

FIAC ONLINE VIEWING ROOMS :

Exhibited artworks list

Frédéric Pardo
Portrait de Milarépa, sage bouddhiste,
1966

Oil and tempera on wood
46 3/8 x 24 7/16 in
Courtesy Thérèse Pardo and galerie Loevenbruck, Paris
Inv. No. : FP130626
Selling price : 65 000 euros

© Photo Fabrice Gousset, courtesy Thérèse Pardo / Loevenbruck, Paris.



Ashley Hans Scheirl
Investor's Marble Fever, 2017

Acrylic on canvas
66 15/16 x 98 7/16 in
Inv. No. : AHS170712
Selling price : 28 000 euros

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Virginie Barré
Le rêve géométrique, 2017

Film, colour, sound – Runtime: 13'31" – Produced by: 36secondes
Ed. 2/5
Courtesy galerie Loevenbruck, Paris
Inv. No. : VB180969
Selling price : 8 500 euros

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Gilles Aillaud
Plage d'Hauteville, 1990

Oil on canvas
78 3/4 x 102 3/8 in
Signé et daté au dos
Courtesy galerie Loevenbruck, Paris
Inv. No. : GA200202
Selling price : 280 000 euros

© ADAGP, Paris. Fonds Gilles Aillaud / Galerie de France. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



Blaise Drummond
The Apartments, 2019

Oil, collage and beeswax on birch ply
48 x 63 3/8 in
Courtesy galerie Loevenbruck, Paris
Inv. No. : BD190303
Selling price : 18 000 euros

© ADAGP, Paris. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



Bruno Peinado

Briller et disparaître, le spectacle d'un feu, 2020

Installation.
3 hanging two-sided paintings, mirror and protective film, rotating
movement by motorized system
Variable dimensions. (Paintings) 110 1/4 × 149 5/8 in each.
Courtesy galerie Loevenbruck, Paris
Inv. No. : BP210101
Selling price : 65 000 euros



© ADAGP, Paris. Photo Marc Damage, courtesy le SHED, Notre-Dame de Bondeville, France.

Philippe Mayaux

Paysage uthiopique, 2020

Mixed media on canvas
16 1/8 × 10 5/8 in
Courtesy galerie Loevenbruck, Paris
Inv. No. : PM201209
Selling price : 24 000 euros



© ADAGP, Paris. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.

Daniel Dewar & Grégory Gicquel

Stone Marquetry with Taps, Pipe and Jug, 2017

Marble, limestone, granite
78 3/4 × 63 × 2 in
Courtesy galerie Loevenbruck, Paris
Inv. No. : DDGG170725
Selling price : 28 000 euros



© Daniel Dewar & Grégory Gicquel. Photo Margot Montigny, courtesy Le Voyage à Nantes.

Alina Szapocznikow

Bez Tytułu, ca. 1961

Monotype and ink on beige laid paper watermarked 'INGRES'
25 7/16 × 18 7/8 in
Courtesy The Estate of Alina Szapocznikow / Piotr Stanislawski /
Galerie Loevenbruck, Paris / Hauser & Wirth
Inv. No. : ASCL31007
Selling price : 65 000 euros



© ADAGP, Paris. Courtesy The Estate of Alina Szapocznikow / Piotr Stanislawski /
Galerie Loevenbruck, Paris / Hauser & Wirth. Photo Fabrice Gousset, courtesy
Loevenbruck, Paris.

