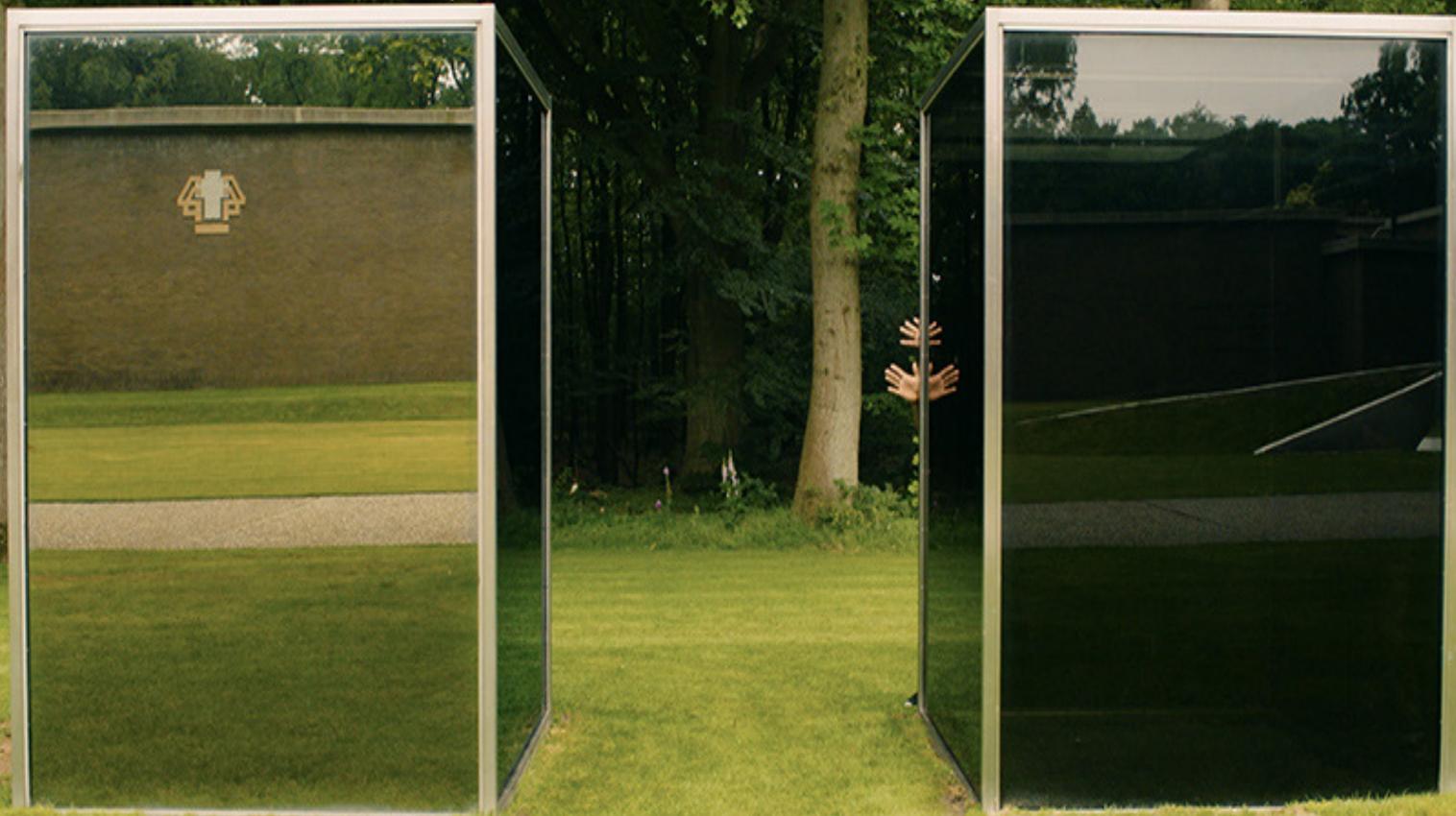


FRANCOIS CURLET

trois fois par jour



FRANÇOIS CURLET TROIS FOIS PAR JOUR

From February 1st to March 30, 2019
Opening on February 1st, 5-8pm

Three freestanding films are being shown at Air de Paris. Resembling sketches, they are the outcome of accumulations, deliberations and faded images, and are unified by endings suggestiv of a free-floating but hard-headed logic..

