

White//robe & hide
Blanc//parure & métamorphose

Stéphanie Jacques, *sculpture*
Isabelle Tournoud, *sculpture*
Kimiko Yoshida, *photography and sculpture*

Exhibition from September 11th to October 18th, 2014



credits : © Kimiko Yoshida / © J.-P. Ruelle for Stéphanie Jacques

Opening-reception by invitation only at **6, Mandel, Paris**
on WEDNESDAY SEPTEMBER 10th, 2014
from 5:00pm to 9:30pm in the presence of the artists

6, Mandel

EXHIBITIONS - PRIVATE EVENTS - CHAMBRE D'HÔTE

6, avenue Georges Mandel - 75116 Paris - M° Trocadéro - Tel. 01 42 27 27 93 - www.6mandel.com

Exhibition: Entrance from 1, rue Greuze, Tuesdays to Saturdays from 2:30pm to 7:00pm (except on private events days)

Contacts :

> Jean-Christophe Stöerker (6, Mandel) : Tel. 01 42 27 27 93 - 06 09 84 77 05 - contact@6mandel.com

> **Exhibition curator/press: High-definition pictures (300dpi) on request**

Galerie Nathalie Béreau (Chinon) : Tel. 06 79 71 26 44 - nbereau@hotmail.fr

> For Kimiko Yoshida : Sitor Senghor ((S)ITOR) : Tel. 06.11.62.01.63 - sitor.senghor@orange.fr

The Exhibition: White //robe & hide

Blanc//parure & métamorphose

This fall, 6 Mandel and Galerie Nathalie Béreau are opening an exhibition initially themed on the colour white, which then led them to choose three artists whose work deals with diversion principles creating illusionary pieces hiding their own identity or their absence. **The exhibition challenges the artists' conception of the body, portraits, and representation**, whether through adornment (clothing, shoes and headdresses) or the ways raw materials are used to effect metamorphosis.

The exhibition goes beyond the presence of three women in white, creating a three-way dialogue about the personal ways we achieve translation and movement.

Stéphanie Jacques: a first exhibition in Paris for this Belgian artist with most of her seven pieces made for this exhibition. The artist works with wicker and *gesso* (a traditional coating mixture made of animal glue binder, chalk and white pigment),

Isabelle Tournoud: a selection of four sculptures made from a money plant, salt, sand and eggshell, a different use of materials to show a statue's petrification over time,

Kimiko Yoshida: a dozen of photographic self-portraits and as well very personal Murano blown-glass mirrors.

6, Mandel has previously exhibited the work of Isabelle Tournoud; this new show is a different point of view, enriched by the conversation between the artists and synaptic connections of their works.

The colour white is everywhere endlessly represented:

From Kimiko Yoshida's pure and milky white self-portraits and Murano glass mirrors without reflection, to the ultra-white *gesso* coating in Stéphanie Jacques free standing shapes, and the pearly and glossy whites of Isabelle Tournoud sand or vegetable dresses - the epitome is reached in the black self-portrait of Kimiko Yoshida, a negative that is the essence of photography.

It is all about diversion, whether artistic or conceptual. It is a subtle process of transposition, an assiduous struggle with the state of things.

In all cases, the artists intimately reveal themselves.

In her self-portraits, **Kimiko Yoshida** deflects or misuses Haute Couture garments and accessories. No object is ever used in conjunction with its intention, instead systematically diverted from its original use. The direct shot is the only testimony of this unique staging. KY dresses herself in painting. She does not seek to look like something else, nor does she seek to look like herself. She paints herself. She walks into a painting, into the history of painting.

Stéphanie Jacques created shapes from a free interpretation of the "dress" by weaving willow wicker, giving substance to emptiness and giving shape to spaces, like a breath. The dress becomes a substitute to the image of a body in distortion (refer to invitation .1 / Miss Métonymie I, willow, coating, cord, 2012. 35 x 5 x 23 cm. Unique piece), almost broken up in pieces, as if it was the natural extension of the spine or of another body, fraternal twins (difference in colour) moving in the space (Ill.2: Untitled. Willow, coating. 2014. 9 x 25 x 28 cm. Unique piece).

Isabelle Tournoud explores the idea of women's clothing and the remoteness of childhood (refer to invitation p.1: "Little Girl in the Wind", 2010, Money plant, 100 x 40 x 16 cm, Unique piece), remembering that a body has worn it forever impressing it with pleats.

She plays hide and seek with the inevitable reality of substitution and the fact of clothing as a mask, or even a shell. It is also about absence and emptiness: no body nor face – invisible, hidden. And the piece becomes all of a sudden a mirror for the visitor who joins the artist in her seek of identity and the acceptance of her body.

Finally, language –the unit of words– is essential to the artistic process of the three artists...

