

CLAIREGASTAUD | PARIS



Le jardin des délices
Group Show

June 27 - July 20, 2024

Opening Thursday, June 27, 6 to 9 p.m.

CLAIRE GASTAUD

LE JARDIN DES DELICES

Group show

Exhibition from June 27 to July 20, 2024

Opening Thursday, June 27, 2024 from 6 to 9 p.m.

Galerie Claire Gastaud
37 rue Chapon
75003 Paris

Avec des œuvres de :

Henni Alftan, 1979, Finland; **Clément Bataille**, 1991, France; **Odonchimeg Davaadorj**, 1990, Mongolia; **Oh de Laval**, 1990, Poland; **Léo Dorfner**, 1985, France; **Jean-Charles Eustache**, 1969, France; **Paul Robas**, 1989, Romania; **Milène Sanchez**, 1997, France; **Bu Shi**, 1993, China; **Kyveli Zoi**, 1993, Greece.

Galerie Claire Gastaud presents "The Garden Hearthy of Delights" in Paris from June 27 to July 20, 2024, a group show featuring some thirty works by ten painters of seven nationalities. "The Garden of Hearthy Delights", created by Jérôme Bosch around 1505, fascinates and questions viewers, and proves to be a great source of inspiration for contemporary artists.

In this exhibition, each work is presented to the viewer as a detail, a fragment, of a contemporary «Garden of Hearthy Delights», exploring the themes of landscape, nature, desire, vision and creation.

Henni Alftan's "Idol (Pines)" evokes the theme of the speculum (mirror), as does "Brushstroke", a painting depicting the artist's hand in the act of creation. Odonchimeg Davaadorj's works, representing a strong link between humans and their environment, also reflect notions of creation, birth and being in the world. Clément Bataille's "Thelma, Salvador Mundi" recalls Bosch's grisaille painting on the outer panels of the Garden of Delights, showing a crystal globe, an allegory of the Earth, while "Piero" and "The Pills" question forms of desire. In Oh de Laval's work, desire is exacerbated, and the fantasy of the flesh, as experienced by his characters, is freely revealed to the eye. Léo Dorfner's virtuoso watercolors also offer a vision of desire, implicitly aroused by the dialogue between his painted images, tightly framed on parts of the body such as the mouth and eyes, the organs of desire. Bu Shi's "La terra del male" (Bu Shi), depicting a mysterious box in a dark environment, and Kyveli Zoi's "Yours Truly" (Kyveli Zoi), featuring a partially lit figure whose costume evokes confinement, both question the notion of spectacle - what is given to be seen or, on the contrary, what is hidden. The paintings by Paul Robas and Milène Sanchez, with their blurred, shimmering and glittering images, appear as images of dreams or fantasies. Finally, the works of Jean-Charles Eustache are landscapes-worlds whose treatment allows us to perceive the elements, notably the air, creating a silent, gentle and mysterious atmosphere.

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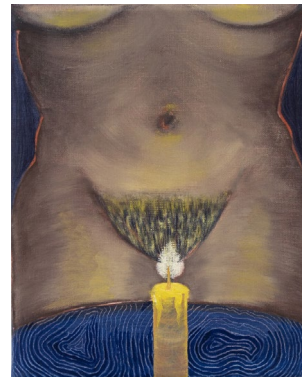
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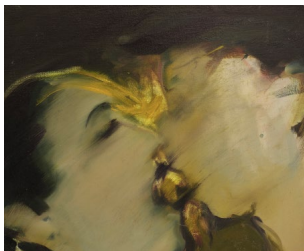
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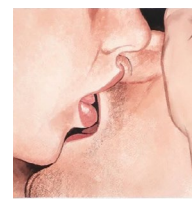
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- 1 - Odonchimeg Davaadorj, Elles, 2016, ink on paper, 26,5 x 32 cm
- 2 - Bu Shi, The prohibited chamber, 2023, tempera on canvas, 26,5 x 32 cm
- 3 - Paul Robas, While you sleep, 2023, acrylic on wood panel, 42 x 29 cm
- 4 - Clément Bataille, Thelma, Salvador Mundi, 2024, oil on wood panel, 15 x 20 cm
- 5 - Kyveli Zoi, Enlightened, 2022, oil on linen, 30 x 24 cm
- 6 - Milène Sanchez, Sans titre, 2024, oil on canvas, 21,5 x 26,5 cm
- 7 - Oh de Laval, Opportunity comes like a snail and once it has passed you, it changes into a rabbit, 2024, acrylic on canvas, 70 x 70 cm
- 8 - Léo Dorfner, Passion, 2024, watercolor on paper, 70 x 50 cm
- 9 - Henni Alftan, Voyeur III, 2017, oil on canvas, 73 x 92 cm
- 10 - Jean-Charles Eustache, Il sera concédé un certain temps de paix, 2023, acrylic on wood panel, 20 x 20 cm

