

**GALERIE
ALLEN**

59 rue de Dunkerque
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PRESSE / PRESS

TRUE SPIRIT

**HANY ARMANIOUS
MISHA HOLLENBACH
DAVID HORVITZ
KATE OWENS
MAXIME ROSSI**

**Vernissage
le mercredi 17 février 2016
18h30 à 20h30**

18 février 2016 — 26 mars 2016

**Opening
Wednesday 17 February 2016
6:30 to 8:30pm**

18 February 2016 — 26 March 2016

*TRUE SPIRIT***HANY ARMANIOUS / MISHA HOLLENBACH / DAVID
HORVITZ / KATE OWENS / MAXIME ROSSI**

18 février 2016 — 26 mars 2016

COMMUNIQUÉ DE PRESSE

-- *english below* --« Celui qui désire que le monde demeure tel qu'il est, le désire au contraire de ce qu'il est.¹ »

Flux, transmissions, atrophie : autant d'états incontournables, inévitables et pardonnables. Dégradation et régénération peuvent être comprises de façon similaire, suivant différentes considérations spirituelles et scientifiques. « True Spirit » examine le travail de cinq artistes originaires de France, d'Australie, d'Écosse et des États-Unis, chacun épousant la transition et son infinité de variations et de représentations.

Pot Black, 2009, œuvre de l'artiste Hany Armanious (né en 1962 à Ismalia en Égypte ; vit et travaille à Sydney, Australie) appréhende l'alchimie et peut être perçue comme un autoportrait de l'artiste. Face à une sculpture évoquant une silhouette masculine, présentée sur une table stratifiée défraîchie, repose ce qui ressemble à des fragments de cristaux, un agglomérat de mousse polyuréthane ou les vestiges d'une boîte à outils. En réalité, ces objets sont moulés en résine ou en métaux précieux ; la scène évoque un chimiste manipulant ses instruments, et traduit la capacité incontestable de l'artiste à transcender le matériau industriel afin de créer une scénographie captivante.

The Trees Get New Leaves in Spring (Les Arbres retrouvent de nouvelles feuilles au printemps), par l'artiste Kate Owens (née en 1979 à Bo'ness, Écosse, vit et travaille à Londres, Royaume-Unis) est une œuvre pédagogique destinée à révéler la beauté inhérente à l'élimination. Quatre enfants immortalisent leurs perceptions sur une fresque murale à la lecture d'un conte pour enfants écrit en 1954. Sitôt effacée une fois achevée, la composition ainsi nettoyée et épurée jouit d'une vie nouvelle dans cette seconde incarnation ; à mesure que la peinture se répand, une harmonieuse abstraction colorée illumine la surface du mur. À proximité, cinq savonnettes couvertes de peinture d'occasion s'exhibent sur une étagère (*Towards Zero*, 2013). Le travail de Kate Owens illustre le charme sensible d'une action semi-passive, lorsque la création s'octroie les attributs du hasard.

David Horvitz (né en 1982 à Los Angeles, vit et travaille à New York, États-Unis) révisé nos manières d'appréhender les réseaux de distribution. Qu'il s'agisse d'outils en ligne liés à l'internet ou d'autres formes de transmission plus bureaucratiques - comme les bibliothèques et les collections - son travail utilise et subvertit tout un arsenal de moyens destiné à disséminer. Ses actions récentes comptent l'insertion de trois livres dans les bibliothèques du MoMA, du Bard College et du Walker Art Center. Le « livre » ou plutôt, sa couverture, fonctionne comme une coquille vide, qui, une fois sur les étagères, recèle l'espace d'un répit temporaire : un verre accompagné d'une bouteille d'alcool. Puisque chaque livre/œuvre a été reçu et accepté comme donation mais que ces travaux sont régulièrement retournés ou redistribués, ils entament une vie qui leur est extérieure, un récit qui leur est propre. En cryptant et détournant l'arme que constituent ces réseaux, Horvitz fait coexister différentes manières d'essaimer - donc de pratiquer et d'envisager - des formes alternatives de savoir.

Misha Hollenbach (né en 1971 à Melbourne, Australie ; vit et travaille à Paris) pratique parallèlement à l'art contemporain plusieurs disciplines (musique, stylisme), privilégiant l'idée du tribal comme espace symbolique où la culture, ritualisée, dépasse les clivages entre l'actuel et l'ancien. Ses dernières impressions saturées, conçues par l'artiste en exemplaires uniques, font la satire de la reproduction mécanique en se moquant du procédé de masse institutionnalisé par essence : la sérigraphie. Superposant les couches d'encre noire profonde sur le métal, Hollenbach appose des images avant de les effacer et évoque la nature irascible de l'autocensure. Sa manière expressive et intuitive de 'marquer', ou de peindre au sens propre digitalement, narre l'histoire d'une genèse artistique complexe, à l'origine d'une luxuriante abstraction.

True Spirit (2002), de Maxime Rossi (né en 1980 à Paris, France ; vit et travaille à Paris), fixe, sous les formes de moulages en bronze amorphes et chromés, l'évanescence d'une aspirine en pleine dissolution. La capture d'un moment plus instable semble impossible ; les formes nuageuses subliment les propriétés chimiques qui leurs sont propres en des bijoux miroitants. Telles des photographies, les images pharmaceutiques de Maxime Rossi paralysent l'hyperactivité des bulles tentant de s'échapper et repensant le cycle de changement d'états physiques ; solide – gazeux – liquide.

Le monde suit sa course effrénée et il nous semble parfois que rien n'est immuable. Mais pris dans les ressacs d'une histoire qui se répète, peut-être peut-on se fier à cette dernière conviction : la singulière certitude de notre inconsistance.

1. Erich Fried, *Le Mur de Berlin*.

*TRUE SPIRIT***HANY ARMANIOUS / MISHA HOLLENBACH / DAVID
HORVITZ / KATE OWENS / MAXIME ROSSI**

18 February 2016 — 26 March 2016

PRESS RELEASE

-- french above --

“He who wants the world to remain as it is doesn’t want it to remain at all.”¹

Flux, transmission and atrophy are ever present, inevitable and forgivable. Degradation and regeneration can be considered the same thing depending on your spiritual and scientific views. “True Spirit” focuses on five artists from France, Australia, Scotland and the USA who each embrace transition and its infinite variations and representations.

The sculpture *Pot Black*, 2009 by Hany Armanious (born 1962, Ismalia, Egypt; lives and works in Sydney, Australia) speaks of alchemy and might be perceived as a self-portrait. Layed out upon an exhausted laminate table in front a tall figure are what appear to be crystal, expandable foam and remnants of a tool set but are in fact objects cast in pigmented resin and precious metals. The scene, suggesting a chemist and his tools, belies the artist’s ability to convincingly transmute industrial materials into exquisite scenography.

Kate Owens (born 1979, Bo’ness, Scotland; lives and works in London, England) presents *The Trees Get New Leaves in Spring*, an instructional artwork depicting beauty in elimination. Four children create a wall mural in reaction to a short children’s story adapted from 1954. Shortly after completion the painting is wiped clear, and reduced by its own cleaning it reveals new life in a second incarnation. As the paint is spread, a harmonious abstraction of muted hues rests on the gallery wall. Shown close by on a low shelf are a suite of five bars of soap covered in second-hand paint (*Towards Zero*, 2013). Owen’s works illustrate the sensitive beauty of semi-passive action and what is created when creation is not the goal.

