent une part importante de son travail. Sa palette est vibrante et onirique, séparée du rôle mimétique de la couleur. Il mêle aplat, transparence ou jeux de superposition pour structurer sa composition. Les formes sont simplifiées, géométriques et les lignes marquées. L'intensité chromatique est accentuée. On perçoit une digitalisation de la peinture dans le traité graphique de ses œuvres.

Il peint principalement des paysages ou des scènes de la vie quotidienne. L'univers de Blandin est coloré, immersif et contemplatif en suspens dans le temps entre rêve et réalité. Avec un regard aiguisé pour les détails, il révèle le charme caché du banal, nous rappelant que la beauté peut se trouver dans les choses les plus simples. À travers son art, il nous invite à réveiller nos sens et à apprécier les merveilles de notre quotidien.

RIKI ANTONI



## WHAT IS YOUR YEAR OF BIRTH AND PLACE OF BIRTH?

Jakarta, January 1 1976.

## WHICH ART SCHOOL DID YOU ATTEND?

Indonesian Institute of the Arts  
High School of Fine Arts.

## WHAT DOES "COME TOGETHER" MEAN TO YOU?

Accept the advantages and disadvantages.

## DID YOUR CHILDHOOD INFLUENCE YOUR ART?

Yes Of Course , Childhood provides many ideas and experiences that make ideas for works of art happen.

## YOUR FAVORITE ARTIST?

Henri Matisse, Hendra Gunawan

## YOUR FAVORITE SONG?

D'yer Mak'er ( Led Zeppelin) .



Les sujets de mes peintures – les objets de la réalité et le monde de l'imagination – sont restés très proches de moi et continuent d'influencer mon travail. En effet, lors de mes premières expériences avec la peinture, j'ai commencé à comprendre le sens de cette forme d'art et à apprécier la beauté visuelle que mes créations véhiculaient. Au lieu de dessiner, j'ai commencé à créer des peintures !

Depuis l'école primaire, je préfère le dessin aux autres matières et j'ai souvent représenté l'école dans des concours de dessin. Pendant mes études à la High School of Fine Arts (1992 – 1995)

, j'ai peint pour la première fois un objet – une paire de chaussures – avec une figure du peuple Mentawai. Le peuple Mentawai est une tribu indigène qui ne porte pas de chaussures. Le fait de voir le tableau m'a procuré un grand sentiment de satisfaction. C'est peut-être là que la fusion de la réalité et de l'imagination a commencé à prendre forme en tant qu'expression personnelle. Même si je ne connaissais pas le surréalisme en peinture à l'époque, cette période a marqué le début de mon voyage dans la peinture. Au cours de cette phase, j'ai également commencé à peindre des personnages de poupées aux grands yeux.

Les sujets de mes peintures, qui mêlent la réalité au domaine de l'imagination, sont restés partie intégrante de mon travail et continuent de m'influencer. En effet, c'est au cours de ces premières expériences de peinture que j'ai commencé à saisir l'essence de l'art et à apprécier la beauté visuelle que mes créations véhiculaient. Plutôt que de dessiner, j'ai commencé à créer des tableaux !

Je cherche à transformer les « faits de la réalité » en expressions émotionnelles et imaginatives, conférant ainsi à mon travail un caractère personnalisé. C'est un processus exaltant. C'est pourquoi je considère mon atelier de peinture comme un laboratoire miniature.



Toxic, recognized as one of the pioneers of street art in the '80s, will present paintings still influenced by lettering, sometimes pushed to the point of abstraction. He delivers a complex, colorful universe of symbols and tags. His mastery of color remains intact and clearly recognizable. .

In collaboration with photographer Fred Atax, photos of Haiti reworked with spray paint will also be presented, along with drawings, to show the full range of his current work

Born in 1965 in the South Bronx, American Torrick Ablack, of Caribbean origin, is one of the precursors of the Graffiti movement of the 80s. Growing up in the Bronx, Toxic began graffitiing trains and walls in New York at the age of 13, alongside his friends.

A fellow traveler of Jean-Michel Basquiat, he formed the Hollywood Africans group with Basquiat and Rammellzee, named after a famous Basquiat painting.

Toxic will appear in three of Basquiat's works. The best-known, made in 1984, shows him in full-length and bears his name "Toxic"; this work is exhibited at the Whitney Museum.

In the 80s, he exhibited regularly in New York at the famous Fashion Moda Gallery and at Sidney Janis. Over the past 30 years, his talent and success with a discerning public have never wavered. His work is exhibited throughout Europe.

In 2006, the Brooklyn Museum paid homage to the precursors of the graffiti movement, consecrating Toxic as a major artist alongside such legends as NOC 167 and Bear 167.

Today, he is recognized as one of the great masters who took street art to the heights of contemporary art.

# HUGO BAUD



« In this great theater of the person and his multiple identities, I question the importance and weight of others' gazes and the path to detachment from this hold. »

Hugo Baudouin is a France-based artist whose paintings have been exhibited nationally, as well as in the USA, Germany and the UK. His figurative works translate what's hidden inside, revealing social iconography, sexuality and aesthetic fantasy. Through his art, Baudouin aims to confront the viewer with his own individuality. He creates using a combination of oils, acrylics and spray paint.