



PARIS+ par Art Basel

Grand Palais Éphémère
Stand D18

Gilles Aillaud - Alfred Courmes - Daniel Dewar & Grégory Gicquel -
Jakob Lena Knebl - Philippe Mayaux - Michel Parmentier -
Ashley Hans Scheirl - Alina Szapocznikow.



Photo Jean-Philippe Reverdot.

Gilles Aillaud

(1928, Paris – 2005, Paris)





Gilles Aillaud
Intérieur lémures, 1969

Oil on canvas
130 × 195 cm (51 3/16 × 76 3/4 in)
Signed and dated on the back
Courtesy galerie Loevenbruck, Paris
Inv. No. : GA201001

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

Alfred Courmes

(1898, Bormes-les-Mimosas, France – 1993, Paris)





Alfred Courmes
La Présentation au Temple, n. d.

Gouache and watercolour on paper
67 × 42 cm (26 3/8 × 16 9/16 in)
Signed lower right : A. Courmes
Courtesy galerie Loevenbruck, Paris
Inv. No. : AC220906



Daniel Dewar & Grégory Gicquel

(1976, Forest of Dean, UK & 1975, St Brieuc, France.)





Daniel Dewar & Grégory Gicquel
Oak cabinet with courgettes, ears and boots, 2022

Chêne
125 × 140 × 65 cm
Courtesy galerie Loevenbruck, Paris
N° Inv : DDGG220901

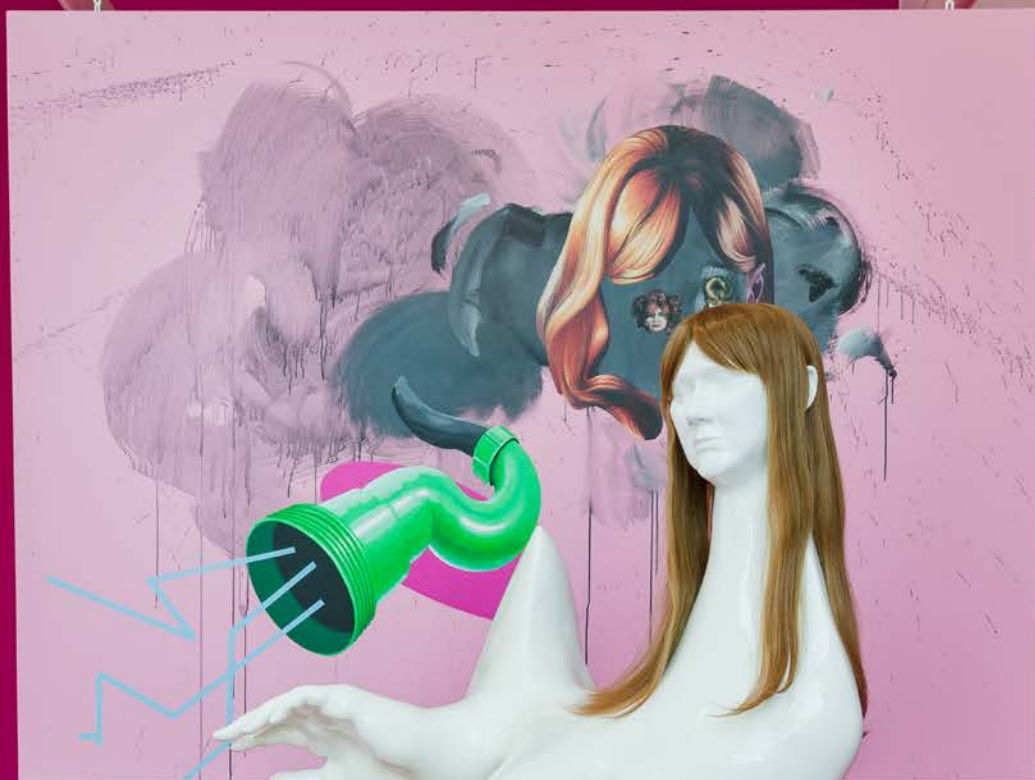
© Daniel Dewar & Grégory Gicquel. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



Jakob Lena Knebl & Ashley Hans Scheirl

(1970, Baden, Austria & 1956, Vienna, Austria)

Photo Christian Benesch.









Philippe Mayaux
(1961, Roubaix, France)









When the bulb shines on full daylight,
when the fire has no smoke,
when the monochrome sky speaks of hell,
I look for Man.

