

Galerie Arnaud Lefebvre

SHOW IN PROGRESS

In three acts

October 26, 2023 - January 6, 2024

The Gallery will be closed between Dec. 26, to Dec. 30
Reopening Tuesday, January 2, 2024 at 2:30 p.m.

ACT III

**Hessie / Katy Martin / Judith Nelson
Diana Quinby / Olga Theuriet**

From December 7, 2023 to January 6, 2024

Thursday December 7 at 6 pm

**Screening of Mythia Kolesar's film
"Hessie, Transe perce Survie" (1974, 31 min.)
presented by Bill Brand**

&

**Katy Martin
Performance painting**

Hessie

Available image

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Hessie

Hessie, Transe perce Survie, 1974

Photogram of the Mythia Kolesar's film

Photo Bill Brand, courtesy Galerie Arnaud Lefebvre

Katy Martin

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Katy Martin

Performance Painting, 2023

Live performance

Photo Katy Martin, courtesy Galerie Arnaud Lefebvre

Judith Nelson

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Judith Nelson

Omnia, 2018

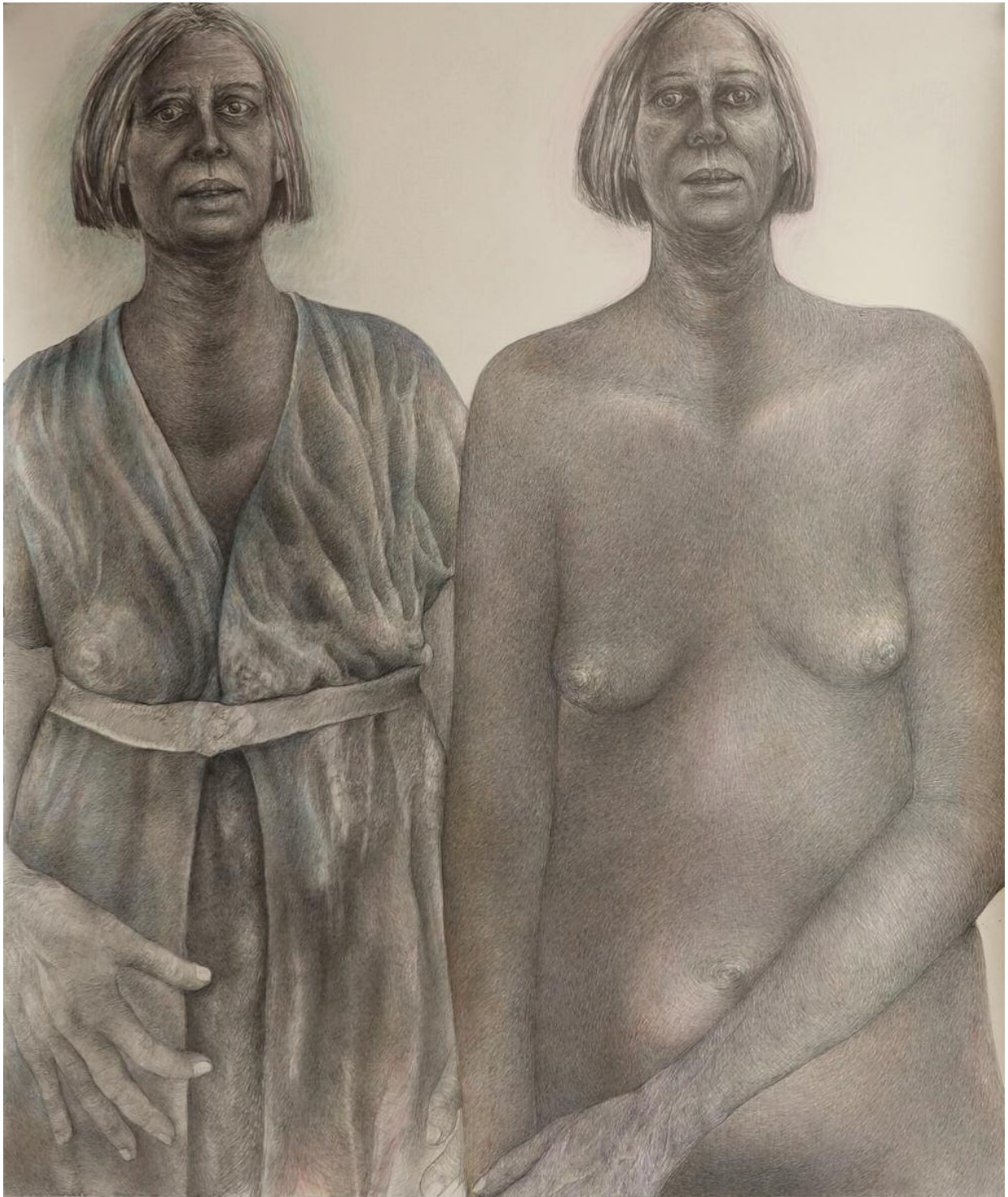
Acrylic sealed handmade paper, dried, acrylic sealed kelp and pieces of hornest nest, twigs, 43 x 54 cm.

