

**HAROLD ANCART
KRISTIN BAKER
MARK BARROW
NINA BEIER
ANNA BETBEZE
MARK FLOOD
THILO HEINZMANN
JOHN HENDERSON
SCOTT LYALL
JAYSON MUSSON
RENAUD REGNERY
PAE WHITE**

OPENING RECEPTION SATURDAY 2 MARCH / 4PM - 9PM

PARIS, 2 MARCH - 13 APRIL 2013

TUESDAY - SATURDAY 11AM - 7PM

GALERIE PERROTIN 76 RUE DE TURENNE 75003 PARIS WWW.PERROTIN.COM +33(0)1 42 16 79 79

**IVAN ARGOTE, DANIEL ARSHAM, HERNAN BAS, SOPHIE CALLE, MAURIZIO CATTALAN, JOHAN CRETEN, WIM DELVOYE
ELMGREEN & DRAGSET, LIONEL ESTÈVE, DANIEL FIRMAN, BERNARD FRIZE, GIUSEPPE GABELLONE, GELITIN
DUANE HANSON, JOHN HENDERSON, JR, JESPER JUST, KAWS, BHARTI KHER, KOLKOZ, KLARA KRISTALOVA, GUY
LIMONE, FARHAD MOSHIRI, MR., TAKASHI MURAKAMI, KAZ OSHIRO, JEAN-MICHEL OTHONIEL, PAOLA PIVI, CLAUDE
RUTAULT, MICHAEL SAILSTORFER, AYA TAKANO, TATIANA TROUVÉ, XAVIER VEILHAN, PETER ZIMMERMANN**



HAROLD ANCART

Harold Ancart's works do not actually function as objects, but as elements determining a situation. Preferring to work in-situ, Ancart ultimately allows his intuition to guide him as he engages with and interferes in the structure, proportions, situation and surface of a space. Whether he digs the matter or physically attacks the space, Harold Ancart's practice heavily suggests expressionist gestures such as projecting, throwing, pulling and burning. The results of these actions can be interpreted as traces or evidences of an elliptical presence, transforming minimalist aesthetics into calls for chance and hazardous actions, mysterious apparitions and the magic of a given situation.

Born in 1980, Belgium; lives and works in New York, USA.

Untitled 2013
Charcoal powder on wall
Dimensions variable

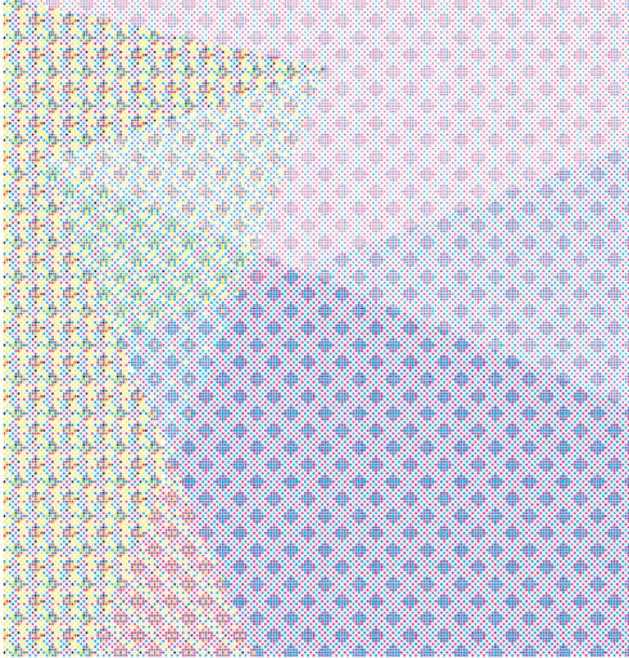


KRISTIN BAKER

Through methods of rubbing and layering that dichotomize deep and flat perspectives, Kristin Baker's recent acrylic palimpsests embrace the mutability within the fixed entity of painting. Baker mediates the materiality of paint together with pictorial effects of light's velocity and terrain/volume. Experiential phenomenons occur as the inner space of the painting fluctuates with surface space and, thus, an all over see-through space emerges. Atmospheric densities that mimic such things as incandescent light push against structures of painterly color. Inhalation of mass dissolves onto tangible accumulations of material, bringing the viewer into and out of the painting all at once. Emanating kinetic convertibility reveals internal expansiveness, creating paintings of luminance and oscillating quietude.