When the fish's flesh dries in the middle of a desert,
when the jungle is no more than a memory on
wallpaper,
when the beauty of nature is hidden in its agony,
I look for Man.

When the ruins of temples crown his sovereignty,
when their plywood no longer fools the camera,
when history ceases to be a screenplay,
I look for Man.

When the horizon still gives onto the same horizon,
when the window always gives onto the same window,
when perspective multiplies the vanishing points,
I look for Man.

When chaos stops the illusion of its expansion,
when his reason reverts to savagery,
when his world of lies is besotted with madness,
I look for Man.

When fiction is reflected in reality,
when the present announces its future,
when the past will tell the truth, later,
I look for Man
and I prefer his dog.

Philippe Mayaux, 2022



Philippe Mayaux
La niche de Diogène, 2022

Acrylic and collage on canvas
45 11/16 × 35 1/16 in (116 × 89 cm)
Inv. No. : PM220901



Photo Malek Alloula.

Michel Parmentier

(1938, Paris – 2000, Paris)



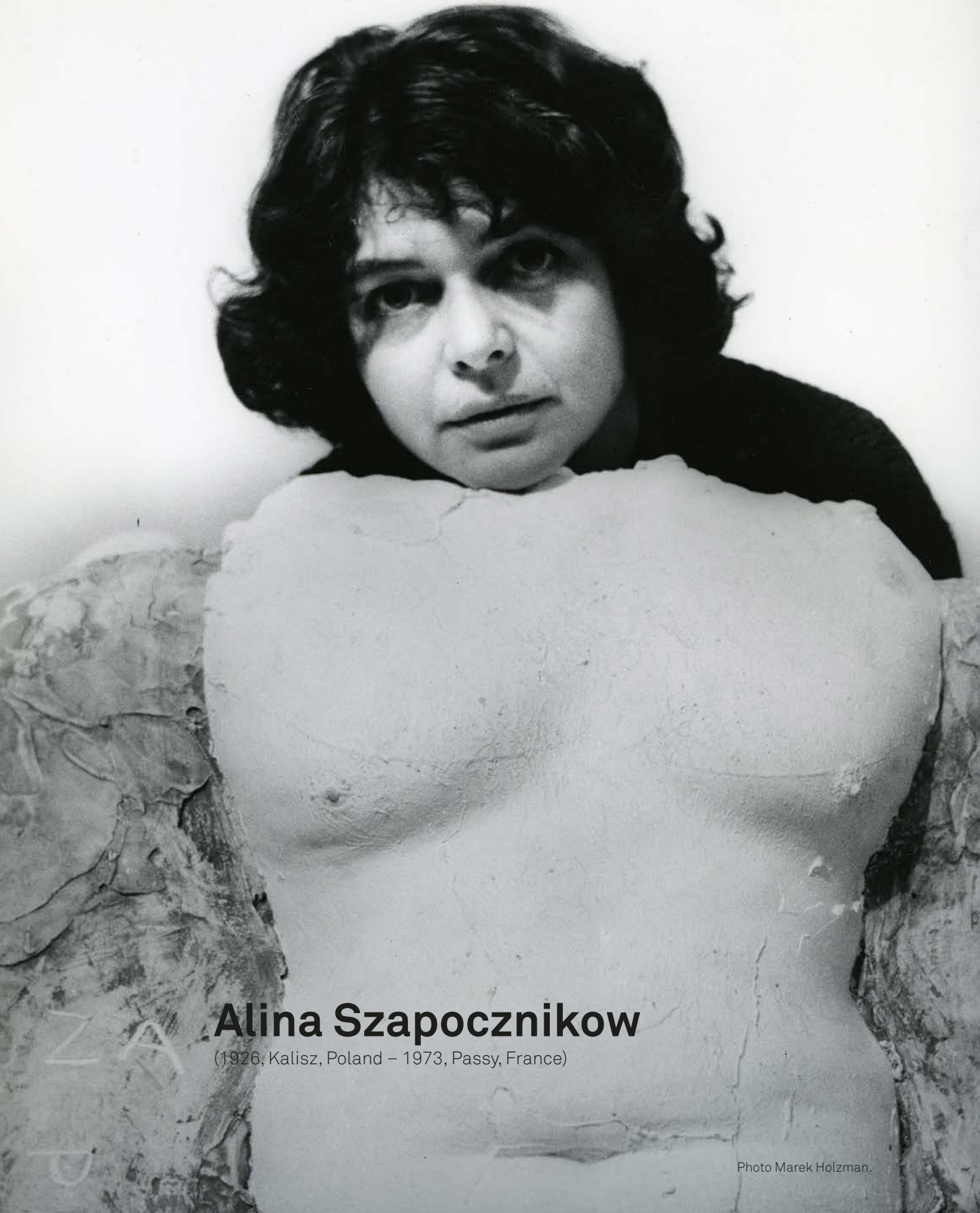
Eat Pomegranate Photography

Exhibition view, "Michel Parmentier", Eli and Edythe Broad Art Museum, East Lansing, USA, 2018.