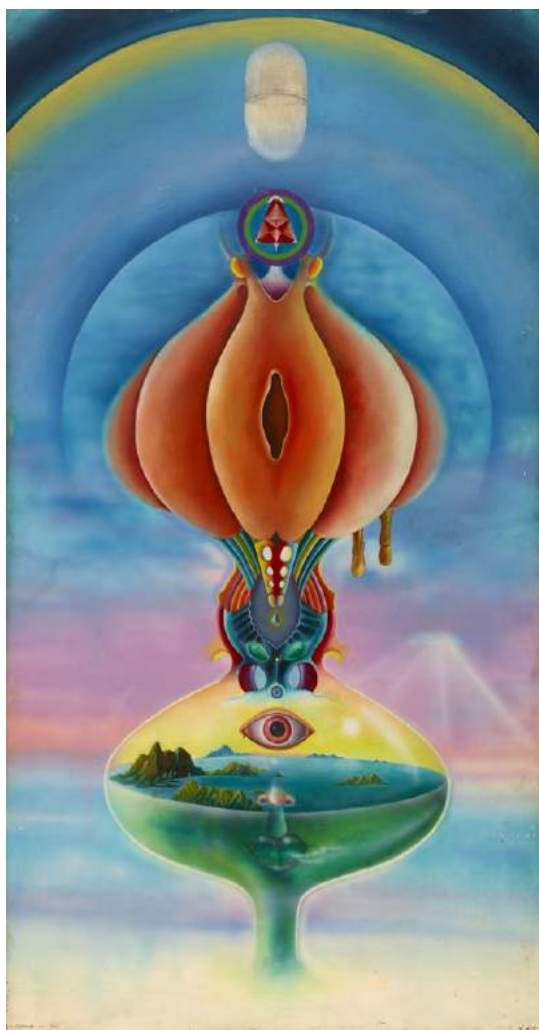
Michel Parmentier

Peinture N°42 – nov. 65, 1965

Glycerophthalic painting on watermarked paper Lana Docelles
29 1/8 × 20 1/16 in
Courtesy galerie Loevenbruck, Paris
Inv. No. : MP651100N42
Selling price : 30 000 euros



© ADAGP, Paris. The Estate of Michel Parmentier. AMP – Fonds Michel Parmentier,
Brussels. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



Frédéric Pardo
Portrait de Milarépa, sage bouddhiste, 1966

Oil and tempera on wood
46 3/8 x 24 7/16 in
Courtesy Thérèse Pardo and galerie Loevenbruck, Paris
Inv. No. : FP130626

Selling price : 65 000 euros

The painting *Portrait of Milarépa, sage bouddhiste, 1966*, which comes from the artist's estate, is, on the occasion of the FIAC, offered for sale for the first time.

It will be presented in the exhibition "Psychédéliques – Expériences visionnaires en France", for the twentieth anniversary of the Musée International des Arts Modestes – MIAM, Sète, France, from May 28, 2021 to January 9, 2022.



Ashley Hans Scheirl
Investor's Marble Fever, 2017

Acrylic on canvas
66 15/16 × 98 7/16 in
Inv. No. : AHS170712

Selling price : 28 000 euros

Ashley Hans Scheirl and Jakob Lena Knebl will exhibit at the Palais de Tokyo, Paris, from October 2023 to January 2024.

Ashley Hans Scheirl and Jakob Lena Knebl have been selected to exhibit at the 59th Biennale of Venice, in the Austrian pavilion, which is curated by Karola Kraus, general director of the mumok – Museum of modern art, Ludwig Foundation, Vienna.

The painting *Investor's Marble Fever*, 2017 has been shown at the mumok – Museum of modern art, Ludwig Foundation, Vienna in the exhibition “Oh... Jakob Lena Knebl and the mumok Collection” (17.05.2017 – 22.10.2017).



Virginie Barré
Le rêve géométrique, 2017

Film, colour, sound – Runtime: 13'31" – Produced by: 36secondes
Ed. 2/5
Courtesy galerie Loevenbruck, Paris
Inv. No. : VB180969

Selling price : 8 500 euros

Barré's films are short and characterized by topics dear to her – childhood, dreams, faraway places, death and disguise – but they have different registers. Some, like *La Forme des Rêves* (The Shape of Dreams, 2013) and *Les Vacances d'Avril* (April Vacation, 2016), take a personal approach, in almost direct contact with real life. Others required the creation of a film set and show a happy penchant for collaborations and collective experiences. Examples are the first season, in seven episodes, of the series *La Cascadeure* (The Stuntwoman, 2018, which she has just finished, with Romain Bobichon and Julien Gorgeart, and *Le Rêve Géométrique* (The Geometric Dream, 2017).

A copy of the artwork *Le rêve géométrique* is part of the Frac Bretagne, Rennes collection.