Born in 1975, USA; lives and works in New York, USA.

**"Hands-Off-Man,
Succinct Conduit" 2013**
Acrylic on PVC
200.5 x 175 cm
79 inches x 69 inches

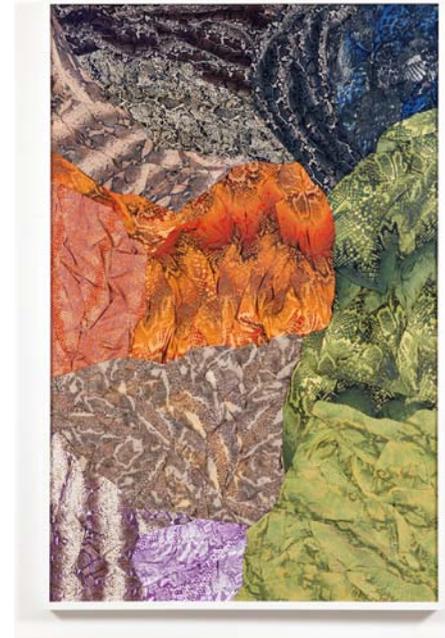


MARK BARROW

The RGB series of paintings marks Barrow's ongoing interest in the intersection of phenomenology and the science of perception. His collaborative and idiosyncratic process functions on a seemingly molecular level, tweaking the DNA of a broad range of sources. He approaches his influences and empirical sets of data; his process designed to get their finiteness and find the point at which they begin to deteriorate. Using an algorithm, Sarah Parke designed a randomly colored fabric for each painting in the exhibition. Barrow then used colors from the fabrics to create his compositions. Barrow's recent series of Re-productions are an expansion of his practice, furthering the development of his interest in the structures and systems underlying perception. Though autonomous from the paintings, each Re-production begins with the same digital drawing used to begin a painting. Barrow calculates the ratios of CMYK in the drawing and applies those percentages to a weaving pattern, creating his own halftone.

Born in 1982, USA; lives and works in New York, USA.

"VBG" 2013
Re-Production
73,5 x 71 cm
29 x 28 inches



NINA BEIER

"Danish artist Nina Beier's works play with the conventional hierarchies of figure and ground, content and frame, artwork and support... One work disappears in front of the other, which in its turn only exists through and with the earlier work. Beier's works don't just invert the interrelations between objects as representatives of different cultural classifications and their corresponding values, rather they create an oscillation between the two and an undecidability that renders the relationship itself central."

Jacob Schillinger. This excerpt discusses the work Morphological Mimicry and Mympathetic Magic (2010) and was first published in: Angelique Campens, Fredi Fischli, Magdalena Magiera and Jakob Schillinger: based in Berlin - Exhibition Catalogue, Cologne: Verlag der Buchhandlung Walther König, 2011. © Kulturprojekte

Born in 1975, Denmark; lives and works in Berlin, Germany.

Untitled 2012
Found garment in wooden frame
175 x 115 x 6,2 cm
68 3/4 x 45 1/4 x 2 1/2 inches

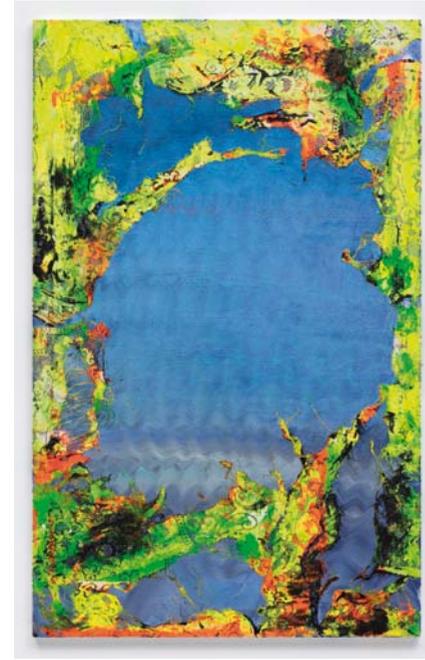


ANNA BETBEZE

Anna Betbeze's recent work employs rigorous material experimentation to unearth questions about modes of destruction as sites of transformation. Her large-scale works are made from room-size Flokati carpets, using huge wool slabs as a ground to accumulate a saturation of color and density of mark. Betbeze burns, bleaches, stains, cuts, etches, and tears the wool to go beyond its material limits creating a constantly unstable surface. She explains: "I am consistently drawn to the varied conditions of the relic, the remnant, and the ruin in my exploration of art making. I am always simultaneously making and unmaking, at once the original object is destroyed and a new one emerges."