«Born in France, François Curlet moved to Belgium at the age of twenty-two, after crucial stopovers at the national art schools in Saint Étienne and Grenoble. Periods of French leave aside, for the last thirty years he's been living in Brussels. In the meantime cultural hijacking, piracy and contrarian repurposing have built a reputation for a mix of wit and the poetic that assails the social, political and cultural implications of the everyday objects and readymade signifiers churned out by our consumer society.»¹

François Curlet (born in 1967, Paris) has had numerous solo exhibitions in France and Europe, in venues including the MAC's Grand Hornu, the Palais de Tokyo in Paris, Le Plateau/Frac Île de France and the Regional Centre for Contemporary Art in Sète. His work has been acquired by leading public collections in France and Europe, among them the Centre Pompidou, Tate Modern, Grand Hornu in Belgium and the Van Abbe Museum in the Netherlands...

- + Information

<http://www.airdeparis.com/artists/francois-curlet/>

<http://airdeparis.com/portfolio/FrancoisCurlet.pdf>

- News

Exhibition : Crésus & Crusoé, MAC's (Grand Hornu), Belgique, jusqu'au 10.03.19

Catalog : Crésus & Crusoé MMXVIII 215 x 275 mm 200 pages, 172 images

Texts by François Curlet, Vinciane Despret, Trisha Donnelly and Denis Gielen

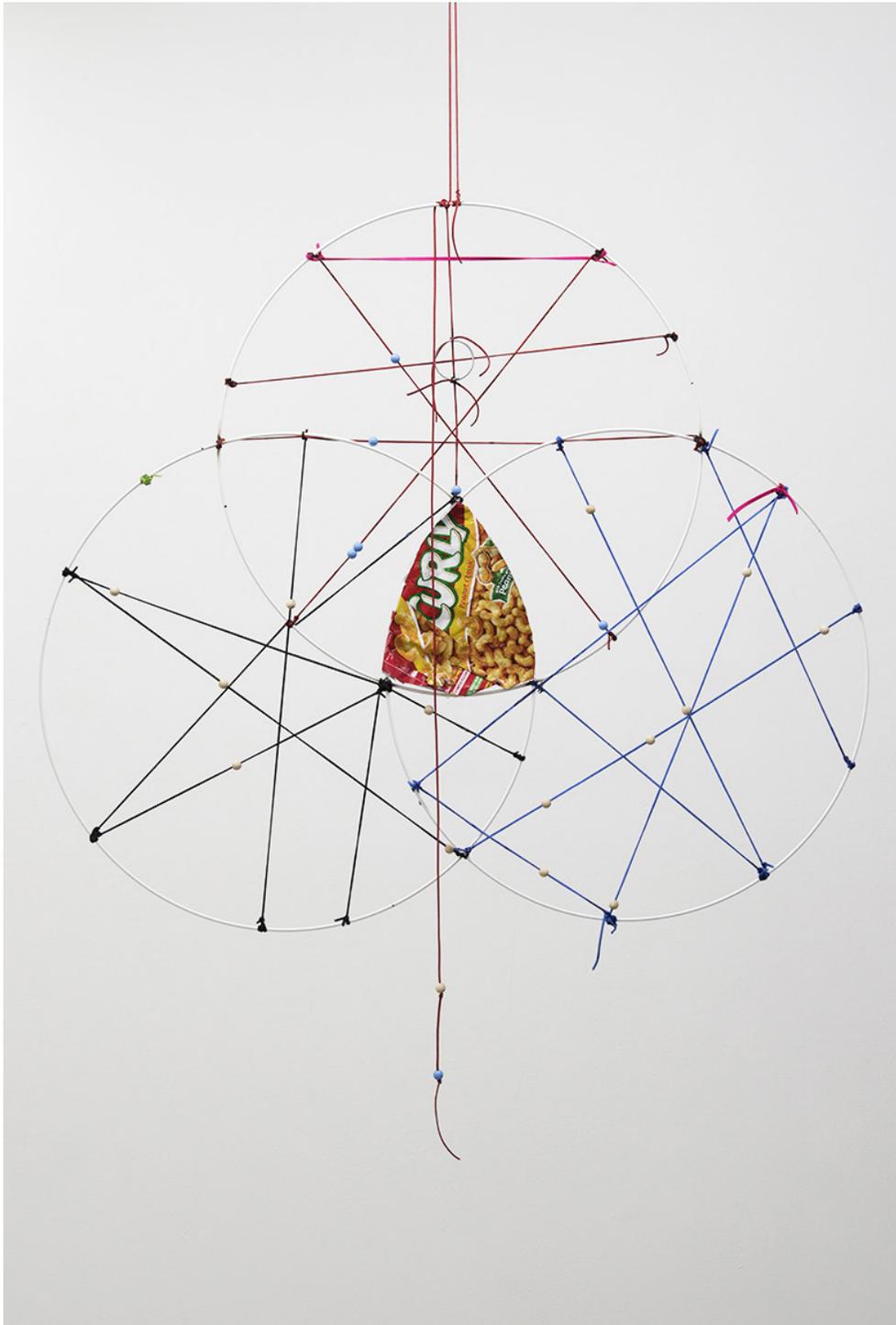
Co-published with MAC's Edition of 750 ISBN 978-2-930777-27-6