David Horvitz’s (born 1982, Los Angeles, USA; lives and works in New York, USA) reconsiders distribution. Horvitz places his work in a string of different systems for dissemination, coercing online tools and more bureaucratic forms of transmission such as libraries and collections. Recently, Horvitz secretly deposited three books into the libraries of MoMA, Bard College and the Walker Art Center. The “book” in fact is only a shell and once placed upon a shelf in the library becomes a site for temporary respite as inside each book is a single glass and bottle of alcohol. Thus for each book/artwork has been successfully accepted as a donation but his works are regularly returned or redistributed entering a life of their own. By decrypting and bending the arm of distribution networks, Horvitz co-opts existing and new formulas for information diffusion.

Misha Hollenbach (born 1971, Melbourne, Australia; lives and works in Paris, France) works in varying mediums to create music, clothing and visual arts that distribute his unique views on tribalism, culture and rituals both contemporary and ancient. In a series of unique new print works Hollenbach subverts silkscreen printing techniques. With deep black ink on metal these dense and nihilistic paintings mock mechanical reproduction by layering pictures to then erase their information. In building a universe of dense abstraction, Hollenbach’s expressive and intuitive mark-making, including finger prints, tells a story of the artwork’s creation and raises themes of censorship.

Maxime Rossi’s (born 1980, Paris, France; lives and works Paris, France) amorphous chrome-plated bronze sculptures titled *True Spirit*, 2002, cast the fleeting effervescence of common Aspirin. Catching a moment more unstable seems hardly possible as the cloud-like shapes sublimate their generic chemical properties into mirrored jewels. Like photographs, Rossi’s pharmaceutical images paralyse the hyperactivity of escaping bubbles and reconsider the solid - liquid - gas lifespan.

As the world races ahead, for an instant it could seem that nothing stays the same. As history repeats itself we now know that the only consistent thing is our inconsistency.

1. Erich Fried, Berlin Wall.

PRESS IMAGES



HANY ARMANIOUS

Pot Black, 2009
pigmented polyurethane resin, silver.
93 x 80 x 80cm + 131 x 23 x 14 cm
nine components
unique
courtesy the artist and Raucci Santamaria, Napoli, Italy

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PRESS IMAGES



MISHA HOLLENBACH

To be titled, 2016
collage and aerosol on paper
78 x 50 cm approx
courtesy the artist



MISHA HOLLENBACH

To be titled, 2016
collage and aerosol on paper
78 x 50 cm approx
courtesy the artist

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PRESS IMAGES



DAVID HORVITZ

A Juniper Tree, 2015

cloth bound box, glass, alcohol
30 x 14 x 24.5 cm

Courtesy of the artist and The Walker Art Centre, Minneapolis, USA
Gift of Jacob Fabricius. Rosemary Furtak Collection, Walker Art Center Library

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PRESS IMAGES



DAVID HORVITZ

Untitled, 2014
cloth bound box, glass, alcohol
29.5 x 12 x 23 cm
Courtesy of the artist and MoMA, New York, USA

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PRESS IMAGES



KATE OWENS

Towards Zero (19-23), 2013
soap and paint
dimensions variable
courtesy the artist and Limocello, London

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PRESS IMAGES



KATE OWENS

The Trees Get New Leaves in Spring, ongoing
washable paint
dimensions variable
courtesy the artist and Limocello, London

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PRESS IMAGES



MAXIME ROSSI

True Spirit (Aspirin), 2002
chrome-plated bronze
dimensions variable
courtesy the artist and Galerie Allen, Paris

HANY ARMANIOUS

Born in 1962 in Ismalia, Egypt
Lives and works in Sydney, Australia

EDUCATION

1984 Bachelor of Visual Arts, City Art, Institute, Sydney, Australia

SOLO EXHIBITIONS

- 2015 *Hany Armanious*, Roslyn Oxley9 Gallery, Sydney, Australia
2014 *Selflok*, City Gallery Wellington, New Zealand
Hany Armanious, Galerie Allen, Paris, France
2013 *we go out inside*, Roslyn Oxley9 Gallery, Sydney, Australia
Set Down, Michael Lett Gallery, Auckland, New Zealand
2012 *The Plagiarist of My Subconscious*, Southard Reid, London, UK
The Golden Thread, Monash Museum of Art, Melbourne, Australia
2011 *The Golden Thread*, Australian Pavilion, 54th Venice Biennale, curated by Anne Ellegood, Italy
2010 *Birth of Venus*, Foxy Production, New York, USA
2009 Galleria Raucchi/Santamaria, Naples, Italy
Uncanny Valley, Roslyn Oxley9 Gallery, Sydney, Australia
2008 *The Oracle*, Contemporary Art Museum St Louis, St Louis, USA curated by Anthony Huberman
2007 *Year of the Pig Sty*, Foxy Production, New York, USA
Year of the Pig Sty, Michael Lett Gallery, Auckland, New Zealand
Morphic Resonance, City Gallery Wellington, New Zealand
2006 *Morphic Resonance*, Institute of Modern Art, Brisbane, Australia
Intelligent Design, Roslyn Oxley9 Gallery, Sydney, Australia
The Frontiers Are My Prison, Michael Lett Gallery, Auckland, New Zealand
2005 *Hany Armanious: Central Core Component from the Centre of the Universe*, Ocular Lab Inc., Melbourne, Australia
2004 *The Centre of the Universe (Central Core/Hard Core/Soft Core)*, Auckland Art Gallery, Auckland, New Zealand
Michael Parekowhai/Hany Armanious, Michael Lett Gallery, Auckland, New Zealand
The Cult, Roslyn Oxley9 Gallery, Sydney, Australia
Stopping the World, Michael Lett Gallery, Auckland, New Zealand
2003 *Hany Armanious*, Michael Lett Gallery, Auckland, New Zealand
Art Nouveau Barbeque, Roslyn Oxley9 Gallery, Sydney
2002 *Selflok*, Ian Potter Museum, Melbourne, Australia
Space Cake, First Floor, Melbourne, Australia
Datura (collaboration with Mary Teague), Sarah Cottier Gallery, Sydney, Australia
2001 *neo phantom thing (collaboration with Mary Teague)*, Lord Mori Gallery, Los Angeles, USA
Selflok, UCLA Hammer Museum, Los Angeles, USA
Selflok, Sarah Cottier Gallery, Sydney, Australia
2000 *Semi-Automatic*, Sarah Cottier Gallery, Sydney, Australia
1999 Sarah Cottier Gallery, Sydney, Australia
1997 Testrip, Auckland, New Zealand
Thomas Taubert, Düsseldorf, Germany
1996 Sarah Cottier Gallery, Sydney, Australia
CBD Gallery, Sydney, Australia
Circus (Three ring), CBD Gallery, Sydney, Australia
Side-On Studio, Sydney, Australia
1995 *Well Water Under a Tree (collaboration with Tony Schwensen)* David Pestorius Gallery, Brisbane, Australia
Second Hand Political, Sarah Cottier Gallery, Sydney, Australia
F.A.C., CBD Gallery, Sydney, Australia
1994 *Snake Oil*, Sarah Cottier Gallery, Sydney, Australia
Worksbeet, CBD Gallery, Sydney, Australia
Self-lok, David Pestorius Gallery, Brisbane, Australia
1993 *The Frontiers are my Prison*, CBD Gallery, Sydney, Australia
Daniel Johnstone Memorial Gallery, Cite des Arts Internationale, Paris, France
1992 *Ripped in Peace*, Julie Green Gallery, Sydney, Australia
1991 *Legacy*, Julie Green Gallery, Sydney, Australia
1989 *Hex*, EMR Gallery, Sydney, Australia