Kimiko Yoshida generically named one of her series "Painting. Self-portrait". Listing a photograph as a painting frustrates the sense of the word and interrogates the thing itself, setting up an opposition between what is said and what is shown, which may be reconciled. The portrait series is divorced from any storytelling narrative of any kind. It is conceived by way of recollections of art history and it is a mental evocation of the Old Masters' masterpieces, a symbolic transposition. See *Painting (Condottiere Micheletto da Cotignola at the battle of San Romano by Paolo Uccello). Self-portrait. 2010*, Archival Pigment Print on mat canvas, UV coating, 142 x 142 cm, Edition of 5 (refer to invitation p.1). In the series "Self-portrait with a Comma", the artist refers to typography that disappears behind a glass comma drawn to the exact dimension of her head and blown in Murano in the font designed by Gianbattista Bodani in Parma between 1771 and 1788 (refer to text Jean-Michel Ribettes. Ill.3: *Self-portrait with a comma (O'Keeffe Opal)*, 2005, C-Print, 28 x 28 cm, Edition of 12).



Isabelle Tournoud,
Botte de 7 lieux
(seven-league boot),
2012,
sand,
30 x 15 x 25 cm,
unique piece

Isabelle Tournoud plays with words, diverting certain expressions with derision: as the stiletto shoe made of eggshell entitled "walking on eggs".

Stéphanie Jacques recently entitled a series of sculpture using a generic name “Miss Métonymie”. Metonymy is used in both language and literature, but can also be applied to visual arts. Here, It hints to a relationship between two neighbouring realities. By appending “Miss” to the title, Stéphanie Jacques refers to herself in her work in an act of identification and self-perception. It also repositions the way we actually see the sculptures (the body as a dress or as a spine) and the way we interpret the emotions elicited by interlinked dresses interlinked. “Desire is shaped like a metonymy”, Lacan said, and this quote perfectly applies to these wicker sculptures, which are woven in wide lattices to show glimpses of freedom’s open space.

Nathalie Béreau, August 2014 (English translation by Sitor Senghor)

Ill. 2 :
Stéphanie Jacques,
Untitled, 2014,
Coated wicker,
9 x 25 x 28 cm,
unique piece



Stéphanie Jacques,
Miss Métonymie II,
2013,
Coated wicker,
100 x 26 x 15 cm,
unique piece

Kimiko Yoshida,
Painting (Gold merchant
by Quentin Metsys),
Self-Portrait. 2007-2010,
Archival Pigment Print on
matt canvas, UV Coating,
142 x 142 cm,
Edition of 5.



Ill.3 :
Kimiko Yoshida,
Self-portrait with a Comma, (O'Keeffe Opal), 2005,
C-Print (self portrait with Murano blown glass
comma, print at life size), 28 x 28 cm, Edition of 12.

Short Bios // For additional information: detailed resumes of the artists, texts, visuals, available from the opening date on: <http://www.nathaliebereau.com>

Stéphanie Jacques

Born in 1969. Lives and work in Belgium.

University Education

Art History, major in Contemporary Art (licence et AESS, ULB).

Since 2000, development of her artistic work mainly by self-education when meeting with artisans and artists (selection):

2011 « Coiling and looping with recycled and natural materials », with Lois Walpole, National Vlechtmuseum, Noordwolde (The Netherlands)

2010 « Panier contemporain », course by Klaus Seyfang (France)

2009 « Elegant geometry : triangles », course by Mary Butcher et Dail Behennah, Stroud (UK)

2005 and 2008 Ecole nationale d'osiericulture et de vannerie, Fayl Billot (France)

2006 « Sculpture du bois vert : plats et cuillères », with Per Helldorff, Ecole d'artisanat Sätergläntan, Insjön (Sweden)

« Boîtes en écorces de bouleau », Ramon Persson atelier, Motala (Sweden)

Solo shows in 2014

« Miss Métonymie & C° », Maison de la Culture Famenne-Ardenne, Marche-en Famenne (Belgium)

« Miss Métonymie & C° », National Vlechtmuseum Noordwolde (The Netherlands)

Isabelle Tournoud

Born in Angers in 1969. Lives and works in France

University Education

1995 Maîtrise d'arts plastiques in Paris I, Panthéon, under the supervision of Mr Cohen

Courses with Jean Da Silva and Côme Mosta Heirt

Solo shows in 2013

Salon art contemporain Art o'clock, Galerie Nathalie Béreau, CNIT, La Défense (France)

"Si l'art de la parure m'était conté", Château du Rivau, Lémeré (France)

"Une spiritualité au féminin", Musée du Hiéron à Paray-le-Monial + Musée d'art sacré de Dijon (France) (catalogue)

Kimiko Yoshida

Born in Tokyo (Japan) in 1963. Meets Jean-Michel Ribettes in 1996. Lives and work in Paris and Arcachon (France), Venice (Italy), and Tokyo (Japan).

University Education

1999 Studio national des arts contemporains - Le Fresnoy (France)

1996 École nationale supérieure de la photographie, Arles (France)

1995 Tokyo College of Photography (Japan)

1986 Bachelor of Arts, Faculty of Literature, Chuo University, Tokyo (Japan)

Solo shows in 2014

M. I. A. GALLERY, Seattle, WA (USA): Something Blue

THE ROYAL HOSPITAL CHELSEA, London (England): Masterpiece (Daniel Boulakia Gallery)

GALERIE PIERRE-ALAIN CHALLIER, Paris (France): Qui est KY?