<http://www.trianglebooks.com/books/fran%C3%A7ois-curlet/cr%C3%A9sus-cruso%C3%A9>

¹Denis Gielen



Exhibition view François Curlet: Trois fois par jour, Air de Paris (2019)

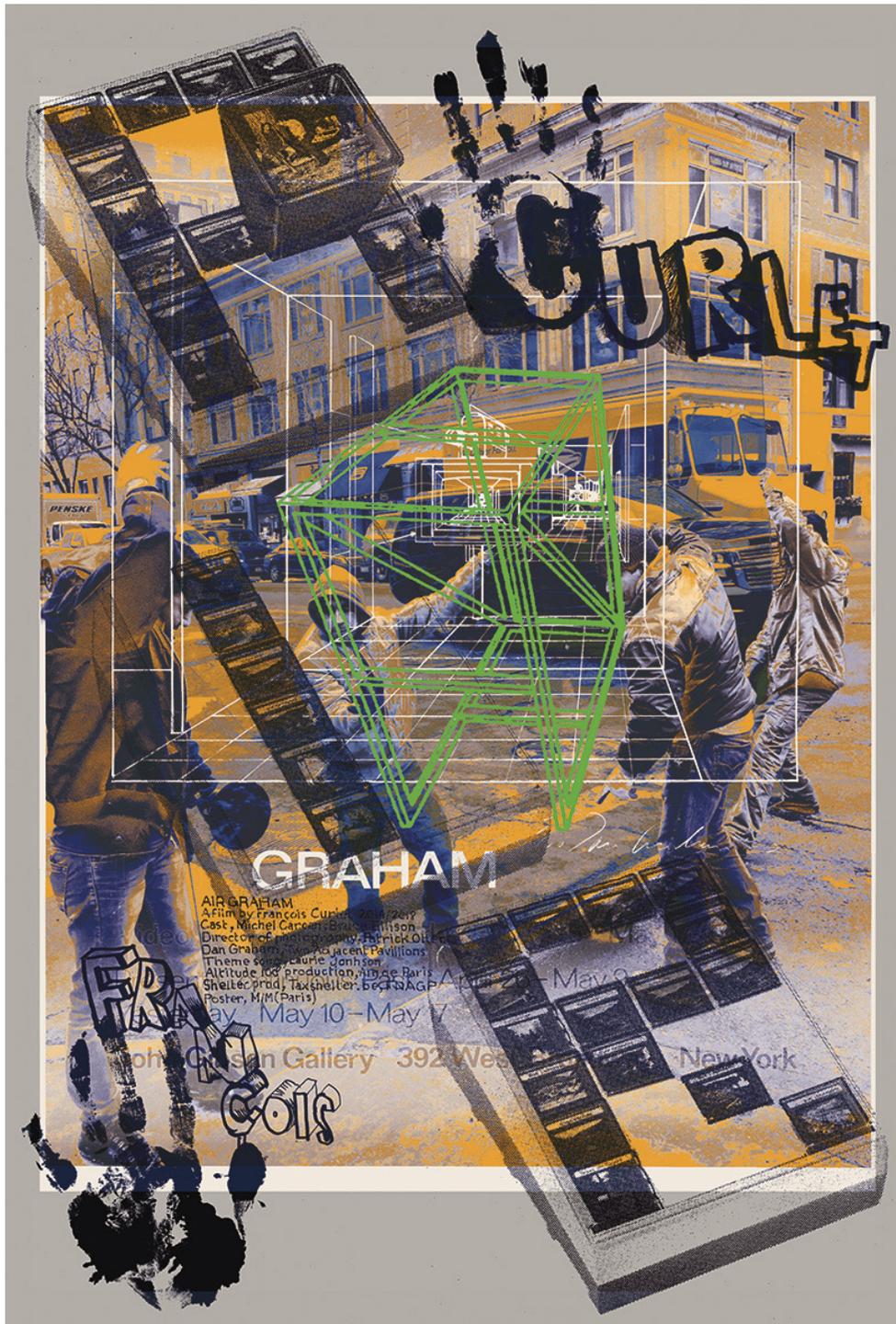


François Curlet
Trash Catcher #tiersmondain, 2019
metal, leather, wooden bead, plastic, glue, staple
100 x 1 x 100 cm
unique

AIR GRAHAM, 2018







The work of the American artist Dan Graham, Two Adjacent Pavilions, located in the park of the Kröller-Müller Museum, challenges the Modernist architecture and the curtain walls of glass skyscrapers designed for executives that wish to see without being seen. Made of one-way mirrors, Two Adjacent Pavilions invites the public to experience this by placing oneself either on the inside or outside of the glass walls. In Air Graham François Curlet stretches the social criticism of his elder by hiring two mimes to enact an imaginary replica / extension of the two pavilions in which they end-up finding themselves locked-up.

preview: <https://vimeo.com/306232575/02302be73b>

François Curlet