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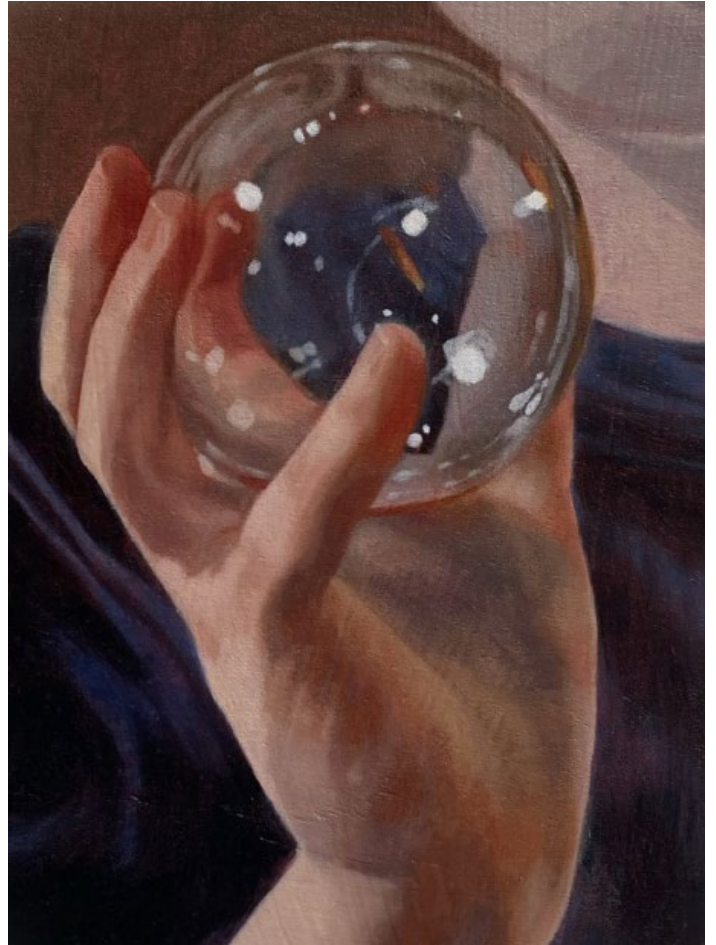
Clément Bataille

1991, France

Clément Bataille paints mystical portraits, as if suspended between the anguish of the abyss and the promise of eternity. He places them in the heritage of the masters of 17th-century Spanish painting, Zurbarán and Ribera, characterized by hieratic, overexposed figures and dark backgrounds. He also draws on icon painting, which seeks to reproduce the separation of light and shadow, the original gesture of creation in Abrahamic traditions. Through almost insensitive formal shifts, however, he introduces a secular lexicon into this grammar of the sacred. Backgrounds can be brightly colored, even pastel, or allow for gradations; they can even feature patterns or draping effects, indicating that the supposedly infinite space from which the figure stands out is a simple fabric, wall tapestry or garment taken in close-up. Profane, too, are the gestures depicted, allowing us to contemplate moments of intimacy or eroticism. Aïna Rahery

Clément Bataille is a graduate of the Ecole du Louvre (2015).