Michel Parmentier
24 avril 1993 (April 24, 1993), 1993

118 7/8 × 119 11/16 in (302 × 304 cm)
Inv. No. : MP930424(c)



Alina Szapocznikow

(1926, Kalisz, Poland – 1973, Passy, France)

*“My gesture is addressed to the human body,
‘that complete erogenous zone,’ to its most vague and
ephemeral sensations. I want to exalt the ephemeral
in the folds of our body, in the traces of our passage.”*

Alina Szapocznikow, 1972









Alina Szapocznikow
Lampe-bouche (Illuminated Lips)

Coloured polyester resin, electrical wiring and metal
20 1/16 × 5 1/2 × 4 3/4 in (51 × 14 × 12 cm)
Inv. No. : AS200112

Notices



Gilles Aillaud
Intérieur lémures
1969

Gilles Aillaud's multifaceted career encompasses painting, writing, political organization and set design. Born in Paris in 1928, Aillaud studied philosophy before focusing on art making as his primary endeavor. Influenced by Marxist thought (and its reception in France via the writings of Louis Althusser), Aillaud became radicalized in the early 1960s. His work as a painter is thus inseparable from his parallel activities in the political realm.

Aillaud's portraits of animals in zoo environments – his almost singular theme throughout much of the 1960s and 1970s – can be seen as a fusion of his political, philosophical and aesthetic beliefs. In these works, the twinned notions of spectacle and alienation find perfect form. Although grounded in the specific realities of the observable world, they also stand as a reminder of the conditions imposed by advanced capitalist culture. Against the emancipatory promises of his peers, Aillaud's animals are articulable only within the often menacing mechanisms of power and control. Often contained behind barriers (glass and metal bars) that simultaneously create and obscure their visibility, Aillaud's subjects are prescient renderings of life quantified and objectified.

The highlight on Gilles Aillaud's paintings at Paris+ par Art Basel is introducing the upcoming solo exhibition at the Centre Pompidou in Fall Winter 2023/2024.



Alfred Courmes
La Présentation au Temple
Undated

Alfred Courmes was born in Bormes-les-Mimosas in 1898 into a bourgeois family where music and painting could only be leisure activities. A young man of fragile health, in 1919 he found himself bedridden in a sanatorium near Clermont-Ferrand with the painter Roger de la Fresnaye as his neighbour. A paternal presence,

La Fresnaye taught him how to draw and paint in his signature Cubist manner. However, while retaining its principle of rigorous composition, Courmes gradually broke free of this pictorial doctrine in favour of a very personal brand of realism. After his youth in Lavandou, from 1927 to 1929 he lived in Ostend where he got married and discovered the Flemish masters. Courmes made Paris his permanent home and began to weave these tendencies into a very original style of painting that went against the grain of fashion. Against backgrounds worthy of the Quattrocento, his pictures revisited mythology and religious texts in a blend of modernity and humour that verged on cynicism. Defying taboos and beliefs, he was despised by right-thinking circles, and yet he was awarded the Paul-Guillaume prize in 1936 and won two state commissions in 1937, including the decoration of the dining room of the French embassy in Ottawa. Today, the value of this singular and endearing artist has at last been recognized and he is acknowledged in the art world as an important precursor of Pop Art and Figuration Narrative. Young painters have acclaimed this unclassifiable figure as the initiator of a certain modern sensibility, notably in his appropriation of advertising imagery.



Daniel Dewar & Grégory Gicquel
Oak cabinet with courgettes, ears and boots
2022

The Anglo-French duo Daniel Dewar and Grégory Gicquel have been sculpting together for more than twenty years. Their iconoclastic work is guided by a principle of perpetual physical engagement with different materials and processes. Their ambiguous practice integrates a large spectrum of traditional media, ranging from textile to ceramics, to sculpting wood and stone. Their attention to the origin and nature of the materials used, how they relate to a subject or a model, as well as the handling and idiosyncratic use of sometimes obsolete or ultra-modern techniques and tools, offer these two artists a sculptural potential that is truly one of a kind. Their subjects are sometimes intimate, often domestic, and always universal.