SELECTED GROUP EXHIBITIONS

- 2016 *It's only castles burning*, Station, Melbourne, Australia
- 2015 *U:L:O: Part I*, Interstate Projects, Brooklyn, USA
Redlands Konica Minolta Art Prize, National Art School, Sydney, Australia
The Melting Point of Reason, curated by Mark Feary, Margaret Lawrence Gallery, University of Melbourne, Australia
- 2014 *Post-Picasso. Contemporary Reactions*, Museu Picasso, Barcelona, Spain
Sunny and Hilly, Minerva, Sydney, Australia
- 2013 *Cast Recording*, Prism Gallery, Los Angeles, USA
Direct Democracy, Monash University Museum of Art, Melbourne, Australia
Living in the Ruins of the Twentieth Century, UTS Gallery, Sydney, Australia
Reinventing the Wheel, Monash University Museum of Art, Melbourne, Australia
- 2012 *Chinatown: the sequel*, ltd Los Angeles (curated by Liv Barrett), Los Angeles, California, USA
Mutatis Mutandis, curated by Catherine David, Secession, Vienna, Austria
You, Your Son and Shadow, Anderson Gallery, Richmond, USA and VCU Arts, Virginia, USA
- 2010 *Adelaide Biennale, Before and After Science*, curated by Charlotte Day and Sarah Tutton, Art Gallery of South Australia, Adelaide
- 2009 *Tonite*, Modern Institute, Glasgow, UK
Zero..., Zero Gallery, Milano, Italy
Double Hemisphere, Foxy Production, New York, USA
- 2008 *Jesuvian Process*, Elizabeth Dee Gallery, New York, USA
Noli Me Legere, Michael Lett Gallery, Auckland, New Zealand
Ceramica, Institute of Contemporary Art, Sydney, Australia
Lost and Found: An Archeology of the Present, TarraWarra Biennial, curated by Charlotte Day, Healesville, Victoria, Australia
- 2007 *Nueva Dimension*, curated by Dick Evans, Hats Plus, London, UK
Artist Makes Video, Art Rage Survey 1994-1998, Griffith University, Queensland College of Art, Brisbane, Australia
Surface Wave, Foxy Production, New York, USA
Strange Cargo: Contemporary art as a state of encounter, Newcastle Region Art Gallery, Broken Hill Regional Art Gallery, Bendigo Art Gallery, Orange Regional Gallery, Wagga Wagga Art Gallery and Tweed River Regional Gallery
- 2006 *Stolen Ritual*, Roslyn Oxley9 Gallery, Sydney, Australia
Before the Body-Matter, Monash University Museum of Art, Melbourne, Australia
Examples, Peloton, Chippendale, Sydney, Australia
Busan Biennale, Korea
Adventures with form in space, Balnaves Foundation Sculpture Project, Art Gallery of New South Wales, Sydney, Australia
Selekta, West Space, Melbourne, Australia
Uncanny Nature, curated by Rebecca Coates, Australia Centre of Contemporary Art, Melbourne, Australia
- 2005 *National Sculpture Prize*, National Gallery of Australia, Canberra, Australia
Travelling Light, curator Deborah Ostrow, Spacement, Melbourne, Australia
re/thinking, bus, Melbourne, Australia
The Broadway Café, organized by Giles Ryder and Mathys Gerber, Chippendale, Sydney, Australia
Alien Invasion, curator George and Ron Adams, MOP Projects, Gallery + Project Space, Sydney, Australia
The Centenary of Wild Beasts, curated by Ian Geraghty, MOP Projects, Project Room, Sydney, Australia
Material Girls and Boys, curated by Barbara Flynn, Deloitte
Where the Wild Things Are, UTS: Gallery, University of Technology, Sydney, Australia
- 2004 *Fantasy Island - A Block Project*, curated by Tara D'Cruz Nobel, Michael Lett Gallery, Auckland, New Zealand
- 2003 *The Year in Art*, S.H. Ervin Gallery, Sydney, Australia
Bloom mutation, toxicity and the sublime, Govett Brewster Gallery, New Plymouth, New Zealand
Islands in the Stream, Hany Armanious, Natsubo Takita, Mary Teague, Koji Ryui, Artspace, Sydney, Australia
MCA Unpacked II, Museum of Contemporary Art, Sydney, Australia
Citigroup Private Bank Australian Photographic Portrait Prize, Art Gallery of New South Wales, Sydney, Australia
Surface Tension, BLOCK, Sydney, Australia
- 2002 *Fieldwork: Australian Art 1968 - 2002*, National Gallery of Victoria, Federation Square, Melbourne, Australia
Necessary Fictions, DeChiaria Gallery, New York, USA
Line Up, The Happy Lion Gallery, Los Angeles, USA
- 2001 *Painting: an arcane technology*, Ian Potter Museum of Art, Melbourne, Australia
A Century of Collecting: 1901-2001, Ivan Doherty Gallery, Sydney, Australia
Necessary Invention, Artspace, Sydney, Australia
- 2000 *Verso Süd*, curated by Franz West, Palazzo Dorio Pamphilly, Valmonte, Rome, Italy
GOLD!, Sarah Cottier Gallery, Sydney, Australia
Moet et Chandon Fellows Exhibition, Art Gallery of New South Wales, Sydney, Australia
Drive, Govett-Brewster Art Gallery, New Plymouth, New Zealand
Plastika, Govett-Brewster Art Gallery, New Plymouth, New Zealand
- 1999 *The Queen is Dead*, Stills Gallery, Edinburgh, Scotland, UK
Opening Exhibition, Sarah Cottier Gallery, Sydney, Australia

- Home and away*, Auckland Art Gallery, Auckland, New Zealand
1998 *Moet and Chandon Touring Art Prize* (1998 Fellow), National Gallery of Australia, Canberra and touring all state galleries
EAT!, Museum of Contemporary Art, Sydney, Australia
1997 *On Dialogue*, Haus am Waldsee, Berlin, Germany
Child Bride, Artspace, Auckland, New Zealand
Contempora 5, National Gallery of Victoria, Melbourne, Australia
1996 *Raindrops on Roses*, Sarah Cottier Gallery, Sydney, Australia
Unpainting, David Pestorius Gallery, Brisbane, Australia
33 1/3, Armanious, Cerkez, Dashper, Gordon, Canberra Contemporary Art Space, Canberra, Australia
Ocular, curated by Trevor Smith, Pendulum, Sydney, Australia
Rapport: Eight Artists from Singapore & Australia, Singapore Art Museum, Singapore: Monash University Gallery, Melbourne, Australia
Flagging the Republic, Sherman Galleries Goodhope, Sydney, Australia
1995 *Volatile Colonies*, Johannesburg Biennale, MuseumAfrica, Johannesburg, South Africa
Smells Like Vinyl, Roger Merians Gallery, New York, USA
Discovering the Feminine?, David Pestorius Gallery, Brisbane, Australia
1994 *Virtual Reality*, Australian National Gallery, Canberra, Australia
Localities of Desire, Museum of Contemporary Art, Sydney, Australia
Paperwork, Sarah Cottier Gallery, Sydney, Australia
White, Sarah Cottier Gallery, Sydney, Australia
Jeden Tag, Christine Konig, Vienna, Austria
Aussemblage, Auckland City Gallery, Auckland, New Zealand
1993 *Scrounge Time*, Plimsoll Gallery, Centre for the Arts, Hobart, Tasmania, Australia
Plastic Fantastic, Museum of Contemporary Art, Sydney, Australia
Aperto, curated by Achille Bonito Oliva, Venice Biennale, Venice, Italy
Luminaries, Monash University Gallery, Melbourne, Australia
Soaked, Institute of Modern Art, Brisbane, Australia
Monster Field, Ivan Doherty Gallery, Sydney, Australia
Shirthead, Mori Annexe, Sydney, Australia
Wit's End, Museum of Contemporary Art, Sydney, Australia
1992 *The Boundary Rider*, 9th Sydney Biennale, Sydney, Australia
First Group Show, Black, Sydney, Australia
3D, 200 Gertrude Street, Melbourne, Australia
1991 *1991 Australian Perspecta*, Art Gallery of New South Wales, Sydney, Australia
1989 *Fresh Art*, S.H. Ervin Gallery, Sydney, Australia