Exhibitions (selection) Couvent des sœurs aveugles de Saint Paul, Paris ; GALERIE DA-END, Cabinet Da-End, group show, Paris ; CAR LE FEU QUI ME BRÛLE EST CELUI QUI M'ÉCLAIRE, solo show, Galerie Kokanas, Marseille ; MORBIDEZZA, solo show, Galerie Sabine Bayasli, Paris; FIGURES OF SPEECH, group show, AA29 Project Space, Milan; OUTSIDER AGORA, group show curated by Florence Obrecht and Axel Pahlavi, Kunsthaus Laurent Kruppa, Berlin; ROSAIRE, solo show, DS Galerie, Paris.



Clément Bataille,
Thelma, Salvador Mundi, 2024
Oil on wood panel
15 x 20 cm
Courtesy of the artist and Claire Gastaud gallery

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Odonchimeg Davaadorj

1990, Mongolia

Odonchimeg Davaadorj came face to face with a new Western culture when she left for Europe at the age of 17. Her multiple identities have enabled her to develop an intense body of work in which drawing predominates. Her work expresses itself through a number of plastic practices and gestures, all centered around the same interest in her direct environment and rare proximity to nature. Whether they stem from her first rural life in her native Mongolia, or today from her life in a Western city, these environments are places of exploration and study that nourish her work, imbued with a certain nostalgia and intense poetic power. Galerie Backslash

Odonchimeg Davaadorj is a graduate of the Beaux-Arts de Paris (2014 and 2016).

She has won and been nominated for numerous awards; Laureate \ Award winner Prix Art Absolutement x Drawing Factory, 2021; Laureate \ Award winner Prix Verdaguer, Académie des Beaux-Arts, 2020; Prix ADAGP, La Révélation Arts Plastiques, France, 2018; Salon de Montrouge, 63rd edition, 2018; Galerie Premier Regard, 2018; PRIX ARTAGON II, Passage de Retz, Paris, 2016.

Public collections Fonds d'art contemporain - Paris Collections ; FRAC Réunion ; Fonds Départemental de l'Essonne - Domaine de Chamarande Artothèque du Lot - Département du Lot ; Fondation Thalie, Brussels ; AkzoNobel Art Foundation, Amsterdam.



Odonchimeg Davaadorj
Elle , 2016

Ink on paper

27,5 cm x 21,5 cm

Courtesy of the artist and Backslash
gallery

CLAIRE GASTAUD

Oh de Laval

1990, Poland

The work of Polish-Thai artist Oh de Laval focuses on human behavior: the decisions we make, why we make them and how we feel as a result. These decisions are windows onto our personality.

Oh de Laval (born 1990 in Warsaw, PL) graduated in sociology from Warsaw University in 2016 before moving to London to devote herself to painting. Recent solo exhibitions include *Take your pleasure seriously*, Galerie Marguo (Paris, 2022) and *Wild Things Happen in Stillness*, Unit London (London, 2021). Oh de Laval has participated in numerous group shows: *We Are the Future*, Christie's London (London, 2024); *Hajimemashite!* Bridge Mogura Gallery (Tokyo, 2023); *Echos*, Galerie Droste (Paris, 2022); *Domesticity*, Nassima Landau Art Foundation (Tel Aviv, 2022); *Chronicles 3*, Galerie Droste x KPM (Berlin, 2021); *Groupeshow* curated by Melanie Lum, Asia Art Center (Taipei, 2021); *Xiao Foundation* (HK, 2021) and *Villa Merkel* (Esslingen, 2021); *Watchlist*, Galerie Droste (Paris, 2020); and *Alter Ego*, Unit London (London, 2020).

Her work is included in the collections of the AMMA Foundation (Mexico, MX), Dib Museum (Bangkok, TH), Rudin Dewoody Collection (Florida, USA), Studio Berkhain Museum (Berlin, DE), Emergentes Art Collection (Lebanon) and XiaoFoundation (Hong Kong).

Among the artist's various inspirations are Francis Bacon's hedonistic lifestyle, sociologist Émile Durkheim's theory that deviance is necessary for a society to function properly, and his love of the French New Wave, Italian cinema and Chilean director Alejandro Jodorowsky.