Born in 1980, USA; lives and works in New York, USA.

"Nocturne" 2012
Charcoal, acrylic on wool
241 x 223,5 cm
95 x 88 inches



MARK FLOOD

Working in his native Houston, Texas, Mark Flood began creating his paintings and collages in the 1980s. Crossing between art, music and social critique, his art transforms celebrities into grotesque caricatures; gives directives on how to behave; and transposes found ephemera across canvases. This later one is what Flood calls "lace paintings", consisting of traditional patterned lace images seemingly torn apart to reveal windows or portals looking out on infinite space. The lace is torn and shredded and soaked in acrylic paint, and then carefully arranged across the canvas to then be removed leaving the canvas with just the paint, making the lace a painting device. Intricate, delicate, and free of the irony found in his other bodies of work, the lace paintings have a formal beauty that plays with the traditional notions of painting.

Born in 1957, USA; lives and works in Houston, USA.

"Golden Gate Park" 2010
Acrylic on canvas
178 x 112 cm
70 x 44 inches



THILO HEINZMANN

Thilo Heinzmann is constantly exploring the nature and capacities of painting. He makes use of a series of techniques he developed himself and materials such as unbound pigment, absorbent cotton, Styrofoam, fur, or porcelain, which expand the scope of painterly techniques. Heinzmann's genuine contribution to contemporary art is that he has used these media to achieve painterly qualities such as composition, color, and texture within the continuity of the history of the medium while at the same time opening new ways.

With the Pigment Paintings the textural qualities of canvas have vanished and been replaced by a regular unevenness of almost architectural quality. His treatment of color constitutes his proposal for what could become of the painterly concept that used to be known as 'gesture'. With pigment as an element that in its loose form usually lies prior to painterly procedures Heinzmann engenders a process of work and effect whose result is painting in an emphatic sense.

Born in 1969, Germany; lives and works in Berlin, Germany.

"O. T." 2012
Oil, pigment on canvas
behind plexiglass cover
153 x 133 x 9 cm
60 1/4 x 52 1/2 x 3 1/2 inches



JOHN HENDERSON

John Henderson utilizes notions of abstract painting and the performance of "the painter" as conceptual markers as he navigates the gaps between the traditionally unique aura of self-expression and the flattened space of serial reproduction. Executed in varied media - sculpture, photography, video, and painting - Henderson's objects and images approach the practice of painting as a symbolic field, an activity co-opted and performed in order to investigate the conditions under which artworks are currently made and received. On view in this exhibition, Henderson's series of cast metal paintings are produced at a foundry using a traditional casting technique. From the artist's own original paintings, sculptural surrogates are rendered in metals such as aluminum, bronze and brass. While the original paintings are subsequently destroyed, the casts remain as an afterimage, a conflation of Henderson's own studio labor and the outsourced labor of the foundry workers.

Born in 1984, USA, lives and works in Chicago, USA.

"Cast aluminum" 2012
Aluminum
152,4 x 121,9 cm
60 x 48 inches



SCOTT LYALL

Scott Lyall's ink paintings are images of color that expand, erase, and change within the technics of a code. Surviving both the 'Pictures' generation and collage, these images are the effects of a virtual color model whose motility offers itself as painting's only remaining ground. His works are thus assemblants (both assemblages, and semblants) made by passing a canvas repeatedly through a UV-based printer. The colors are sent directly as instructions to the printer, with no need to compose the 'interface' with graphic objects on a screen. The color traces a movement from pure quantity (pure abstraction), to a figure that has no debts to either disegno or screen imaging. The effect is neither of data, pure and simple, nor the body. Each surface is the cognition of an atmospheric object, undecidable between the veiling and lying bare of plastic form.

Born in 1964, Canada; lives and works in Toronto, Canada.