PRIZES / GRANTS / RESIDENCIES

- 2005 Shortlisted for National Sculpture Prize, National Gallery of Australia, Australia
2004 Artist in residence, Elam School of Fine Arts International Arts Residency Programme, Auckland, New Zealand
2002 Australia Council, Green Street, New York, USA
1998 Moet et Chandon Fellow
1997 Finalist, Contempora5
1993 Australia Council, Los Angeles Studio, USA

PUBLIC COLLECTIONS

Art Gallery of New South Wales, Sydney, Australia
National Gallery of Australia, Canberra, Australia
National Gallery of Victoria, Melbourne, Australia
Queensland Art Gallery, Brisbane, Australia
Museum of Contemporary Art, Sydney, Australia
Ipswich Art Gallery, Queensland, Australia
Newcastle Regional Gallery, Australia
Monash University Gallery, Melbourne, Australia
Tasmanian Museum and Art Gallery
Auckland City Gallery, New Zealand
Museum of Contemporary Art, San Diego, USA
Hammer Museum, Los Angeles, USA
Dakis Joannou Foundation, Athens, Greece
Museum of Contemporary Art, San Diego, USA
Hammer Museum, Los Angeles, USA

MISHA HOLLENBACH

Born in Melbourne, Australia.
Lives and works in Paris, France.

EDUCATION

1991 BFA Painting, RMIT (Royal Melbourne Institute of Technology) , Melbourne, Australia

SOLO EXHIBITIONS

- 2015 HOT FIRE (w Cali Thornhill de Witt), Design+ Gallery Milan
- 2014 Listen to Mental (Radio), Utopian Slumps, Melbourne, Australia
- 2013 A.T.G.S., Utopian Slumps, Melbourne, Australia,
Aren't the Greatest Shitty, with Peter Sutherland, Classic Gallery, Paris, France
- 2012 Snagliature, Utopian Slumps Melbourne, Australia
Ein Beings, with Peter Sutherland, Target Gallery, Tokyo, Japan
- 2011 Holey Hole!, Utopian Slumps, Melbourne, Australia
Do/No/Go Nuts, Family Gallery, Los Angeles, California, USA
- 2010 Forewards, Utopian Slumps, Melbourne, Australia
Reggae (with Peter Sutherland), Utrecht Gallery, Tokyo, Japan
Snap! (with Peter Sutherland), Target Gallery, Tokyo, Japan
Forewards, Utopian Slumps, Melbourne, Australia;
Pink & Brown, Seems Gallery, NYC, New York, USA
- 2009 Indispensable Duties, y3k, Melbourne, Australia
Stool, Black & Blue, Sydney, Australia
hot Yoghurt, New Image Art Los Angeles Project Room, Los Angeles, California, USA

GROUP EXHIBITIONS

- 2016 TRUE SPIRIT, Galerie Allen, Paris, France
- 2015 Under Heavy Manners, V1 Gallery, Copenhagen, Denmark
- 2014 NGV Now!, National Gallery of Victoria, Melbourne, Australia,
Trading Styles, Weltkulturen Gallery, Frankfurt, Germany
- 2012 Do Your Own Thing, White Columns, NYC, New York, USA,
10 Years V1Show, V1 Gallery, Copenhagen, Denmark
Figure and Ground, curated by Melissa Loughnan and Jane O'Neil, Utopian Slumps, Melbourne, Australia
- 2011 In the Gardens, curated by Misha Hollenbach, Utopian Slumps, Melbourne, Australia
Status, V1 Gallery, Copenhagen, Denmark
- 2010 Smoke Bath slideshow, 208 E., NY, New York, USA;
To the road less traveled – wishing you love and happiness and curiosity forever, V1 Gallery, Copenhagen, Denmark
Space Invaders, National Gallery of Art, Canberra, Australia
- 2009 Batteries Not included, curated by Joseph Allen Shea, Australian Centre for Photography, Sydney, Australia
ONESHOT WERKSTETTE, Dronning Olgas Vej 23, Copenhagen, Denmark
why freak? mmm'kay, Y3K, Melbourne, Australia

PRIZES / GRANTS / RESIDENCIES

Weltkulturen Museum Frankfurt 2014.

PUBLIC COLLECTIONS

National Gallery of Australia, Canberra,
The Weltkulturen Museum, Frankfurt, and the
Tate Modern, London (PAM)

DAVID HORVITZ

Born in 1982 in Los Angeles, California, USA
Lives and works in Los Angeles, California, USA

EDUCATION

- 2010 MFA, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, New York, USA
2004 BA, University of California, Riverside, California, USA
2002 BA, Waseda University, Tokyo, Japan

SOLO EXHIBITIONS

- 2015 *Situation #20, Fotomuseum Winterthur through the morning) kiss this pillow, tongewölbe T25, Ingolstadt, Germany*
2014 *David Horvitz: Gnomons*, curated by Helga Christoffersen, New Museum, New York, USA
David Horvitz, Blum and Poe, Los Angeles, USA
Concurrent solo exhibitions at Jan Mot, Brussels and Dawid Radziszewski Gallery, Warsaw, Poland
2013 *Hot, muggy, then cold and windy. We swam in the sea, it got misty and we couldn't tell what time it was anymore*, Peter Amby Gallery, Copenhagen, Denmark
Statements, with Chert, at Art Basel, Basel, Switzerland
POST, curated by Jacob Fabricius, Antechamber, North galleries, Kunsthal Charlottenborg, Copenhagen, Denmark
At Night They Leave Their Century, Chert, Berlin, Germany
Drugstore Beetle II, Special Collections Library, California State University, Long Beach, California, USA
2011 *Adobe*, San Francisco, California, USA
The Discovery Award, Arles Photography Festival, Arles, France
Room 129, commissioned by Fillip Magazine, Fair, Vancouver, British Columbia
2010 *Carry On*, Galerie West, Den Haag, Denmark
2009 *Believe Inn*, Chicago, Illinois, USA
Public Space One, Iowa City, Iowa, USA
2008 *To a Sunset in Palos Verdes*, siteLA, Los Angeles, California, USA
I Will Go Somewhere and Send You Something from There, Right Window, San Francisco, California, USA