Oh de Laval
Opportunity comes like a snail and
once it has passed you, it changes
into a rabbit, 2024
Acrylic on canvas
70 x 70 cm

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Henni Alftan

1979, Finland

Henni Alftan structures an imaginary world guided by fragmentation - of images, bodies, objects and narrative. Nothing is ever given to us in its entirety; the artist carefully examines the details to distance himself as far as possible from the notion of narrative. The narrative and temporal dimension of the painting eludes us. Chatter is excluded. To achieve this, the artist works on the framing and framing of the subjects she invents from her daily observations. From a specific scene, she retains a look, a hand, an object, a silhouette, a shadow, a detail of clothing, a gesture, a motif, a color. By reproducing everyday, commonplace details in her paintings, Henni Alftan invites us to reflect on what we see, the visible world and its modes of representation. In this sense, the works lead us to think about the image through the object of painting: its history, its topicality, its legitimacy, its materiality and its conceptual dimension. [...] In the midst of this reflection on the representation of reality, the subject and the viewer, Henni Alftan distills an atmosphere nourished by a disturbing strangeness, [...] the works are permeated by an unsettling silence.

Julie Crenn

Public collections

Amos Rex Art Museum, Helsinki ; Art Gallery of New South Wales, Sydney, Australie ; Collection Clermont Métropole, France ; Dallas Museum of Art ; EMMA - Espoo Museum of Modern Art, Espoo, Finlande ; FRAC (Fond régional d'art contemporain) Limousin, France ; Hämeenlinna Museum of Art- Vexi Salmi collection, Hämeenlinna, Finlande ; Hammer Museum, Los Angeles Heino Art Foundation, Helsinki ; Helsinki Art Museum ; High Museum of Art, Atlanta Institute of Contemporary Art, Miami ; JNBY Art Center, Shanghai ; Kuntsi Museum of Modern Art - Swanlung collection, Vaasa, Finlande ; Los Angeles County Museum of Art ; Portland Museum of Art, Maine : UBS Art Collection

Henni Alftan is a graduate of the Villa Arson in Nice (2001) and the Ecole des Beaux-Arts in Paris (2004).



Henni Alftan,
Voyeur III, 2017
Oil on canvas
73 x 92 cm
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& Henni Alftan

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Kyveli Zoi

1993, Greece

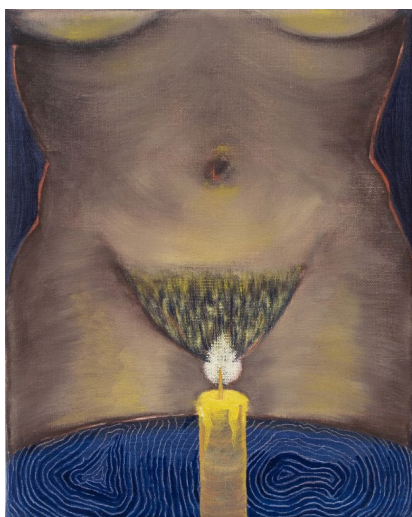
Kyvèli is a painter living and working in Athens, Greece. Her work consists of creating dreamlike situations inspired by constant observation of the environment. She structures her visual language by continually researching and experimenting with the relationship between spectator and spectacle. Nourished by her half-Athenian, half-New York heritage, her work plays with themes of anthropological history, destiny, spirituality and societal unity.

Kyvèli has participated in numerous group and solo exhibitions internationally, in New York, Paris, London, Los Angeles, Madrid, Naples and Athens, while her collaborators range from galleries and collectors to filmmakers and designers. In 2021-2022, she was awarded the Stavros Niarchos Foundation Artist Fellowship. She is also the founder of KYAN, a project space and artist residency program in Athens, Greece.

