

MARUANI MERCIER

Press Release for BRAFA 2020

Booth 69b



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Le Corbusier

Aquarelle puriste, 1920

watercolor pencil on paper

24 x 32 cm | 9 1/2 x 12 2/3 in

Born Charles-Édouard Jeanneret, the Swiss-born artist and architect better known as Le Corbusier made his name after moving to Paris in 1917. Together with the French painter Amédée Ozenfant he created and led a variation of the Cubist movement called Purism, where objects are represented as elementary forms devoid of detail. After 1925 the movement gave way to melodic figural compositions which would leave a lasting impact on the future generations of Abstract Expressionists.

Le Corbusier's influence has few parallels within the 20th century; his unique and visionary approach to art and architecture established a new modern vision for living that has become an integral part of 21st century life. Drawing remained a central aspect of Le Corbusier's multi-faceted artistic practice throughout his career as a means through which to express himself in a more personal manner, and as a vehicle through which to attain a pure form of poetry. It was an indispensable medium not only for communicating his utopian architectural visions but also for exercising his artistic and purely plastic ideas.

[The World of Le Corbusier: Collages and Drawings](#)

A solo exhibition is on view at our Brussels gallery, Avenue Louise 430, during BRAFA 2020

Ron Gorchov

Merope, 2019

oil on linen

137 x 167 x 35,5 cm | 54 x 65 3/4 x 14 in

Ron Gorchov was born in Chicago, Illinois in 1930. He attended the University of Mississippi in 1947, spend the following two years at the Roosevelt College & Art Institute in Chicago and rounded up his studies at the University of Illinois in 1951.

Bridging sculpture and abstract painting, Gorchov has developed a singular artistic vocabulary over his decades of practice. His oil on linen paintings pair one or two biomorphic colored shapes against differently colored backgrounds, in addition to hanging his work on a shaped canvas stretcher that is at once concave and convex, a shape critics have compared to shields or saddles. Gorchov belongs to a generation of painters who removed their canvases from the rectangular stretcher, seeking a new pictorial field, yet he is unique in his ability to unite form and content while preserving their tensions. Critic Robert C. Morgan wrote of Gorchov that he does not paint to make a point: “Rather he simply states that the convex saddle is closer to how we perceive than the hardened rectangle. This is the given in his work, and he moves ahead from there, often with extraordinarily lyrical results.”

Gorchov’s paintings are included in renowned collections, such as the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Whitney Museum of American Art, New York; Detroit Institutes of Art, Michigan; Solomon R. Guggenheim Museum, New York; and the Everson Museum of Art, New York.

Gorchov lives and works in Brooklyn, New York.





Manuel Mathieu

The Prediction

2019

acrylic, chalk and charcoal on canvas

180 x 160 cm | 70 3/4 x 63 in

Manuel Mathieu was born in Haiti in 1986. He obtained a Bachelor in Visual and Media Arts at Université du Québec à Montréal and a Master in fine arts at Goldsmiths university of London.

In his work, Mathieu transcends the confines of autobiography and the fragmented narratives of racial and socio-political identities as he creates layered compositions that allude to his composite identity and overlapping interests. Self-reflection and spiritual contemplation bind his paintings to questions of collectivity. How does spontaneous reactions frame collective consciousness? How can we redefine the confines of memory and knowledge to be more inclusive of the voices that have been pushed to the margins of historical narratives and contemporary spaces? Can exposing the creative process behind painting bring awareness to the assumptions tied to set narratives?

Inextricable ties between art and politics characterize Mathieu's childhood in Haiti. Art is a form of resilience where a creative manifestation speaks to the resourcefulness and agency of the people creating art. Mathieu carries these ideas through his work whenever he addresses themes of historical violence or erasure, to carve out space for us to consider the different futures remembering helps us create.

His creative drive comes from an urgent need to take charge of the space he occupies and contribute to generative cultural movements. By transforming his individual concerns into collective questions, his paintings offer intimate moments of ruminations.

Mathieu's practice is expansive and outside of art-making, he is invested in institutional restructuring to broaden the breadth art spaces. He is interested in how his title as an artist can provide opportunities for collective shifts around power dynamics, politics, and thinking boundaries. He merges abstract and figurative imagery to channel Haitian visual cultures of physicality, nature, and religious symbolism. Without reacting to preconceptions of Haitian art and what the scope of his interests is, Mathieu subverts them by presenting work that is always in the process of reinventing itself.

Mathieu's work has been shown in several museums including the Grand Palais, Paris; Museum of the Americas, Washington, D.C.; Musée d'art contemporain de Montréal, Quebec; and most recently, a solo outing at the Institute of Contemporary Art, London.

Mathieu lives and works in Montreal, Canada.