SELECTED GROUP EXHIBITIONS

- 2016 *True Spirit*, Galerie Allen, Paris, France
Current Location, Waiting Room, Minneapolis, USA
Tribled Water, 10th Baltic Contemporary Art Biennale, Szczecin, Poland
2015 *Ocean of Images: New Photography 2015*, at MoMA, New York, USA
Bunting, at Chemould Prescott Road, Mumbai, India
Transparencies, Bielefelder Kunstverein and Kunstverein Nürnberg, Bielefeld, Germany
The Secret Life, Murray Guy, New York, USA
Im Inneren der Stadt, Künstlerhaus Bremen, Germany
When we share more than ever, MKG Museum, Hamburg, Germany
Good luck with your natural, combined, attractive and truthful attempts in two exhibitions, Crac Alsace, Altkirsch, France
Mijn Vlakke Land, FoMu, Antwerp, Belgium
more Konzeption, Conception now, Museum Morsbroich, Leverkusen, Germany
Tongue Stones, Pioneer Works, Brooklyn, USA
2014 *Requiem for the Bibliophile*, Museum of Contemporary Art Santa Barbara, Santa Barbara, California, USA
Scars of Our Revolution, Yvon Lambert, Paris, France
Kochi-Muziris Biennial, Fort Kochi, India
Crossing Brooklyn, Brooklyn Museum, Brooklyn, USA
Ways of Working, According to an Office Desk, Upominki, Rotterdam, Netherlands
AGITATIONISM, EVA International 2014, curated by Bassam El Baroni, Ireland's Biennial, Limerick City, Ireland
Unseen Presence, IMMA, Dublin, Ireland
#nostalgia, Glasgow International 2014, CCA, Glasgow, Scotland, UK
To Meggy Weiss Lo Surdo, Happy Hours, CO2 Gallery, Torino, Italy
Canceled: Alternative Manifestations & Productive Failures, The Orseman Gallery, Smith College, Northampton, Massachusetts, USA
Simultáneo, La Tallera, Cuernavaca, México
And I laid Traps for the Troubadours who get killed before they reached Bombay, Clark House Initiative, Bombay, India

- Flag Stavanger*, curated by Randi Grov Berger and co-presented by Entrée, Kunsthall Stavanger, Norway
video screening 25, ZERO, Milano, Italy
- 2013 *Only to Melt, Trustingly, Without Reproach*, curated by Tevz Logar, Skuc Gallery, Ljubljana, Slovenia
Editionshow, Chert, Berlin, Germany
I've Lost My Marbles, Total, Athens, Greece
And So On And So Forth, curated by Margit Sade Lehni, Centre for Contemporary Art Riga, Latvia
The Space Between Us, Courtesy, St-Ouen, France
Please Come to the Show: Part II (1980–Now), organized by David Senior, MoMA Library, New York, USA
Canceled: Alternative Manifestations & Productive Failures, Freedman Gallery, Albright College, Reading, PA, USA
Stranded Travelers, Atelier 35, Bucharest, Romania
Just what is it that makes today so familiar, so uneasy?, LIAF, Lofoten International Art Festival, Norway
Rematerialized, New Galerie Paris/New York, New Galerie, Paris
on Off moments, Grimmuseum, Berlin, Germany
Le tamis et le sable 2/3: L'Intervalle, Instants Chavirés, Paris, France
New Eyes for New Spaces, ISCP, New York, USA
Und everybody says yeah – on internet meme, The House of Electronic Arts, Basel, Switzerland
- 2012 *The End(s) of the Library*, Goethe-Institut New York Library, New York, USA
The Making of Americans: A marathon reading of Gertrude Stein's novel, Triple Canopy, New York, USA
Let us keep our own noon, curated by David Horvitz, West, Den Haag, Netherlands
Rome Photo Festival, MACRO, Testaccio, Rome, Italy
Fair Exchange, curated by Taeyoon Choi, Eyebeam, New York, USA
Canceled: alternative manifestations and productive failures, organised by Lauren van Haften-Schic, Center for Book Arts, New York, USA
Frieze, with Triple Canopy, New York, USA
Group exhibition, Access Art, Vancouver, Canada
Matter Out of Place, The Kitchen, New York, USA
Scenes of Selves, Occasions for Ruses, Surrey Art Gallery, Vancouver, Canada
In search of..., curated by Lennard Dost and Daniel Dennis de Wit, Academie Minerva, Hoofdweg Holland
the chief on top of the chief, MIRACLE & CONNELLY PRESENTS, Vancouver, Canada
Force Fields, curated by Alexis Granwell and Jenny Jaskey, Tiger Strikes Asteroid, Philadelphia, USA
- 2011 *The Greater Cloud*, curated by Petra Heck, Netherlands Media Art Institute, Amsterdam Worg, Copenhagen, Denmark
Intimate Bureaucracies: Art and the Mail, curated by Zanna Gilbert, Art Exchange, University of Essex, Essex, UK
Subject to Change, Fathom+Hatch, New York, USA
The Best of 2011, Soloway, Brooklyn, New York, USA
The Open Daybook, Los Angeles Contemporary Exhibitions, Los Angeles, California, USA
FINISHED, Showpaper 42nd St Gallery, New York, New York, USA
As Yet Untitled, SF Camerawork, San Francisco, California, USA
LATE Nights, Berkley Art Museum, Berkeley, California, USA. (performance)
- 2010 *FREE*, New Museum, New York, USA
Different Repetitions, curated by David Senior, Brooklyn, New York, USA
Palling Around with Socialists, U-turn Art Space, Cincinnati, Ohio, USA
We have as much time as it takes, Wattis Institute for Contemporary Arts, San Francisco, California, USA
FAX, Burnaby Art Gallery, Vancouver, Canada
An Immaterial Survey of our Peers, Chicago, USA. (online)
01, Presented by 01 Magazine, 107 Shaw Gallery, Toronto, Canada
The Page, Guggenheim Gallery, Chapman University, Orange, California, USA
Burn, Baby, Burn!, DUVE Berlin, Berlin, Germany. (group screening)
Cheat Codes: Lessons in Love, Space 204, Vanderbilt University, Nashville, Tennessee, USA. (group screening)
- 2009 *Into the Archive: Contemporary Art in the Bard College Stevenson Library*, Bard College, Annandale-on-Hudson, New York
Session_7_Words, Am Nuden Da, London, UK
Gifts by Artists, Art Meropole, Toronto, Canada
Young Collectors #1, Sign, Groningen, Netherlands
Tell Me Everything, As You Remember It, Creative Research Laboratory, Austin, Texas, USA
Get Free%, Golden Parachutes, Berlin, USA
Ideally, Utopics, Switzerland
Evading Customs, organized by Peter J. Russo and Lumi Tan, Brown, London, UK
SF Camerawork, San Francisco, California, USA
The World is Flat, curated by Rhizome, in No Soul For Sale, X-Initiative, New York, USA
Light and Wire, Circus Gallery, Los Angeles, California, USA
Unintended Uses, Nexus, Philadelphia, USA
The Wild So Close, curated by Jennifer Cane, Or Gallery, Vancouver, Canada
- 2008 *Gifts by Artists*, Art Metropole, Toronto, Canada
Cycling Apparati, High Energy Constructs Gallery, Los Angeles, California, USA