Gilles Aillaud
Plage d'Hauteville, 1990

Oil on canvas
78 3/4 × 102 3/8 in
Signed and dated
Courtesy galerie Loevenbruck, Paris
Inv. No. : GA200202

Selling price : 280 000 euros

The painting *Plage d'Hauteville* (1990), which was kept in a private collection, was recently rediscovered and exhibited for the first time in the exhibition “Plages et désert” at the Loevenbruck gallery, from March 13 to August 1, 2020.



Blaise Drummond
The Apartments, 2019

Oil, collage and beeswax on birch ply
48 × 63 3/8 in
Courtesy galerie Loevenbruck, Paris
Inv. No. : BD190303

Selling price : 18 000 euros

Craig Ellwood designed the Courtyard Apartments for variety show host, Roy Maypole, in 1952, offering a complete template for elegant, modern living in wood, concrete and steel. The design won First Prize in the Collective Dwellings category at the second São Paulo Biennial, judged by Alvar Aalto, Walter Gropius, Ernesto Rogers and Jose Luis Sert.

The Apartments (2019) is part of the latest body of work of Blaise Drummond, inspired from the photographic archives of Black Mountain College. Black Mountain College was founded in 1933 as a place for experimentation, not only artistic and pedagogical but also social and political.



Bruno Peinado
Briller et disparaître, le spectacle d'un feu, 2020

Installation.

3 hanging two-sided paintings, mirror and protective film, rotating movement by motorized system
Variable dimensions. (Paintings) 110 1/4 x 149 5/8 in each.

Courtesy galerie Loevenbruck, Paris

Inv. No. : BP210101

Selling price : 65 000 euros

Briller et disparaître, le spectacle d'un feu is a site-specific installation that comes out of a cycle of pictorial researches begun in 2016 at the Musée Régional d'Art Contemporain Occitanie / Pyrénées-Méditerranée in Sérignan with the artist's choral project "Il faut reconstruire l'Hacienda." It echoes a wider body of work, in which the practice of painting is concerned with the construction of a common space, of a possible community, and of the self. Produced in the framework of his exhibition at the SHED contemporary art centre (Normandy) in 2020, this installation invites the public into an immersive sequence, like a garden of forking paths.



Philippe Mayaux
Paysage uthiopique, 2020

Mixed media on canvas
16 1/8 x 10 5/8 in
Courtesy galerie Loevenbruck, Paris
Inv. No. : PM201209

Selling price : 24 000 euros

“In this painting I pay homage to the landscape of the Mona Lisa, that fantastical and allegorical natural setting that frames the famous portrait. Generating a pictorial chaos made up of blotches and random imprints, I begin by trying to reach the forgotten time of the origins, of spontaneous chaos, and then I reinvent the forms thrown up by that confusion, to produce a picture of a world that seems to have been abandoned by humanity and is bereft of its presence. And yet, in the meanders of the cliffs, in the richly diverse plant life and the fractured rock formations, we can already begin to see the pareidolic cave images that haunt our deepest dreams, the dreams of our origins.” (Philippe Mayaux)

Paysage uthiopique is the latest painting painted by Philippe Mayaux. It is exhibited for the first time as part of the Fiac Online Viewing Rooms.



Daniel Dewar & Grégory Gicquel
Stone Marquetry with Taps, Pipe and Jug, 2017

Marble, limestone, granite
78 3/4 × 63 × 2 in
Courtesy galerie Loevenbruck, Paris
Inv. No. : DDGG170725

Selling price : 28 000 euros

Not practiced much by artists today, stone marquetry has a long history, halfway between sculpture and painting, that goes from the decorations of Roman villas to the marquetry tables of the Renaissance and from thence onto its apex in nineteenth-century France, with the promotion of Algerian quarries. It was the public commission for the Rokin metro station, in Amsterdam, inaugurated in 2017, that allowed Dewar & Gicquel, starting in 2015, to inscribe themselves into this history, to practice this technique on a large scale.

This work was produced by Le Voyage à Nantes as part of the exhibition “Le Nu et la Roche”, HAB Galerie (01.07.2017 - 01.10.2017). It is reproduced in the publication *Rosa Aurora*, Brussels, Triangle Books, 2017.