Photo Béatrice Hatala, courtesy Galerie Arnaud Lefebvre

Diana Quinby

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Diana Quinby

Autoportrait double V, 2023

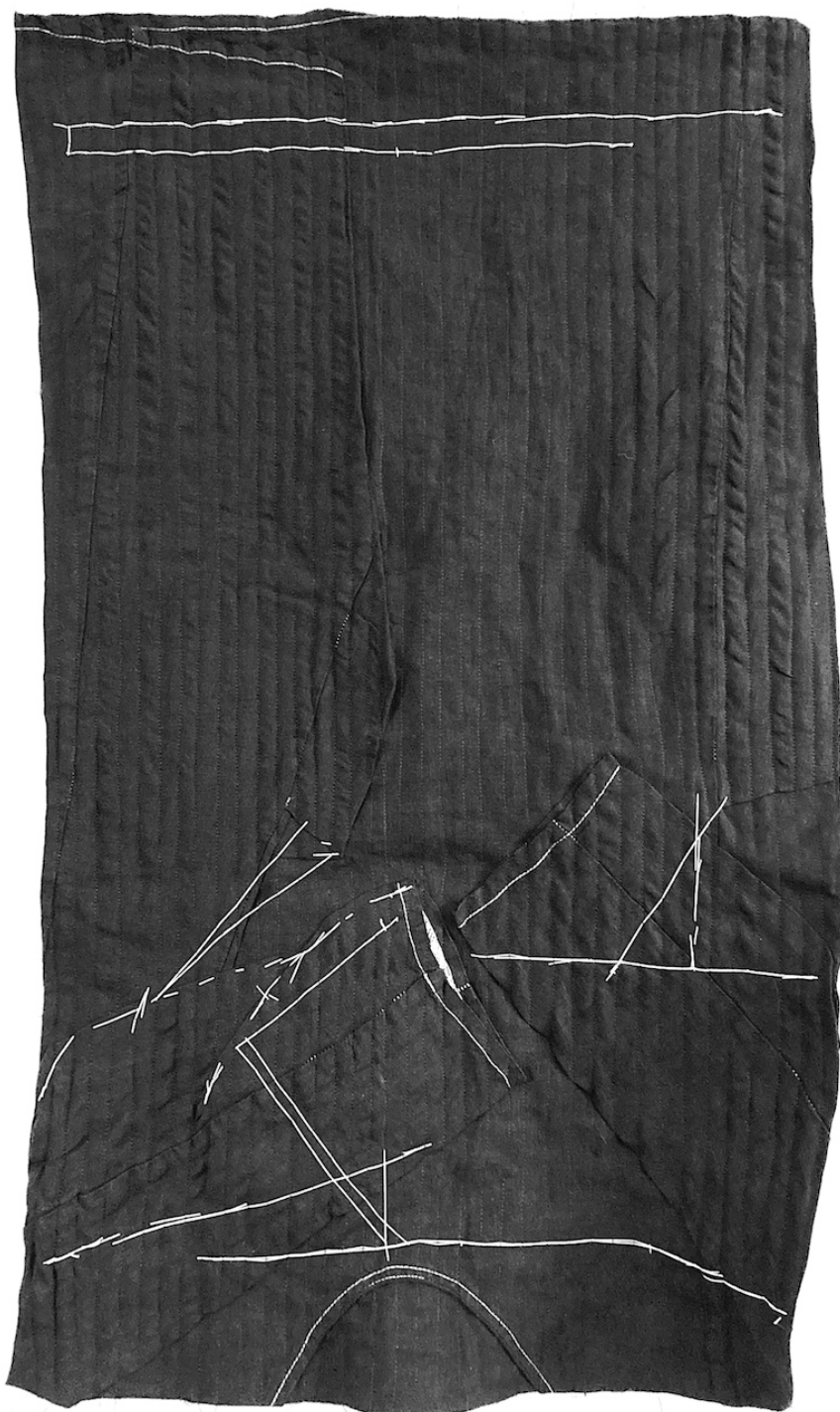
Graphite and colored pencil on paper, 140 x 120 cm.