- Line Up, Strip Down, Fade Out*, Vanderbilt University Gallery, Nashville, Tennessee, USA
I will Send You a Photograph of the Sky for Every Day, Galerie West, Den Haag, Netherlands
Egoesdayglow, 533 Gallery, Los Angeles, USA
Here is Where You'll Find Me, The Lab101, Culver City, California, USA
Spacing Out, curated by Cinders Gallery, Space 1026, Philadelphia, USA
Some Food We Could Not Eat, September Gallery, Chicago, Illinois, USA
To Illustrate and Multiply: An Open Book, curated by Lynda Bunting, MOCA. Los Angeles, California, USA
Imagined California, Fort Gallery, San Francisco, California, USA
2007 *Photo Exhibition*, The Smell, Los Angeles, California, USA
1st Annual Juried Show, juror: Jorge Pardo, Treehouse Gallery, Los Angeles, California, USA
Forever is not Long Enough, UCLA, gallery 1250, Los Angeles, California, USA
Between Thought and Expression, Sweeney Art Gallery, Riverside, California, USA
2006 *Chain*, High Energy Constructs Gallery, Los Angeles, California, USA
Greater LA, Cal State University Long Beach Art Department Gallery, Long Beach, California, USA

SELECTED PROJECTS

- 2014 *f/stop 6*, Festival für Fotografie, Leipzig, Germany
2013 *Artist's Breakfast*, POST, MoMA, New York
Eat the blue, Le 116 center for contemporary arts, Montreuil, invitation by Jagna Ciuchta
Flag New York City, Performa 13, New York
Let Us Keep Our Own Noon, NY Art Book Fair, MoMa PS1, New York
The Distance of a Day, Studio commission, Rhubaba, Edinburgh
Monsanto seed burning performance, The Shandaken Project, New York
2011 *Life drawing at Zucotti Park*, with Adam Katz, Occupy Wall Street, New York
Creative Time Tweets, New York, NY (commissioned Twitter project by Creative Time)
Tabeboudai Tour, for Iron Maiden Artist Tours, New York, NY (hosted project)
2010 *No Soul for Sale*, project with Rhizome, Tate Modern, London (commissioned project)
2009 Miami Basel project with Art Metropole. Miami, Florida (commissioned project)
Sign/Co-Sign, curated by Light and Wire, Miami, FL (commissioned project)
Meeting Point, project with NYU Student Body, New York, (commissioned project)
The Box Tour, various locations across North America (project)
Hors Les Murs, Fette's Gallery, Los Angeles, California, (solo online project)
In Real Life, curated by Laurel Ptak, Capricious Space, Brooklyn, New York (commissioned project)
Innerseeing/Outerseeing, by Gabriel Saloman (commissioned online project)
2008 Miami Basel Art Fair, Art Metropole/ Printed Matter, Miami, Florida, (commissioned project)
One Size Fits All, Printed Matter, New York (commissioned project)
Light and Wire, Los Angeles, CA (solo online project)
<http://www.six-years.com/> (solo online project)

BIBLIOGRAPHY, SELECTED ARTICLES

- 2015 "7 Questions to David Horvitz" by Transparencies blog, December 2015
"After the Hookup, the App", by Paul Soulellis on Rhizome online, December 2015
"How this artist's internationally cliché self-portrait was spread across the internet" by Eugene Reznikon, American Photo Mag online, June 2015
"I send you this California Readwood: An interview on Mail Art with Zanna Gilbert and David Horvitz", by Alison Burstein, MoMA learning blog, January 2015
2014 "Contemporary Art and Online Popular Culture", by Domenico Quaranta, ARTPULSE Magazine, December 2014
"David Horvitz at Blum & Poe", by Natilee Harren, ARTFORUM, November 2014
"David Horvitz at Blum & Poe", by Andrew Berardini, Art Agenda, July 2014
"Sounds of All but Silence", by Roberta Smith, New York Times, May 23, 2014
"Artist's diary", by Matteo Mottin, ATP Diary, April 2014
2013 "In Conversation with David Horvitz", by Rachel Peddersen, Andreview
"Local Colour?", by Suvi Lehtinen, ArtFetch
"The Art World Eats Breakfast All Day Long," by Sarah Cascone, Art in America
"David Horvitz Would Like to Invite You to Breakfast", by Harriet Staff, Poetry Foundation
"Art Basel", by Aoife Rosenmeyer, Art Agenda, June 2013
"Best of Art Basel", by Francesca Gavin, Dazed Digital
"The Daily Pic: David Horvitz shows sunset and sunrise from opposite points on the globe", by Blake Gopnik, The Daily Beast
"Künstler, die uns aufgefallen sind: David Horvitz", by Boris Pofalla, Monopol, 07/2013

- “What color is your parachute, David Horvitz?”, interview by Jacob Fabricius, Mousse, issue 38, April – May
Interview between David Horvitz and Regine Ehleiter, artzines.de
“What Next? How Occupy influenced New York’s art scene”, by Tirdad Zolghadr, Frieze
2012 “Appropriating Web Interfaces: From the Artist As DJ to the Artist As Externalizer”, by Marialaura Ghidini, New Media Caucus
“Towards a History, Politics and Philosophy of the Online Image”, by Laurel Ptak, Foam Magazine, #29
2011 David Horvitz, “Something Fishy on Pelican State Beach”, Rhizome
2010 “Drugstore Developer: David Horvitz”, interview by Jenny Borland, BOMBLOG
2009 “Art Review: David Horvitz at 2nd Cannons Publications”, by Holly Myers, Los Angeles Times
“Small Distractions”, by Jaime Calder, Newcity Art
“Free for All”, by Silvia Anna Barrila, Damn° #22
2008 “Life Monger”, by Jonas Moody, Atlantica Mag

BIBLIOGRAPHY, SELECTED PUBLICATIONS

- 2015 “Mood Disorder”, Chert & Motto Books & New Documents, ISBN: 9781927354230
“Stolen Spoons”, Pork Salad Press, Copenhagen, Denmark, ISBN: 978-87-91409-77-6
2014 “Dublin Foxes”, Automatic Books, Dublin, Ireland
“Crossing Brooklyn: Art from Bushwick, Bed-Stuy, and Beyond”, exhibition catalogue, published by Brooklyn Museum, editor John Antonides, designer Jae-eun Chung, Brooklyn, NY
“Printed Web #1”, published by Library of the Printed Web, Long Island City, NY
“something between the jurisdiction of time”, published by Art in America, author David Horvitz and Alexander Provan, NY
“Mood Disorder – Printed Web #1”, printed paper, published by Paul Soulellis Library of the Printed Web Long Island City, New York 2014
2013 “It’s All About a Small Quiet Longing, or Maybe Something Else”, Brooklyn, NY
“Undoing Property?” Edited by Marysia Lewandowska and Laurel Ptak, Sternberg Press, Berlin
“The Distance of a Day”, Motto Books & Chert, Berlin
“How to Shoplift Books (Come Rubare Libri)”, Automatic Books, Venice
“Comment voler des livres / Jak kra ksi ka”, (Polish and French translations of How to Shoplift Books), Automatic Books, Venice
“Cómo robar libros / Bogrov”, (Danish and Spanish translations of How to Shoplift Books), Automatic Books, Venice
“I was Serious, I was Eating Apples”, Automatic Books, Venice
“Watercolors”, Natalie Häusler and David Horvitz, Eberl Print GmbH, Immenstadt, Bavaria
2012 “Public Access”, Publication Studio, Portland, Oregon
“Sad, Depressed, People”, New Documents, Los Angeles, California
2011 “The Open Daybook”, Los Angeles Contemporary Exhibitions, Los Angeles, California
“My Grandmother’s Recipes”, Morova, Poznan, Poland
“Volume North + South”, Publication Studio, Portland, Oregon
2010 “Everything That Can Happen in a Day”, Mark Batty, Los Angeles
2009 “Rarely Seen Bas Jan Ader Film”, 2nd Cannons Publications, Los Angeles
2007 “Xiu Xiu: The Polaroid Projects”, published by Mark Batty Publisher, ISBN-10: 0979048656,