Alina Szapocznikow
Bez Tytułu, ca. 1961

Monotype and ink on beige laid paper watermarked 'INGRES'

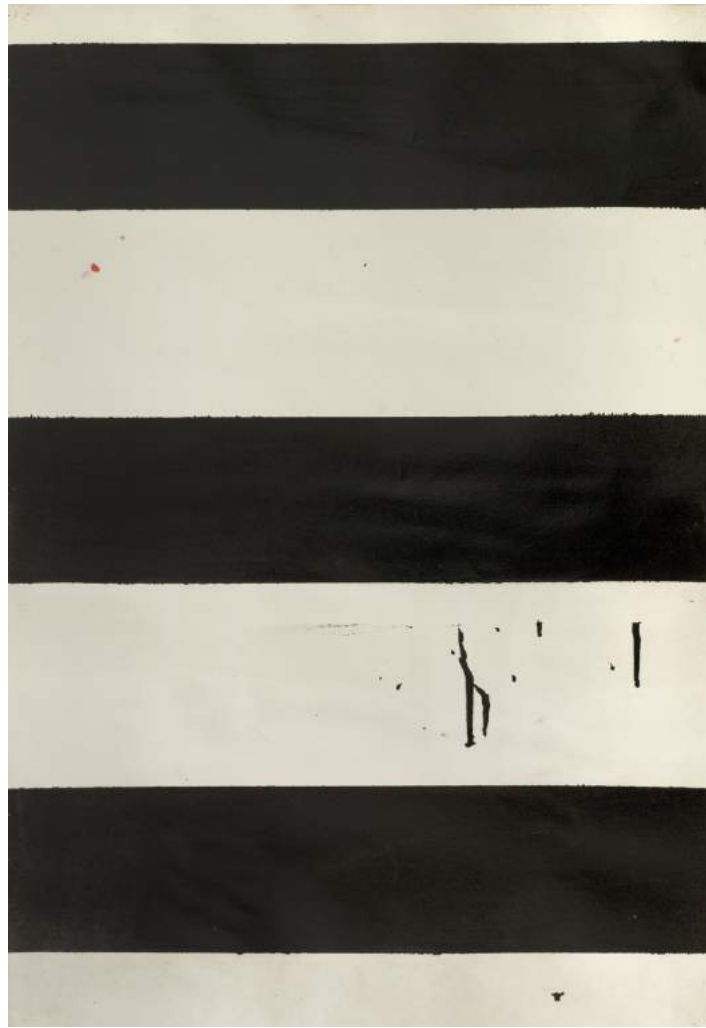
25 7/16 × 18 7/8 in

Courtesy The Estate of Alina Szapocznikow / Piotr Stanislawski / Galerie Loevenbruck, Paris /
Hauser & Wirth

Inv. No. : ASCL31007

Selling price : 65 000 euros

This graphic work has been presented in the retrospectives
Alina Szapocznikow: Human Landscapes, The Hepworth Wakefield, Wakefield,
United Kingdom (21.10.2017 - 28.01.2018) and Staatliche Kunsthalle, Baden-
Baden, Germany (21.07.2018 - 07.10.2018).



Michel Parmentier
Peinture N°42 – nov. 65, 1965

Glycerophthalic painting on watermarked paper Lana Docelles
29 1/8 × 20 1/16 in
Courtesy galerie Loevenbruck, Paris
Inv. No. : MP651100N42

Selling price : 30 000 euros

Michel Parmentier (France, 1938–2000) was an active and influential figure within the postwar critique on traditional modes of art-making. Grounding his practice on a denial of gesture and narrative, he is best known for the highly standardized, horizontally-striped canvases that he painted between 1965 and 1968. These works, produced through the *pliage* technique of folding the ground before the pigment is applied, are comprised of perfectly even, 38-centimeter bands which Parmentier varied in color annually (blue in 1966, gray in 1967, red in 1968 and black after 1983).

Peinture N°42 – nov. 65 (1965) comes from the period called "Antechamber (1965 October-November)" by Guy Massaux, founding member of the Association Michel Parmentier - AMP Bruxelles. During this decisive period, Michel Parmentier broke with the kind of painting he has been producing up to that point, and for which he won the Prix Lefranc in 1963.