

**GALERIE  
ALLEN**

59 rue de Dunkerque  
75009 Paris France  
+33 (0)1 45 26 92 33  
contact@galerieallen.com  
galerieallen.com

## 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.<sup>1</sup> »

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 Ismailia 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) révise 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 la forme de moules 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 joyaux 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.<sup>1</sup>"

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, Ismailia, 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.

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marie@galerieallen.com - +33 (0)1 45 26 92 33

## PRESS IMAGES



HANY ARMANIOUS

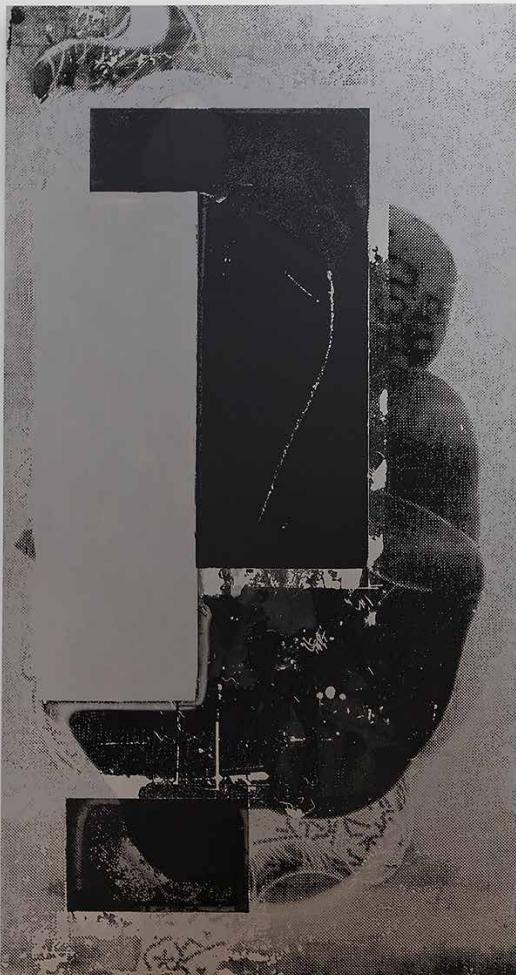
*Pot Black*, 2009  
pigmented polyurethane resin, silver.  
93 x 80 x 80cm + 131 x 23 x 14 cm  
nine components  
unique  
courtesy the artist and Raucci Santamaria, Napoli, Italy

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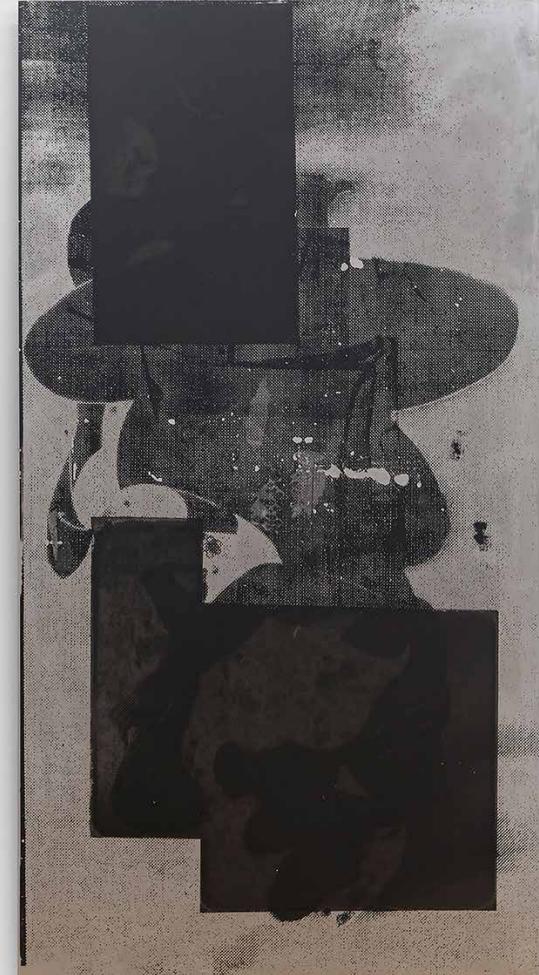
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## PRESS IMAGES