"nudes"
Installation view
19 May -18 June 2011
Campoli Presti, Paris



JAYSON MUSSON

Jayson Musson works in a variety of mediums: painting, photography, video and more. The "Coogi" paintings are his first body of work that are not text- or explicitly humor-based, but rather visual. Musson's abstract fabric constructions undulate between nostalgia for the 1980's and 90's and a nod to the abstract expressionists. After spending months collecting Coogi sweaters from Ebay, thrift stores and friends, Jayson dissects the multicolored patterns and rearranges them to make his own compositions reminiscent of Rorschach tests and often of landscapes. Like his alter ego, Hennessy Youngman, Jayson's "Coogi" sweater paintings ride the line between kitsch and social commentary.

Born in 1977, USA; lives and works in New York, USA.

"On Some Faraway Beach" 2012
Mercerized cotton
stretched on linen
281,9 x 213,4 x 5,1 cm
9.2 feet x 7 feet x 2 inches



RENAUD REGNERY

Renaud Regnery's mediations in painting interfere with direct signification, incorporating the trauma of nostalgia with the proliferation of meanings generated by a world immersed in digital culture. Shifting hierarchies through elaborate repetition and dislocation, the paintings' motifs which are entirely photocopied, scanned and printed with commercial devices, evolve in one continuous, fracturing and self-replicating system--then oiled, scratched and burned beyond recognition. Regnery's radical strategies challenge reflexes of visual recognition, framing analog matter amid the proliferation of digital information as contemporary aesthetic reality. As information builds and accumulates, it is simultaneously lost.

Born in 1976, France; lives and works in Berlin, Germany & New York, USA.

"Rokurokubi I" 2012
Alkyd lacquer, acrylic lacquer,
spray paint, vinyl paint, pigments
and sulfur on partially burned
wallpaper on canvas
170 x 135 cm
67 x 53 inches



PAE WHITE

The core of Pae White's practice is based in the desire to insert the domestic in the space of art, two worlds that in Pae's practice overlap with playful and poetic vision. Her production of tapestries allude to this constant oscillation between art and design, function and form, revealing a painterly, trompe-d'oeil quality that often confuses the real nature of their medium. Here, opaque, flat surfaces become lustrous and layered images, where mysterious ephemeral spirals of smoke weave through space, much like the weave of the tapestry itself, and imprints of aluminum foil build up like sculptural layers. These contrasts are the axis around which Pae's work moves. With light and color, matter and empty space Pae's work retains the capacity to break the borders between aesthetics and the functional, art and reality.

Born in 1963, USA; lives and works in Los Angeles, USA.

"Milan Hazy 2" 2011
Cotton, polyester and Trevira®
365 x 411,48 cm
143 3/4 x 161 3/4 inches

Galerie Perrotin is pleased to present a group exhibition that brings together the works of Harold Ancart, Kristin Baker, Mark Barrow, Nina Beier, Anna Betbeze, Mark Flood, Thilo Heinzmann, John Henderson, Scott Lyall, Jayson Musson, Renaud Regnery and Pae White. The twelve artists, spanning Europe and the US, will take over the three exhibition spaces of the Parisian venue, with a large majority of new works conceived for the exhibition.

Drawing on the abstract painting group show organized at the gallery in 2010, this exhibition focuses on process and hybridity in abstract painting today. Performance in painting, non-traditional techniques and materials, crafts and design, symbolism, current technology - the works presented in the exhibition are evidence of the renewal of pictorial research beyond the traditional concept of the medium.

Many thanks to all the artists and collaborating galleries. All works courtesy of the artists and the following galleries: Harold Ancart, Courtesy C L E A R I N G, New York - Kristin Baker, Courtesy The Suzanne Geiss Company, New York. Photo: Mats Nordman - Mark Barrow, Courtesy Elizabeth Dee, New York - Nina Beier, Courtesy STANDARD (OSLO), Oslo. Photo: Vegard Kleven - Anna Betbeze, Courtesy Kate Werble Gallery, New York. Photo: Elisabeth Bernstein - Mark Flood, Courtesy Peres Projects, Berlin - Thilo Heinzmann, Courtesy Galerie Guido W. Baudach, Berlin. Photo: Roman März - John Henderson, Courtesy Galerie Perrotin, Hong Kong & Paris - Scott Lyall, Courtesy Campoli Presti, London / Paris - Jayson Musson, Courtesy Salon 94, New York - Renaud Regnery, Courtesy Elizabeth Dee, New York - Pae White, Courtesy kaufmann repetto, milano; Courtesy 1301PE, Los Angeles.

Cover Image:
"Golden Gate Park"(detail) 2010
Acrylic on canvas
178 x 112 cm
70 x 44 inches