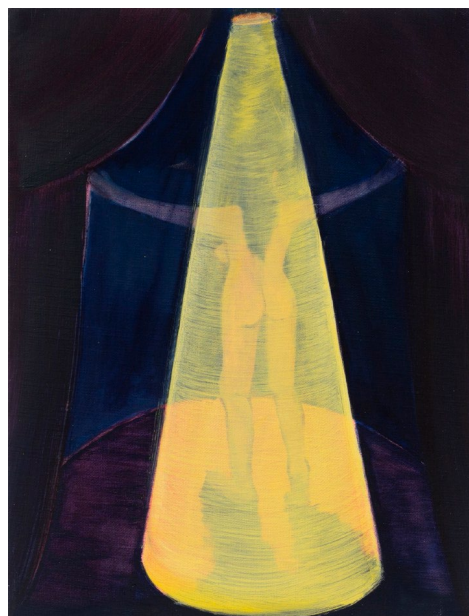
Kyveli Zoi graduated from the School of Visual Arts in New York (2016).

Solo shows

Spectators, NEVVEN Gallery, Gottenburg Suisse ; Letters to My Future Self, Acappella Gallery, Naples, Italie ; Coffee Cigarettes Amore, Elma Gallery, New York, USA ; La Bohème, Shila suite No 4, Athènes, Grèce ; Scenes from the Theatre of Life, DECADENCE Art Space, Athènes, Grèce ; Theatre of Passages, at Chora's Venetian Castle, Naxos Island, Grèce ; HEBDOMEROS, Monroe Warehouse, New York, USA.



Kyveli Zoi
Enlightened, 2022
Oil on linen
30 x 24 cm
Courtesy of the artist and
Claire Gastaud gallery



Kyveli Zoi
Emerging female artist, 2023
Oil on canvas
41 x 33 cm

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Paul Robas

1989, Romania

Robaș's work focuses on everyday situations and events that the artist experiences through specific observations, scrutinizing social, political and cultural aspects. He observes his environment and all that characterizes it, metabolizes the main elements and proceeds to synthesize the moments or memories he finds interesting. Paul Robaș is obsessed by insubstantial and seemingly insignificant details, and by the little things that float around him. He captures the essence of moments by multiplying attempts to freeze time in an unusual and personal way, winking at surprising, often disturbing sensations. This imagery, in some ways banal, is influenced by "non-tangible forces" that constitute a wider world animated by elements of a lexicon that shapes the human condition and anxiety; this imagery is part of the artist's memories. The figures that populate his work are depicted both sharply and precisely and in a blurred manner, creating a representational dynamic that challenges the traditional Western aesthetic of painting.

Solito Gallery

Paul Robas is a graduate of the University of Art and Design in Cluj and the Academy of Fine Arts in Vienna.



Paul Robas,
While you sleep, 2023
Acrylic on wood panel
42 x 29 cm

Courtesy of the artist and Claire Gastaud gallery

His work has been exhibited in various venues, including Solito Galleria, Naples, Italy; New Jörg, Vienna, Austria; 5020 in Salzburg, Austria; Elektrohalle Rohmberg, Salzburg, Austria; NewNow Artspace, Frankfurt, Germany; Matca Artspace, Cluj-Napoca, Romania.

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Bu Shi

1993, China

For Bu Shi, painting is an experience of dark color, of the nocturnal landscape, of the extinction of light, towards darkness. Whether landscapes or still lifes, the theme is dark light, with its charge of beauty, melancholy poetry and sense of isolation. But what fascinates in these works is the format, which becomes smaller and smaller in the still lifes, as if to enclose the sensation of space in a hand-sized panel: luminosity is reduced to a minimum, reflections shine more brightly on objects, and the sense of isolation goes hand in hand with that of immobility. In these works, watercolor on panel registers a very particular, opaque luminosity, not that of night and absolute darkness, but that, perhaps, of the last moment of light before it disappears.

Maura Pozzati

Solo exhibitions include those at CAR Gallery (Bologna, Italy) and MOUart Gallery (Beijing, China). In 2022 he exhibited at CAR DRDE Gallery in the group show *Sine Qua Non*, organized by Maura Pozzati on the occasion of the eighth edition of *Opentour - Art is* (Accademia Belle Arti Bologna), receiving honorable mention for the Critics' and Collectors' Prize (Fondazione Zucchelli Bologna).