Air Graham, 2018
HD film and poster by M/M Paris
2 min 6 sec, looped, poster 175 x 118,5 cm
Edition of 5

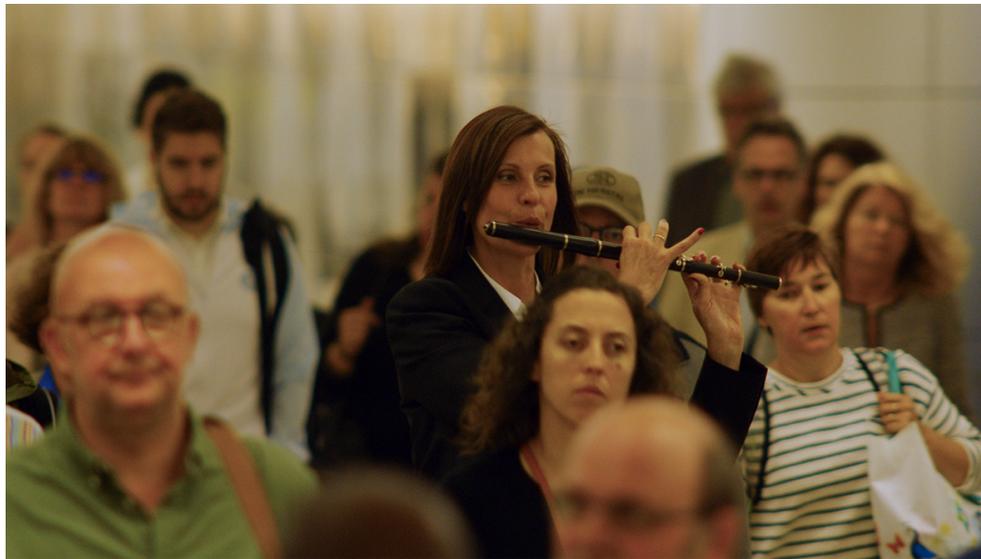
with Michel Carcan and Bruce Ellison
Produced by Altitude 100

Special thanks to Fondation Nationale des Arts Graphiques et Plastiques



François Curlet
Air Graham, 2016
Ink, felt pen and Ecoline on Dan Graham's exhibition poster from 1975, signed and numbered by Dan Graham, signed and dated by François Curlet, Plexiglas box
55 x 42,8 cm / 56,4 x 44,2 x 4,6 cm
Unique







Dating back to 1284, the Pied Piper of Hamelin tells the story of a musician who, as revenge for the inhabitants of the city not paying their debt to him, led all of Hamelin's children off a precipice to their death with his mesmerizing magic flute. In *L'agitée*, François Curlet reinterprets the fable in the light of today's consumer society. The flutist is replaced here by a businesswoman playing a disco tune - Van McCoy's *The Hustle* - this scenario however no longer involves leading children to their death, but rather commuters to work.