The new sculpture *Oak cabinet with courgettes, ears and boots* by Daniel Dewar and Grégory Gicquel is extending the series of oakwood works they began in 2017, a series of works hybrid in several respects: between sculpture and furniture, between autonomous work of art and object of utility, between inanimate object and animate creature—human, animal, and plant.



Jakob Lena Knebl
Portrait of a Lady, white
2022

Jakob Lena Knebl, born in Baden near Vienna, in 1970, worked in elderly care for ten years before studying Fashion under Raf Simons at the University of Applied Arts Vienna and Textual Sculpture under Heimo Zobernig at the Academy of Fine Arts Vienna. She was a senior artist at the Academy of Fine Arts Vienna and has been a professor of Transmedia Art at the University of Applied Arts Vienna, since 2021. The jumping-off point of her spatial strategies is often a photographic staging that puts the body as well as constructions of identity and desire in relation with sculptural objects and spaces, both material and social. With this approach, she creates three-dimensional – sometimes walk-in – installations, settings and enactments that are characterised by different aesthetics, media, materials, and intense atmospheres. She takes her references from the histories of art and design as well as the movements that have connected the two fields.

Portrait of a Lady, white was part of the exhibition “Soft Machine” at Phileas Projects in Vienna. This new work is one of the last sculptures created by the artist and is extending the series of sculptures shown at the Austrian Pavilion at the Venice Biennale.



Ashley Hans Scheirl
1,2...3! (detail)
2022

Ashley Hans Scheirl, born in Salzburg, in 1956, studied at the Academy of Fine Arts Vienna and received her*his MA in Fine Arts from Central Saint Martins College in London in 2003. From 2006 to the beginning of 2022, Scheirl held a professorship for Contextual Painting at the Academy of Fine Arts Vienna. Scheirl's artistic practice began in the late 1970s, for which she*he has employed a multitude of different media. She*he went on to dedicate the next twenty years to the moving image. With more than fifty films and the transgender cult classic *Dandy Dust*, Scheirl has been one of the pioneers of the queer movement in the arts. Since the mid-1990s, painting has taken centre stage in her*his practice, a type of painting that viewers experience as installations – which is to say in its incorporation of architecture, contexts, objects, video loops and, not least, by the way the visitors move through them.

Ashley Hans Scheirl took part in the documenta 14 in Kassel and Athens in 2017 and was awarded the 2019 Austrian Art Prize in the category Fine Arts by the Federal Chancellery. For the Austrian Pavilion in Venice in 2022, Jakob Lena Knebl and Ashley Hans Scheirl have conceived stage-like installations, entitled *Invitation of the Soft Machine and Her Angry Body Parts*, in which they unfurl their entire artistic cosmos – from paintings, sculptures, textile works, photographs, text and video to a fashion collection and a publication in the form of a magazine.



Philippe Mayaux
La niche de Diogène
2022

Winner of the Prix Marcel Duchamp in 2006, Philippe Mayaux (France, 1961) describes himself as a “fourth generation surrealist.” His oeuvre is a singular and category-defying mix underpinned by a mosaic of historical and contemporary references (Surrealism, Dada, Pop, Psychedelia, etc.). Since the early 1990s, Mayaux has made figurative paintings. In the tradition of Duchamp and Picabia, his carefully fashioned pictures teem with hallucinatory scenes. Fragments of sexualised bodies, monstrous hybrid creatures, cakes and vanities throng his canvases, drawings and sculptures, constituting a protean and disturbing body of work.



Michel Parmentier
24 avril 1993 (April 24, 1993)
1993

Michel Parmentier (born 1938 in Paris; died 2000 in Paris) was an active and influential figure within the postwar critique of traditional modes of art-making. Grounding his practice on a denial of gesture or narrative, he is best known for the highly standardized, horizontally-striped canvases painted between 1965 and 1968. These works, produced through the *pliage* technique of folding the ground before the color 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).

In January 1967, Parmentier formalized his attack on painterly subjectivity when he co-founded the group subsequently known as 'BMPT' with Daniel Buren, Olivier Mosset and Niele Toroni. Fusing minimalism and institutional critique, Buren, Mosset, Parmentier and Toroni interrogated what they collectively considered to be bourgeois artistic sensibility in a series of four painting-performance 'manifestations'. Parmentier broke from this collective in December 1967 and, in August 1968, from painting altogether. His practice remained dormant until 1983, when he resumed with a series of black paintings.