Bu Shi is a graduate of Sichuan University, College of Fine Arts and Academy of Fine Arts in Bologna (2020).



Bu Shi
The prohibited
chamber, 2023
Tempera on canvas mounted
on wood panel
26,5 x 32 cm
Courtesy of the artist, CAR
gallery, and Claire Gastaud
gallery

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Léo Dorfner

1985, France

Born in Paris in 1985, Léo Dorfner grew up with a fascination for images, first nourished by the comics of his childhood (which probably influenced his interest in composition) and then by all those that surround his daily life. A graduate of the Beaux-Arts in Paris, his main medium is drawing, mainly watercolor, a technique in which he masters all the subtleties. In his drawings, Léo Dorfner invokes music in turn, notably in the titles of his works. His work, made up of quotations and references to popular and scholarly culture, feeds on pre-existing images, which he modifies, combines, juxtaposes, cuts and redraws to create a new image and a new meaning. In his compositions, the images flow into each other, responding to each other, seeming to communicate with each other and creating a narrative, which he leaves open to the viewer's interpretation.

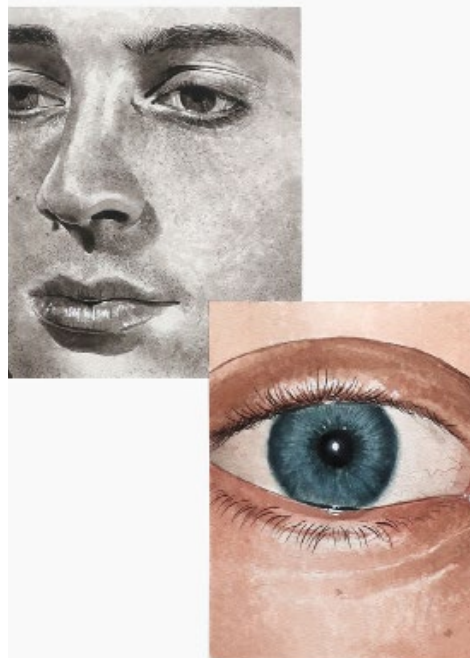
Léo Dorfner is a graduate of the Ecole des Beaux-Arts in Paris.



Léo Dorfner
Passion , 2024
Watercolor on paper
70 x 50 cm
Courtesy of the artist and
Claire Gastaud gallery

Solo shows

Heaven is a place where I can have a Negroni, Galerie Claire Gastaud, Paris ; We are living in a social network, Galerie Claire Gastaud, Paris ; All is Dreams, Galerie Claire Gastaud, Clermont-Ferrand ; Léo Dorfner, Galerie Aurélien Jeauneau, St-Ouen ; Where do the rockets find planets? Galeria Victor Lope, Barcelona ; Dorfner, Galerie Cédric Bacqueville, Lille ; Stories from the city, Galerie L'Oeil Histrion, Caen ; Chercher / Détruire, Galerie Anouk Le Bourdieu, Paris ; Vivre dans la peur -Rock'n'roll Runaways, Galerie Anouk Le Bourdieu, Paris ; Ecce homo festivus, Galerie Habib & Habib, Paris ; Galerie Art: ig, Munich; Centre Culturel Villiers-Fossard, St Lô; Galerie Philos Hippos, Caen.



Léo Dorfner
Wrap your troubles in dreams, 2023
Watercolor on paper
70 x 50 cm

Courtesy of the artist and Claire Gastaud gallery

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Milène Sanchez

1997, France

Milène Sanchez's paintings play with blur and sharpness, opacity and transparency. Flowers and faces disappear, reappear, gush forth, move towards the light like paint. Milène Sanchez captures their movements to keep them alive. Her paintings are built around the gesture of staring at a subject, moving towards it, away from it, sweeping it with her gaze. His research into color, light and the ephemeral gives rise to captured images and spontaneous impulses. The aim is neither to embody reality nor to distance oneself from it, but to oscillate between the two. It's about finding a balance between flying and working zones, between running and drying. Milène Sanchez's technique is characterized by the use of pigments that she prepares herself to obtain new hues, between natural and artificial tones. She works with oil paint and turpentine, and uses the glazing technique, superimposing successive thin layers to create a unique atmosphere in each of her canvases.