preview: <https://vimeo.com/306361603/f22239ee11>

François Curlet
L'agitée, 2018
HD film and poster by M/M Paris
2 min 34 sec, looped, poster 175 x 118,5 cm
Edition of 5

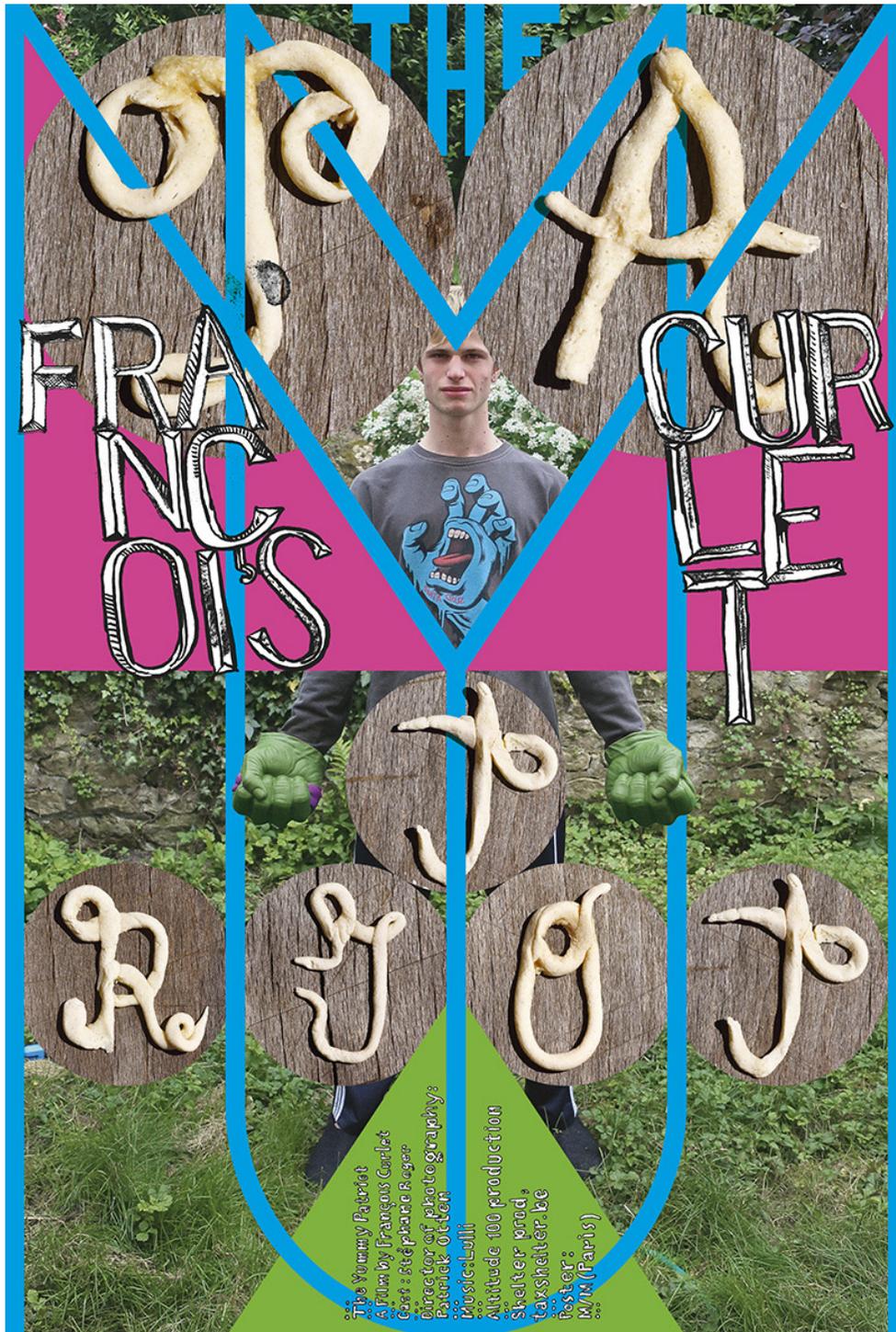
With Laurence Bibot
Produced by Altitude 100