KATE OWENS

Born in 1979 in Bo'ness, Scotland, UK
Lives and works in London

EDUCATION

2008 MA Sculpture, Royal College of Art, London, UK
2002 BA Painting, Edinburgh College of Art, UK

SOLO EXHIBITIONS

2014 *Engagement Space*, New Walk Museum & Art Gallery, Leicester, UK (part of ARTIST ROOMS with Georg Baselitz)
2013 *A Mangy Gherkin On A Horse Dung Ground*, Limoncello, London, UK
Where I Caught Her Eye, Window Galleries, Central St Martins, London, UK
The Only Possible Room, Edinburgh Sculpture Workshop, Edinburgh, UK
2012 *The Pond and The Stream*, The Goma, Madrid, ES
2011 *Carriers*, Seventeen Gallery, London, UK
2009 *Personal Bow*, Dicksmith Gallery, London, UK
2007 *Grace & Owens*, Ingleby Gallery, Edinburgh, UK
2005 *Hero of the Two Worlds*, Collective Gallery, Edinburgh, UK

SELECTED GROUP EXHIBITIONS

2016 *True Spirit*, Galerie Allen, Paris, France
2015 *CommonRoom*, Tenderpixel, London, UK
Members' Show 2015, OUTPOST, Norwich, UK (selected by Nik Void)
2014 *Eye Scream Dream*, Mary's Milk Bar, Edinburgh, UK
Psycho, Hadrian, Frutta, Rome, IT (curated by Gundam Air)
Hey, I'm Mr Poetic, Wysing Arts Centre, Cambridge, UK
I can't see anyone else smiling in here, DREI, Cologne, DE (curated by Holger Otten)
DETOURS: After Détournement, Enclave Projects, London, UK (curated by Ross Downes)
Faire des Fleurs, Florence Loewy, Paris, FR (curated by Camille Azais)
2013 *RIFF/T*, Baltic 29, Newcastle, UK
Stopped Clocks in Places of Business, Fold Gallery, London, UK
INHERENT VICE, Peckham, London, UK (curated by Jonathan P Watts, as part of PAMI)
Everything Wants to Run, Block 336, London, UK*
Borderline, Galerie Arnaud Deschin, Marseille, France
It Seems that Munch Had an Open Air Studio, Tunisi Court, London, UK
You Know?, Altman Siegel, San Francisco, US
Glaze Part 2, Chez Valentin, Paris, FR (curated by George Henry Longly)
SV12, Studio Voltaire, London, UK (selected by Jenni Lomax & Mike Nelson)
Who Am I? What Am I Doing Here?, Shanayay, Paris, France
Starry Rubric Set, Wysing Arts Centre, Cambridgeshire, UK
2011 *Aggregate!*, E:Vent Gallery, London, UK (with David Murphy)
Portmanteau, Possible Projects, Philadelphia, US (with James Davis)
Claire Nereim, Kate Owens, Sean Talley, Alice Tippit, Jancar Jones Gallery, Los Angeles, US
Like rowing a boat; facing the way you came, Gallery Vela, London, UK
Pursuing the Turquoise Universal, Wysing Arts Centre, Cambridgeshire, UK
Glaze, curated by George Henry Longly, Bischoff/Weiss, London, UK
Gravity's Rainbow, Ingleby Gallery, Edinburgh, UK
Cross Counter, XYZ Collective, Tokyo, Japan
Wysing Art Centre at Art: Gwangju; 11, Gwangju, South Korea
AboT, MAK Vienna, AT / MGLC Ljubljana, SLO / UPM Prague, CZK
Eleventh Hour, Futura Centre for Contemporary Art, Prague, CZK
2010 *Boom*, HOTEL, London, UK
The Mousetrap, Galleria Tiziana di Caro, Italy
Mulberry Tree Press, SE 8, London, UK
In Which the Wind is also a Protagonist, curated by Chris Sharp, La générale, France
The Secret Confession, Edinburgh College of Art, Edinburgh, UK

- To get her*, Catalyst Arts, Belfast, UK
Group Show, Seventeen Gallery, London, UK
2009 *Separates*, Limoncello Punctuation Programme, London, UK (with Tommy Grace)
Justin Beal, Lena Daly, Kate Owens, Jancar Jones Gallery, San Francisco, US
Altogether Elsewhere, curated by Rob Tufnell, ZOO 2009, London, UK
Pete & Repeat, Arcade, London, UK
The End is the Beginning is the End, University of Reading: Central Gallery, Reading, UK
Contested Ground, Zabłudowicz Collection, London, UK
2008 *A Colour Box*, Arcade, London, UK
2007 *Young Athenians*, Athens Biennale: Destroy Athens, Greece
I can't live without...., Showroom Gallery, London, UK

PRIZES / GRANTS / RESIDENCIES

- 2013 Creative Initiative Award, Edinburgh Sculpture Workshop
2012 Cocheme Fellowship, Central Saint Martins College of Art & Design
2011 Department of Psychedelic Studies, Wysing Arts Centre Residency
Recognition Award, AboT, MAK Vienna, Austria
2009 Project Grant, The Elephant Trust
2007 South Square Trust Award, Royal College of Art
Paris Studio Residency Award, Cité internationale des Arts, Paris
2005 Hospitalfield Residency, Royal Scottish and Scottish Arts Council, Other Projects and Performances
2014 'Hard, How Hard? Harder Than That', Camden Arts Centre, London, UK
2014 'Act I. A Way Home', The LivingRoom, London, UK

BIBLIOGRAPHY

- 2013 Art Review, 'Kate Owens, *A Mangy Gherkin on a Horse-Dung Ground*', Sean Ashton, p.45
2012 The Independent, Feb. 'The Starry Rubric Set', Laura McLean-Ferris.
2011 Philadelphia Weekly, July. 'Portmanteau', Katherine Rochester.
Time Out London, Apr. 'Kate Owens-Carriers', Helen Sumpter,
2009 Flash Art, Nov-Dec. 'Kate Owens-Dicksmith-London', Dean Kissick, p.100
Art Practical San Francisco, Nov. 'Nomads and Residents', Carol McChrystal.
Frieze Yearbook 09-10, Oct. 'Kate Owens', Sarah Lowndes.
2008 Frieze Issue 113, March. 'Tommy Grace and Kate Owens', Neil Mulholland, p.198
2007 The Scotsman, Nov. 'Tommy Grace & Kate Owens'.