MISHA HOLLENBACH

*DM I*, 2016  
silkscreen on steel  
160 x 85 cm  
courtesy the artist



MISHA HOLLENBACH

*DM II*, 2016  
silkscreen on steel  
160 x 85 cm  
courtesy the artist

## 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  
The Museum of Modern Art, New York, USA

DAVID HORVITZ

*A Juniper Tree*, 2014  
cloth bound box, glass, alcohol  
30 x 14 x 24.5 cm  
Courtesy of the artist and the Walker Art Center Library  
Gift of Jacob Fabricius. Rosemary Furtak Collection,  
Walker Art Center Library

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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

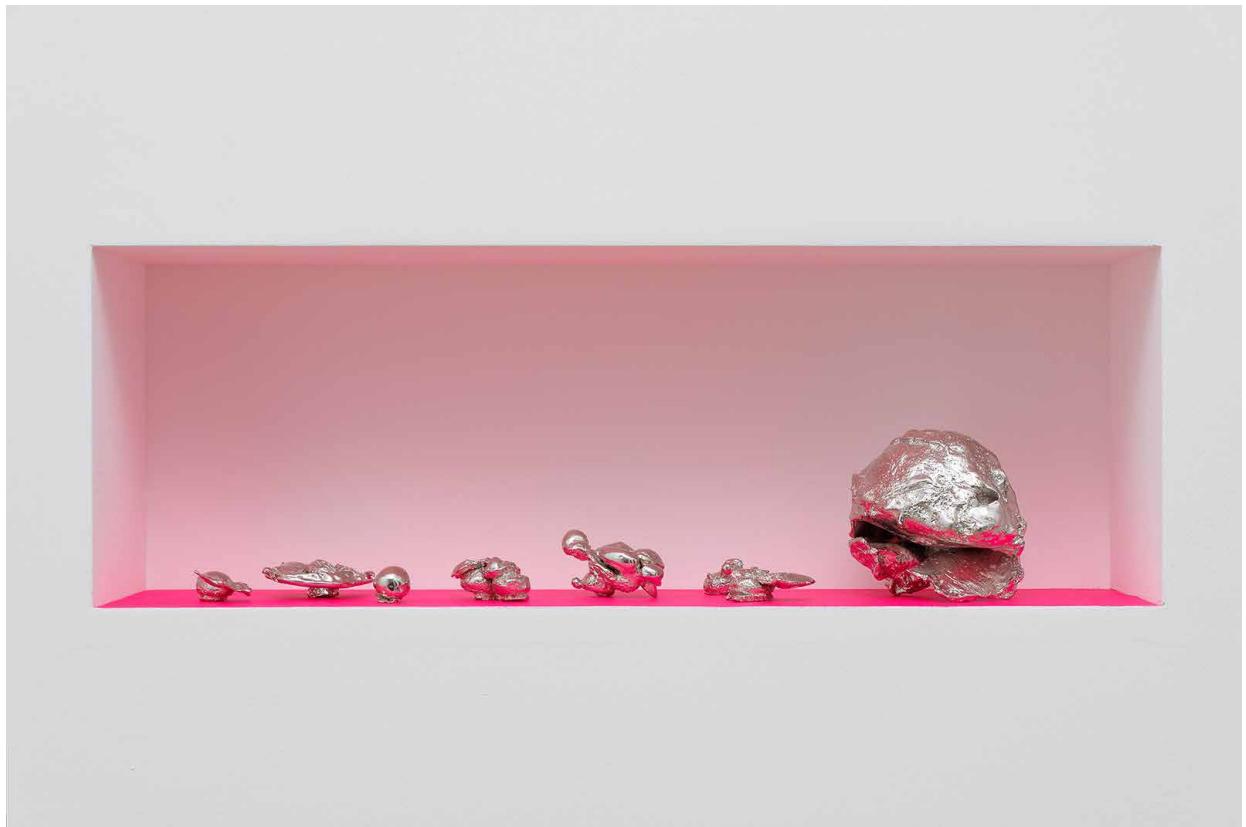
*The Trees Get New Leaves in Spring*, ongoing  
washable paint  
dimensions variable  
courtesy the artist and Limocello, London

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## PRESS IMAGES



MAXIME ROSSI

*True Spirit (Aspirin)*, 2002–2013  
chrome-plated bronze  
dimensions variable  
courtesy the artist and Galerie Allen, Paris  
Photo: Aurélien Mole