By 1986, Parmentier had turned his focus to large-scale, freehand work on paper. Utilizing graphite, charcoal, pastel and oil stick, this body of work broadened his practice while remaining committed to the same motivations that had fueled his career in the 1960s.

24 avril 1993 was part of the retrospective "Michel Parmentier" at Eli and Edythe Broad Art Museum, East Lansing, USA (2018).



Alina Szapocznikow
Lampe-bouche
Circa 1966

Alina Szapocznikow is now recognized as one of the preeminent woman sculptors of the post-war era. Her work has been presented at premier institutions, from the Centre Pompidou to MoMA. In the years after her death, by contrast, art historians were virtually silent on her art, even though she had been well connected in the circles of artists and curators of her time. A Holocaust survivor, she spoke with a markedly female voice, articulating an enormously forceful and energetic engagement with the image of a surreal sensuality informed by pop art in conjunction with the existential transience of the material.

The endless multiplication possible through casting would lead Szapocznikow to reimagine sculpture (as well as the body) in other, more utilitarian ways. For instance, she made dozens of fully functional lamps, each a variant of her *Lampe-bouche I* (Illuminated Lips I, 1966), from a polyester resin cast of her mouth (a few including lips and breasts or breasts alone) with an integrated light bulb and held aloft by an elongated stem.

What could be a more subversive end for sculpture than to refuse to allow it to sit quietly as an unambiguous and auratic art object? Instead these objects announce unabashedly an approach to sculpture straddling the quotidian and the uncanny, at once useful and unsettling*.

*From the text by Elena Filipovic: "Photosculptural: Alina Szapocznikow's Index of the Body".

Price list

All prices without taxes

Gilles Aillaud *Intérieur lémures*, 1969

Oil on canvas
130 × 195 cm (51 3/16 × 76 3/4 in)
Signed and dated on the back
Inv. No. : GA201001
Selling price : 210 000 euros without taxes



Alfred Courmes *La Présentation au Temple*, n. d.

Gouache and watercolour on paper
67 × 42 cm (26 3/8 × 16 9/16 in)
Signed lower right
Inv. No. : AC220906
Selling price : 22 000 euros without taxes



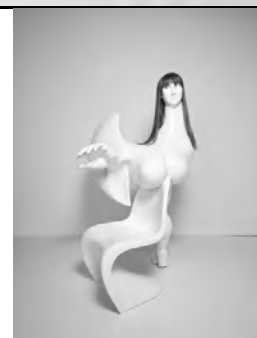
Daniel Dewar & Grégory Gicquel *Oak cabinet with courgettes, ears and boots*, 2022

Oak wood
125 × 140 × 65 cm (49 3/16 × 55 1/8 × 25 9/16 in)
Inv. No. : DDGG220901
Selling price : 45 000 euros without taxes



Jakob Lena Knebl *Portrait of a Lady, white*, 2022

Polyurethane, resin, synthetic hair
160 × 150 × 100 cm (63 × 59 1/16 × 39 3/8 in)
Inv. No. : JLK220501
Selling price : 65 000 euros without taxes



Ashley Hans Scheirl *1,2...3!*, 2022

Acrylic on canvas
180 × 240 cm (70 7/8 × 94 1/2 in)
Inv. No. : AHS220401
Selling price : 38 000 euros without taxes



Philippe Mayaux
La niche de Diogène, 2022

Acrylic and collage on canvas
116 × 89 cm (45 11/16 × 35 1/16 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : PM220901
Selling price : 45 000 euros without taxes



Michel Parmentier
24 avril 1993 (April 24, 1993), 1993

White oil-bar polyester tracing paper
302 × 304 cm (118 7/8 × 119 11/16 in)
Inv. No. : MP930424(c)
Selling price : 160 000 euros without taxes



Alina Szapocznikow
Lampe-bouche (Illuminated Lips), ca. 1966

Coloured polyester resin, electrical wiring and metal
51 × 14 × 12 cm (20 1/16 × 5 1/2 × 4 3/4 in)
Inv. No. : AS200112
Selling price : 650 000 euros without taxes



ALFRED COURMES

GALERIE LOEVENBRUCK, PARIS



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"DU CÔTÉ DE CHEZ COURMES"
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