Photo Diana Quinby, courtesy Galerie Arnaud Lefebvre

Olga Theuriet

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Olga Theuriet

OT23131

Dress, thread, 85 x 50 cm. 2023

Photo Olga Theuriet, courtesy Galerie Arnaud Lefebvre

Hessie came to prominence with the French feminist movement of the 1970s, through the writings of art historian Aline Dallier-Popper, and the exhibition *Combative Acts, Profile and Voices - An exhibition of Women Artists from Paris*, organised by Dallier-Popper at New York's A.I.R. Gallery in 1976. She was given a solo exhibition at the Musée d'Art Moderne de la Ville de Paris in 1975, and featured more recently in the exhibition *elles@centrepompidou* (curated by Camille Morineau) at the Centre Pompidou (Paris, 2009), following a gift of her work by the French collector Daniel Cordier.

Bill Brand will talk about how, in collaboration with Arnaud Lefebvre, they digitally restored Mythia Kolesar-Dewasne's 1974 poetic film *Hessie Transe perce Survie / Hessie Survival Trance* from two Super 8mm film prints, each with a different soundtrack and one severely water damaged.

Katy Martin is visual artist whose work combines painting, photography and performance. She also makes film and video. She also practices film and video.

Katy has an in-depth interest in Chinese painting. For her, it's been a way to open up gestural abstraction. In 2008, through Artists Exchange International, Katy was invited by the Metropolitan Museum of Art to create a new work based on an object in its collection. She chose "Fish and Rocks" by the Chinese painter, Bada Shanren, and she's been influenced by his art ever since.

Also, between 1978-1981, she made two films about Jasper Johns and the silkscreen print process.

Katy's art has developed as a hybrid form where painting takes place within the context of photography, and performance allows for the act of painting.

In my performance I plan to make a new painting, inspired by Hessie, that emphasizes the physical act of making marks.

Katy Martin

About her relief works, **Judith Nelson** has written that they “are not a picture of a thing but the thing itself”. They are both object and subject, expressing a reverence of nature yet remaining resolutely mysterious, eluding any fixed interpretation and giving free rein to the viewer’s imagination. What can also be felt when contemplating these works – with such enigmatic titles as Kake, Folate, Keel and Omnia – is the pleasure of manipulating and assembling natural materials. Strips of handmade paper, painted or printed with red dirt pigment, are pleated and layered to create undulating or corrugated structures which are then overlaid with fragments of detritus.

Excerpt from the text by Diana Quinby

“On the Recent Work of Judith Nelson”, in Judith Nelson, Whole Notes 2018, catalog Galerie Arnaud Lefebvre, paris, 2018, p. 3

Diana Quinby makes drawings and prints with the same spirit of involvement that she writes about Feminism and Women artists. Her recent “Self-Portraits” are both powerful and sensitive, questioning with intensity the conventions of our gaze. Mainly graphic, her art is figurative. The artist does not seek to reproduce the body, but to penetrate it through the line.

Olga Theuriet puts writing and sewing on the same level. Her research into clothing is explored in Diary texts which give birth to her visual works. In a movement of deep necessity, Olga Theuriet’s works seem to give shape to the absence laying at the core of her research.

The artist pays particular attention to clothing and its inscription in language and architecture, to its social materiality and to its manufacture. In the context of daily life, her research is articulated as closely as possible to the semantic relationships between text and textile.

Contact & informations

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Tuesday-Saturday: 10:30-12:30 am / 2/30-6:30 pm