Jonathan Lasker

Town and Country, 1999

oil on Linen

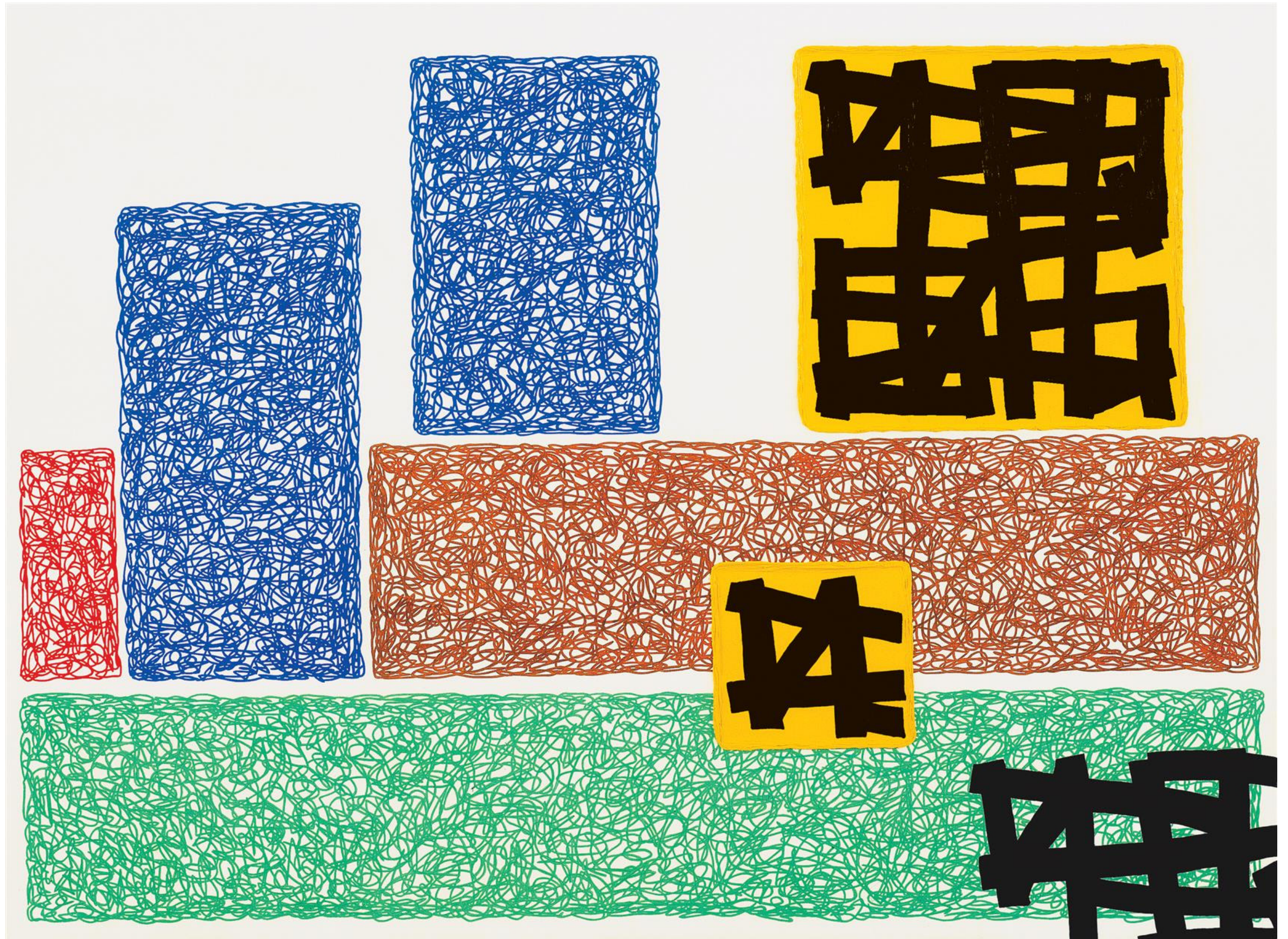
157 x 213 cm

Jonathan Lasker was born in 1948 in Jersey City, New Jersey. He attended the School of Visual Arts, New York in 1975 and started his studies at the California Institute of the Arts in 1977.

Through strong compositional structure and intelligent color choices, Lasker's paintings hum with energy. The artist explores the gap between marks and signs; a mark refers primarily to itself, while a sign signals a referent external to the painting, something known and recognizable. Lasker invented his own visual vocabulary, making meaning through context and repetition, although any obvious message remains elusive.

His work is in the collections of the Museum of Modern Art, New York; the Los Angeles Museum of Contemporary Art, California; The Broad Art Foundation, Santa Monica; Fundacio La Caixa, Barcelona; the Whitney Museum of American Art, New York; Musée National d'Art Moderne, Centre Pompidou, Paris; and Moderna Museet, Stockholm, among others.

Lasker lives and works in New York City.