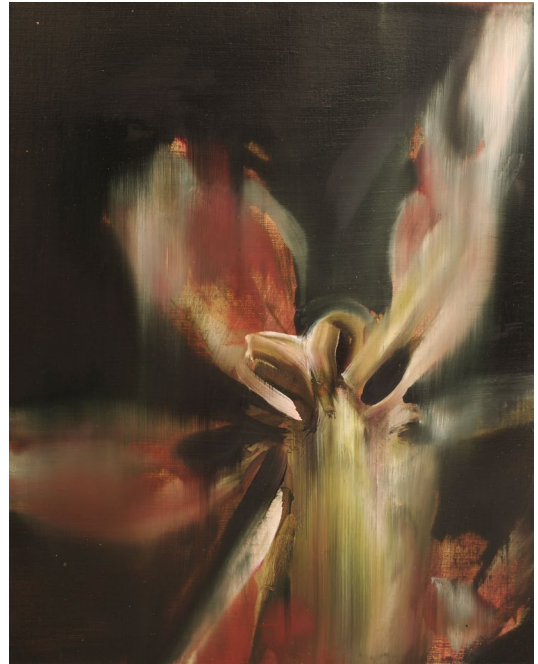
Milène Sanchez is a graduate of the Ecole Supérieure d'Art et Design de Saint-Etienne (2021).

Solo exhibitions

Surprendre le jour avec la nuit, Espace Culturel d'IClCicle, Shanghai, Chine ; Vision rapide, vision appuyée, Galerie Claire Gastaud, Paris, France ; Par éclair, par éclat, Galerie Claire Gastaud, Clermont-Ferrand, France ; Millefleurs, (curator Joël Riff), Moly Sabata, Sablons, France

Public collections

Musée Paul-Dini, Villefranche-sur-Saône, France ; Frac Poitou-Charentes, Angoulême, France ; Frac Auvergne, Clermont-Ferrand, France ; Clermont Auvergne Métropole, France



Milène Sanchez

Sans titre, 2024

Oil on canvas

26,5 x 21,5 cm

Courtesy of the artist and Claire
Gastaud gallery

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Jean-Charles Eustache

1969, France

Jean-Charles Eustache's paintings always play on the impression of déjà vu, whether it's an object, a building or, more often than not, a landscape. It could be a suburban space without quality, seen on a daily basis, or a forest shot in a film. The painter's world of tight framing is not unlike that of David Lynch, with whom he shares a taste for mystery and enigma. In his paintings, which he works until only a thin layer of paint remains, the colors are muted. They give the impression of views from another world, to use the term coined by astronomer and engraver Lucien Rudaux, and in his latest paintings, with their science-fiction movie titles, Jean-Charles Eustache plays to the full the sensation of strangeness.

Henri Guette

Jean-Charles Eustache graduated from the Clermont-Ferrand School of Art (2004).



Jean-Charles Eustache

Il sera concédé au monde un certain
temps de paix, 2023

Acrylic on wood panel

20 x 20 cm

Courtesy of the artist and Claire Gastaud gallery

Solo exhibitions (selection):

Car le temps est proche, Galerie Claire Gastaud, Paris ; From Dark to Dusk, Galerie Claire Gastaud, Clermont-Ferrand ; From Dusk to Dark, FRAC Auvergne, Clermont-Ferrand ; Fermata, Galerie Claire Gastaud, Clermont-Ferrand ; There's something quieter than sleep, Galerie Claire Gastaud, Clermont-Ferrand Schlummert ein, Galerie Claire Gastaud, Clermont-Ferrand ; Farewell, Galerie Benoît Lecarpentier, Paris ; Juste au bord ou les vagues, Galerie Benoît Lecarpentier, Paris.

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