Thanks to MAC's Grand Hornu

THE YUMMY PATRIOT, 2018







It is during the March of the King by Jean-Baptiste Lully that a hussar having left his regiment appears to us. The deserter, hidden by the army, seems to take immense pleasure in gluttonously eating a pâté sandwich. Rather than being caught by his hierarchical superiors, he is confronted by the public. Playing with the concept of laziness, François Curlet once again displays his struggle for a space dedicated to laziness within a society of efficiency.

preview: <https://vimeo.com/306371602/74db8e546a>

François Curlet
 The Yummy Patriot, 2018
 HD film and poster by M/M Paris
 1 min 47 sec, looped, poster 175 x 118,5 cm
 Edition of 5

With Stéphane Roger
 Produced by Altitude 100

JEF GEYS

PARAVENTS (AS SOMBRAS DE LISBOA)



JEF GEYS

Paravents (As Sombras de Lisboa)

From February 1st to March 30, 2019

Opening on February 1st, 5-8 pm

In 1998, Jef Geys travelled to Lisbon, hometown of the legendary fado singer Amália Rodrigues (1920–1999), who holds a fascination for him. During his brief «rest and relaxation» stay he took dozens of photographs: not at all your standard tourist stuff, but over and over shadows cast on pavements and walls.

The same year saw the publication of «Jef Geys: Al de zwart-wit fotos's tot 1998» (All the Photos in Black and White until 1998): all his b&w contact sheets since 1958. 500 pages divided into series: individual people, chalets, cows, nudes, cyclists – seemingly insignificant moments reflecting no particular aesthetic criteria. 500 contact sheets signalling the importance of photography in the Geys oeuvre, both as representation of the world and vernacular expression. For over 60 years now he has been busily tampering with the «sovereign practices of art», notably via his resort to the private and personal.

In 2012, at the invitation of curator Miguel Wandschneider, Geys showed As Sombras de Lisboa (Shadows of Lisbon) at Lisbon's Culturgest gallery. His first exhibition in Portugal was made up of a group of photographs from the 500th contact sheet. Substantially enlarged, each served as a backdrop to a smaller version of the same image. For the overall presentation – selection, dimensions, etc. – Geys came up with a protocol involving the swapping of functions between artist and curator.

This same transposition marked his exhibition at the Yale Union art centre in Portland, Oregon, in April 2018. As Nicholas Tammens, curator of the exhibition, explained, «Geys set up a game and prescribed a task usually under the jurisdiction of the artist.» With the same series of photos in mind, Geys commissioned seven folding screens, leaving it up to the curator to choose the images that would cover them, among the remains of the previous exhibition.

These are the seven screens now on show here, recreating the shadows of Lisbon on the floor and the walls of (Air de) Paris.

Jef Geys (1934–2018, Belgium) was among Europe's most respected yet under-acknowledged artists. Since 1971, Geys has been the editor and publisher of his local newspaper, the Kempens Informatieblad, and subsequently produced them in line with his exhibitions. Jef Geys represented Belgium in the 53rd Venice Biennale International Art Exhibition in 2009. His work was included in Documenta 11 in 2002,.... He has exhibited worldwide including at M HKA, Antwerp (2017, 2011, 2009); IAC Villeurbanne/Rhone-Alpes (2017, 2007); S.M.A.K., Ghent (2015); Cubitt, London (2013); CNEAI, Chatou (2016, 2014, 2012); WIELS Contemporary Art Centre, Brussels (2013, 2009); Museum of Contemporary Art Detroit (2010); Bawag Foundation, Vienna (2009), amongst others.

- News

Exhibitions :

« Quadra Medicinale Singapore » NTU CCA Singapore until 3.03.19

« Kempens Informatieblad », Künstlerhaus Bremen until 24.03.19



Exhibition view: Jef Geys: Paravents (As Sombras de Lisboa), Air de Paris (2019)



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Exhibition view: Jef Geys: Paravents (As Sombras de Lisboa), Air de Paris (2019)



Jef Geys
Paravent #1, 1998-2012-2018
folded screen, b&w photographs mounted on wood, hinges
145 x 180 cm
unique