Jaclyn Conley

White House Garden, 2019

oil on panel collage

Ø 152,4 cm | Ø 60 in

About Jaclyn Conley's series *All The President's Children*, 2015 – present:

"In the series of paintings *All The President's Children*, I reference the archived photographs of First Ladies and Presidents sourced from Presidential Library collections in order to reimagine the American First Family as a symbol of the "American ideal". In this series, rather than creating a likeness, I use the materiality of paint to communicate an inability to recognize these photographic images of the idyllic American life in contrast to the ever-present coverage of national conflicts and internal divisions."

Jaclyn Conley is a Canadian born artist based in New Haven CT. Conley has exhibited nationally and internationally at venues including The Painting Center in NY, NurtureArt in NY, Projective City in Paris, Wynick-Tuck Gallery in Toronto, and the Aldrich Contemporary Art Museum in Ridgefield CT.

Conley has been an artist in residence at the Vermont Studio Center and The Emily Carr University of Art and Design in Vancouver Canada. Conley has received grants including a Connecticut Office of the Arts Fellowship, a Canada Council for the Arts Visual Arts Project Grant, an Elizabeth Greenshields Award and a Fellowship from the Sam and Adele Golden Foundation. Her work has been reviewed and featured in numerous publications including The New York Times, Canadian Art, Border Crossings, and New American Painting.

Conley is currently an Associate Professor at the University of Hartford's Hartford Art School.



Peter Halley

Black Cell, 1989

day-glo acrylic paint on canvas, with a black part in roll-a-tex

229 x 267 x 10 cm

Provenance :
(Galleria Lia Rumma, Naples, Italy)
Private Collection, Italy
Maruani Mercier Gallery, Brussels

Exhibitions:
Peter Halley, Galleria Lia Rumma, Naples, April 26–June 30, 1989
Gober, Halley, Kessler, Wool: Four Artists from New York, Kunstverein München, Munich, September 15–October 22, 1989
Le constanti nell’arte, Galleria Lia Rumma, Naples, February 26–March 30, 1994
Mitologie e Archetipi: Mirko, Afro, Halley, Cingolani, Fermariello, San Pietro in Atrio, Como, May 24–September 29, 1996
Peter Halley was born in New York City in 1953. He received his BA from Yale University and his MFA from the University of New Orleans in 1978.

Moving to New York City had big influence on Halley’s painting style. Its three-dimensional urban grid led to geometric paintings that engage in a play of relationships between so-called “prisons” and “cells” – icons that reflect the increasing geometricization of social space in the world. Halley began to use colors and materials with specific connotations, such as fluorescent Day-Glo paint, mimcking the eerie glow artificial lighting and reflective clothing and signs, as well as Roll-a-Tex, a texture additive used as surfacing in suburban buildings.

Halley is part of the generation of Neo-Conceptualist artists that first exhibited in New York’s East Village, including Jeff Koons, Haim Steinbach, Mayier Vaisman and Ashley Bickerton. These artists became identified on a wider scale with the labels Neo-Geo and Neo-Conceptualism, an art practice deriving from the conceptual art movement of the 1960s and 1970s. Focussing on the commodification of art and its relation to gender, race, and class, neo-conceptualists question art and art institutions with irony and pastiche.

Halley’s works were included in the Sao Paolo Biennale, the Whitney Biennale and the 54th Venice Biennale and represented in such museums and art institutions as the CAPC Musee d’Art Contemporain, Bordeaux; the Museo Nacional Centro de Arte Reina Sofia, Madrid; the Stedelijk Museum, Amsterdam; the Des Moines Art Center; The Tate Modern, London; the Dallas Museum of Art; the Museum of Modern Art, New York; the Kitakyushu Municipal Museum of Art; the Museum Folkwang, Essen and the Butler Institute of American Art.

Halley lives and works in New York City.



Since 1995, **MARUANI MERCIER** is a contemporary art gallery focussing on established American artists from the '80s. Representing more than twenty artists, we have maintained a long-term representation of influential artists such as Ross Bleckner, Francesco Clemente, Eric Fischl, Peter Halley, Jonathan Lasker, and Sue Williams.

Over the years, the gallery has developed its program with established artists like Lyle Ashton Harris, Titus Kaphar, Hank Willis Thomas, George Shaw and Gavin Turk, while supporting emerging artists such as Manuel Mathieu, Jaclyn Conley, and Justin Brice Guariglia.

Along with its support in the production of their works, we aim to promote the artists by publishing catalogues or monographic documents, by participating in fairs, and above all, by helping with the organization of important museum retrospectives.

MARUANI MERCIER is known for setting up museum quality shows, including for Hans Hartung and Man Ray in 2012, Andy Warhol in 2015, Alighiero Boetti in 2016, and again Man Ray in 2018.

The gallery's presence in Belgium, the heart of Europe, through its multiple locations in **Brussels**, **Knokke**, as well as **The Warehouse** in Zaventem, has allowed it to have simultaneous full-scale exhibitions.

Press information and HR images

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