MAXIME ROSSIBorn 1980 in Paris, France.
Lives and works in Paris, France.**SOLO EXHIBITIONS**

- 2015 *It's a Zodiac Rain*, Galleria Tiziana Di Caro, Naples, Italie
Real Estate Astrology, Galerie Allen, Paris, France
Sister Ship, (projection) Palais de Tokyo, Paris, France
Sister Ship, (projection) Museo Madre, Naples, Italie
Sister Ship, Halle des Bouchers, Vienne, France
Real Estate Astrology, (projection) Centre Pompidou, Paris, France
- 2014 *Prolegomenes a Sister Ship*, Galerie de Multiples, Paris, France
- 2013 *Kemosabe*, Galleria Tiziana Di Caro, Salerne, Italy
- 2012 *Mynab Dilemma*, cur. Marc Bembekoff, Palais de Tokyo, Paris, France
- 2010 *Bouquet fleuri, bouquet flétri. C'est au choix*, Project Room, Galerie Anne de Villepoix, Paris, France
- 2009 *Ummagumma*, avec Armand Jalut, cur. Lionel Balouin, EMBA/Galerie Edouard-Manet, Gennevilliers, France

GROUP EXHIBITIONS

- 2015 *Clouds*, Fondation Croy, Belgique
L'Oeuvre au noir, Galerie De Multiples, Paris, France
- 2014 *19th Biennale of Sydney: You Imagine What You Desire*, cur. Juliana Engberg, Sydney, Australie
Des choses en moins, des choses en plus, cur. Agnès Violeau, Sébastien Faucon, Palais de Tokyo, Paris, France
Le Père Noël a les yeux bleus, Galerie de Multiples, Paris, France
Narcisse, l'image dans l'onde, cur. Philippe Régner, Fondation François Schneider, Wattwiller, France
The Sounds of Silence, cur. Marc Bembekoff, La Halle des bouchers, Vienne, France
Le Banquet, cur. Benoît Pype, Galerie du village, Cormeilles-en-Parisis, France
The Present of Modernism, (projection) Mumok, Vienne, Autriche
- 2013 *Walk on the Wild Side*, Galerie de Multiples, Paris, France
 $\infty > \infty$, cur. Mathieu Mercier, "Nouvelle Vague" Galerie Le Minotaure, Paris, France
Commissariat pour un arbre IV, cur. Mathieu Mercier, Jardin Botanique, Bordeaux, France
Dernières nouvelles !, Galerie de Multiples, Paris, France
L'Origine des Choses, cur. Sébastien Faucon, Centrale for Contemporary Art, Bruxelles, Belgique
L'arbre de vie, cur. Mathieu Mercier, Collège des Bernardins, Paris, France
- 2012 *Sollicitations multiples*, Galerie Alain Gutharc, Paris, France
So, This is Christmas, Galerie de Multiples, Paris, France
Commissariat pour un arbre II, cur. Mathieu Mercier, Paris, France
Suddenly, Last year, GDM Tokyo, Paris, France
Pop up store, Galerie des Galeries, Paris, France
- 2011 *Multiples & Co*, La Villa du Parc, Annemasse, France
- 2009 *Faux jumeaux*, cur. Rainier Lericolais, Michel François, S.M.A.K., Gent, Belgique
Play Time, Parcours Saint-Germain, Paris, France
Think Big... Aliceday, Project space: GDM, Brussels, Belgique
Veisalgia, Galerie de Multiples, Paris, France
- 2008 *Jokes, pretzel, petits-gris et coup de dés*, Galerie Anne de Villepoix, Paris, France
Breakfast at Tiffany's, Galerie de Multiples, Paris, France

SPECIFIC PROJECTS

- 2014 *Projet Mita : Años Viejos !*, Ecuador
- 2013 *Projet Mita : Oasis Mini Gym*, Philippines
- 2012 *Projet Mita*, avec Armand Jalut, Paris, France

EDUCATION

- 2005 Master (DNSEP), Ecole Nationale Supérieure des Beaux-Arts de Lyon , France
- 2004 Concordia University-Fine Arts, Montréal, Canada
- 2002 DEUG Psychologie, Facultés Catholiques de Lyon, France

GRANTS

- 2014 Bourse de la Fondation Nationale des Arts Graphiques et Plastiques
- 2010 Bourse de la Drac Ile-de-France

PUBLIC COLLECTIONS

CNAP - Centre National des Arts Plastiques
Artothèque de Villeurbanne

PRESS

- Le Quotidien de l'Art* #931 "Sister Ship au Palais de Tokyo", 28 octobre 2015
- Oeuvres-revue*, "Sister Ship", Benoit Blanchard, octobre 2015
- Tout ce que vous avez raté*, "Real Estate Astrology", Frédéric Blancart, mai 2015
- Tombolo*, "Real Estate Astrology", Camille Azaïs, avril 2015
- Arts Magazine* #69, "Maxime Rossi : chercheur en accidents appliqués", François Quintin, octobre 2012
- Le Monde*, "Enrichir l'écosystème de l'art", Entretien avec Jean de Loisy par Emmanuelle Lequeux, 23 février 2012
- Le Monde Magazine*, "Le Palais de Tokyo change de peau", Emmanuelle Lequeux, 6 avril 2012
- Exibart* #79, *Exibart.com*, "Maxime Rossi : Kemosabe", Ilaria Tamburo, 29 novembre 2013
- France Inter*, "Le carrefour de la culture", Isabel Pasquier, 20 avril 2012



ARTISTES REPRÉSENTÉS PAR LA GALERIE / ARTISTS REPRESENTED BY THE GALLERY

BORIS ACHOUR / LAËTITIA BADAUT HAUSSMANN /
MAURICE BLAUSSYLD / CORITA KENT / LINUS BILL + ADRIEN HORNI /
ANGELICA MESITI / MEL O'CALLAGHAN / MAXIME ROSSI
COLIN SNAPP / EMMANUEL VAN DER MEULEN

La galerie Allen est un modèle unique réunissant les compétences et expériences variées d'un commissaire indépendant, Joseph Allen Shea, et d'une artiste, Mel O'Callaghan, afin de créer une plate-forme atypique où la structure commerciale est vouée à soutenir et promouvoir éthiquement l'art contemporain.

Avec un accent mis sur le format de ses expositions et leurs variations progressives, la galerie Allen souhaite mettre en place de multiples contextes d'expositions qu'ils soient in situ ou hors les murs. Elle veut interagir comme une structure hors-norme interrogeant les questions d'apparition, de production et de conservation des œuvres. C'est une solution de notre temps pour comprendre les besoins et les difficultés rencontrées par les artistes et les espaces d'expositions.

La galerie Allen souhaite devenir un générateur d'idées installé au sein d'un réseau international afin de promouvoir l'art contemporain et ses idées fondatrices.

Galerie Allen is a unique model capitalising on the varied experiences of an independent curator, Joseph Allen Shea, and artist, Mel O'Callaghan, to create a platform where commercial is the structure of an entire ecology to support the ethical presentation, promotion and production of contemporary art.

With a focus on the exhibition format and its progressive variation, Galerie Allen will deliver exhibitions concerned with context, off-site, curatorial, academic enquiry and re-invention. Understanding the needs and difficulties facing artists and art spaces Galerie Allen proposes a solution for our time.

Galerie Allen is an expanded generator strengthening cultural networks internationally through inclusivity, communication and education for the global distribution of important contemporary art and ideas.

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Mercredi - samedi
14h - 19h ou sur rendez-vous

Wednesday - Saturday
14h - 19h or by appointment

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