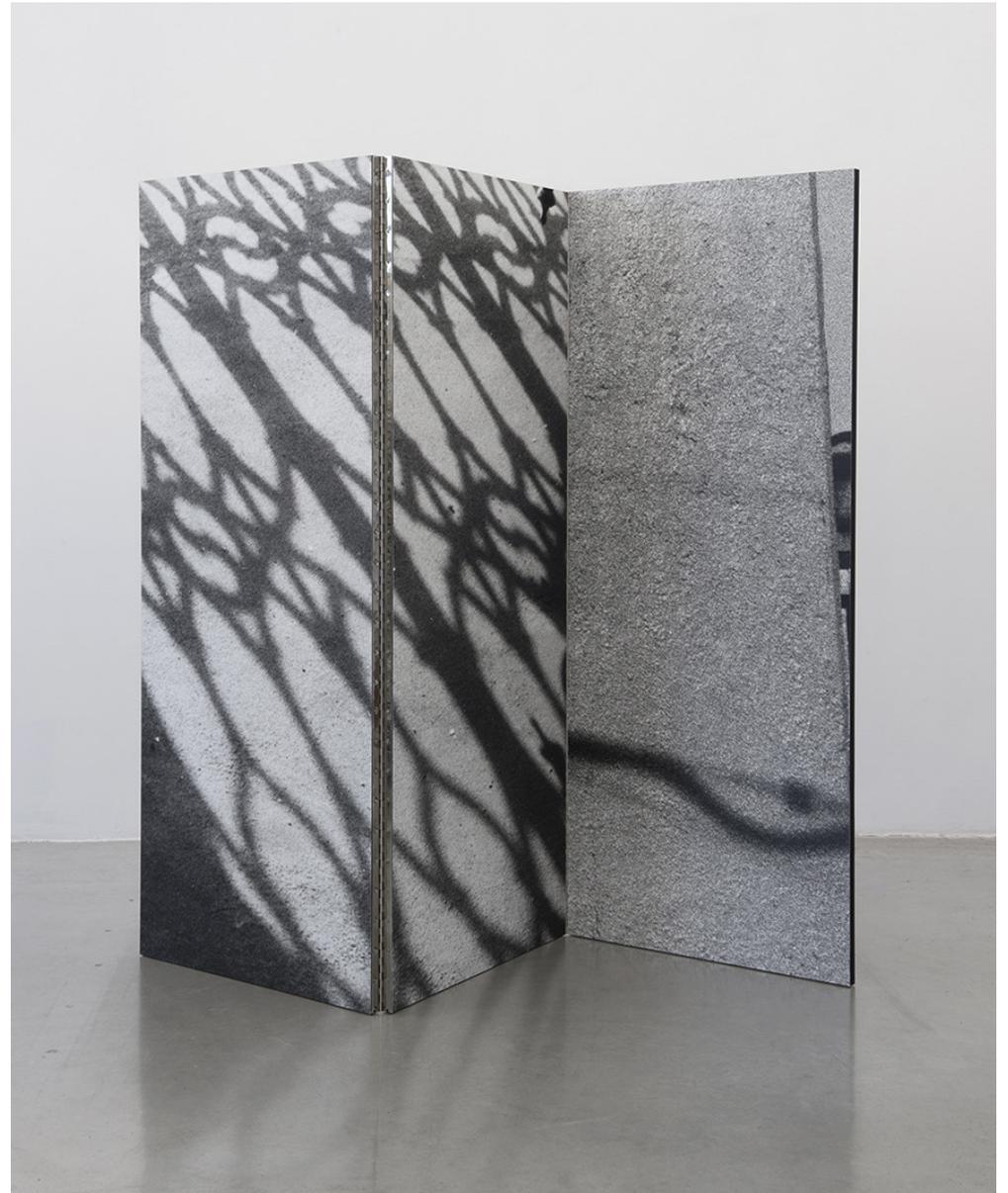
Jef Geys
Paravent #2, 1998-2012-2018
folded screen, b&w photographs mounted on wood, hinges
145 x 180 cm
unique



Jef Geys
Paravent #3, 1998-2012-2018
folded screen, b&w photographs mounted on wood, hinges
145 x 180 cm
unique



Jef Geys
Paravent #4, 1998-2012-2018
folded screen, b&w photographs mounted on wood, hinges
145 x 180 cm
unique



Jef Geys
Paravent #5, 1998-2012-2018
folded screen, b&w photographs mounted on wood, hinges
145 x 180 cm
unique



Jef Geys
Paravent #6, 1998-2012-2018
folded screen, b&w photographs mounted on wood, hinges
145 x 180 cm
unique



Jef Geys
Paravent #7, 1998-2012-2018
folded screen, b&w photographs mounted on wood, hinges
145 x 180 cm
unique

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