59 rue de Dunkerque  
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joseph@galerieallen.com  
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## HANY ARMANIOUS

Born in 1962 in Ismailia, 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 Plagiariist 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 Raucci/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  
*Worksheet*, 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

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## 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 Fearn, 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, Natsuko 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*, DeChiara 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 Pamphilj, 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

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- 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)

59 rue de Dunkerque  
75009 Paris France  
+33 (0)6 33 72 78 20  
[joseph@galerieallen.com](mailto:joseph@galerieallen.com)  
[galerieallen.com](http://galerieallen.com)

High-res press images available on request  
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[marie@galerieallen.com](mailto:marie@galerieallen.com) - +33 (0)1 45 26 92 33

## 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, Kunsthall 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  
*Trubled 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 Biennal*, 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

- 2013 *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  
*Editionsbow*, Chert, Berlin, Germany  
*I've Lost My Marbles*, Totál, 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 Haaften-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 Wrong, 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, Booklyn, 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*, Utopies, 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

59 rue de Dunkerque  
75009 Paris France  
+33 (0)6 33 72 78 20  
[joseph@galerieallen.com](mailto:joseph@galerieallen.com)

[galerieallen.com](http://galerieallen.com)

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[marie@galerieallen.com](mailto:marie@galerieallen.com) - +33 (0)1 45 26 92 33

- 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)  
*Tabehouidai 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 cliche self-portrait was spread across the internet” by Eugene Reznikoff, 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 Pedersen, 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

59 rue de Dunkerque  
75009 Paris France  
+33 (0)6 33 72 78 20  
[joseph@galerieallen.com](mailto:joseph@galerieallen.com)

[galerieallen.com](http://galerieallen.com)

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[marie@galerieallen.com](mailto:marie@galerieallen.com) - +33 (0)1 45 26 92 33

- “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 kraksi 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,

59 rue de Dunkerque  
75009 Paris France  
+33 (0)6 33 72 78 20  
[joseph@galerieallen.com](mailto:joseph@galerieallen.com)

[galerieallen.com](http://galerieallen.com)

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[marie@galerieallen.com](mailto:marie@galerieallen.com) - +33 (0)1 45 26 92 33

## 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 Mangi 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

59 rue de Dunkerque  
75009 Paris France  
+33 (0)6 33 72 78 20  
[joseph@galerieallen.com](mailto:joseph@galerieallen.com)

[galerieallen.com](http://galerieallen.com)

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[marie@galerieallen.com](mailto:marie@galerieallen.com) - +33 (0)1 45 26 92 33

- 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*, Zabludowicz 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'.

59 rue de Dunkerque  
75009 Paris France  
+33 (0)1 45 26 92 33  
contact@galerieallen.com  
galerieallen.com

High-res press images available on request  
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marie@galerieallen.com - +33 (0)1 45 26 92 33

MAXIME ROSSI  
Born 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 *Mynah Dilemma*, cur. Marc Bembekoff, Palais de Tokyo, Paris, France
- 2010 *Bouquet fleuri, bouquet flétris. 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 Vialeau, 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 Régnier, 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... Aiceday*, 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

59 rue de Dunkerque  
75009 Paris France  
+33 (0)1 45 26 92 33  
[contact@galerieallen.com](mailto:contact@galerieallen.com)

[galerieallen.com](http://galerieallen.com)

High-res press images available on request  
Visuels en haute-définition disponibles sur demande  
[marie@galerieallen.com](mailto:marie@galerieallen.com) - +33 (0)1 45 26 92 33



#### 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.

# GALERIE ALLEN

59 rue de Dunkerque  
75009 Paris France  
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75009 Paris  
T:+33 (0)1 45 26 92 33  
[galerieallen@galerieallen.com](mailto:galerieallen@galerieallen.com)

Mercredi - samedi  
14h - 19h ou sur rendez-vous  
Wednesday - Saturday  
14h - 19h or by appointment

## CONTACTS

**JOSEPH ALLEN SHEA**  
Director  
[joseph@galerieallen.com](mailto:joseph@galerieallen.com)

**KATHERINE  
DE GAULLIER DES BORDES**  
Galerie Manager  
[katherine@galerieallen.com](mailto:katherine@galerieallen.com)

**MARIE BECHETOILLE**  
Presse - Communication  
[marie@galerieallen.com](mailto:marie@galerieallen.com)