Re: LIFE

 Crab Tatouage Noir, Photograph, 200x150cm

 על העטיפה

יחסי ציבור: רות שטרית

תודה:
The STorage
תומס דמייק ומרטין דל פוזו מהסטודיו של פיליפ פסקוואה
רותי מדלעי ונעמה צלנר משטרית מדיה גרפוע
ליאת צמח
גובה

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MECA CULPA

The Storage
Filippo Picasso's Works

Filippo Picasso, born in 1961, is one of the most important artists of his generation. His early works were characterized by a strong impression on the people who met him, including critics like Pierre Restany.

When it comes to Picasso, his love for monumentality is closely linked to his exploration of every possible aspect of human body and soul, sometimes using stigmatic differences, which he creates and expands through his paintings; for example, portraits of transsexuals, people with Down syndrome and the elderly.

The paintings of Picasso have a nearly physical effect on the observer, as they are like a powerful and simultaneous hallucination. The monumental format is inscribed in his movements as a dance of cruelty and revelation, where the black and white are poured one into the other. Initially, he paints formalized figures or enigmatic sketches that resemble a broom dance. Then, with a sense of stage, his gaze is directed at those surrounding him. He enters into the anomalies and complexities of the human soul and delves directly into their inner world.

His grandiose paintings are a counterpoint to his physical work. Faces and bodies become illusions, confusion, smoke, touch, and the sensation; it is no longer about flesh and blood, but about marked linear forms and deep marks.

There is also a series of the "Plampepher" - works on paper that combine different painting techniques; through them, the painter goes over his works while he adds color to them, or renews them.

The technique he chooses to use recalls "Vanities" - another work of the Picasso's oeuvre, which is a series of works on the sacred remains of the Middle Ages, or a sort of cult in which he is. He expects a human skull covered with gold or with silver. At times, he covers them with their skins, and then he cuts them. Additionally, there is a phase in which the skulls are covered with butterflies preserved, colorful and spreading their wings; the light is reflected on the colored and dusty surfaces, and drops on the heavy surfaces of the eyes. At times, the artist spills a thick and liquid color that covers and darkens everything.

For several years, the artist travels frequently to Crete. There he carves skulls weighing several tons, which resemble enormous stars. In his sculpting, he creates large bronze sculptures, cast in ambient copper. The skulls that face the surface - human or animal, like a hippopotamus - become a sort of mirrors; sometimes you can only see their , for, and then they disappear and they are seen and go up.

When we approach them, we see clearly our reflection."

Detail, Anne, 2011, Oil on Canvas, 220x200cm
Untitled, 2011, Oil on Canvas, 73x60cm
Untitled, 2011, Oil on Canvas, 73x60cm
Portrait, Mixed Media, 200x150cm

Philippine, Mixed Media, 110x80cm
Vanité, Mixed Media, 110x80cm
Philippine Portrait, 2010, Oil on Canvas, 265x200cm
Philippine, 2010, Oil on Canvas, 400x260cm
Aora, 2012, Oil on Canvas, 365x240cm
Aura, 2011, Oil on Canvas, 220x200cm
Alice, 2009, Oil on Canvas, 280x200cm
Laura, 2009, Oil on Canvas, 250x200cm
Philippine, 2011, Drawing, 150x150cm
Marble Skull Ashtray (Carrara), 50cm 2011
**Recent Solo Exhibitions**

2012 - Philippe Pasqua - Re:LIFE - Zemack Contemporary Art, Tel Aviv
- Work in Progress: The Storage, Paris
- Philippe Pasqua - Galerie RX, Paris
- Philippe Pasqua in London - Opera Gallery, London (England)
- Philippe Pasqua, Gallery Hyundai, Séoul

2011 - Philippe Pasqua - White Moon Gallery, Paris
- Philippe Pasqua - Galerie Laurent Strouk, Paris
- Philippe Pasqua - Absolute Art Gallery - Knokke, Knokke

2010 - Palimpsestes - Galerie Laurent Strouk, Paris
- Mea Culpa, The Storage, Paris
- Philippe Pasqua - Painting and Drawing - Moscow museum of modern art - MMOMA, Moscow

2009 - Philippe Pasqua - Stiftung Ahlers Pro Arte / Kestner Pro Arte, Hannover
- Crane, ArtCnsl, Paris
- Crane, Isola di San Servolo, Venice

2007 - Philippe Pasqua - Pulsion - Galerie RX, Paris

2006 - Philippe Pasqua - Patrick Painter Inc., Santa Monica, CA
- Spike Gallery, New York

2005 - Centre culturel de la ville de Metz, France

2004 - Métamorphoses, Galerie RX, Paris

2003 - Philippe Pasqua - Lucille - Galerie RX, Paris

2002 - Philippe Pasqua - 2 - Galerie Hengevoss-Dürkop, Hamburg
- Les miroirs de l'âme (Portraits 1989 – 2001), Palais Bénédictine, Fécamp, France, organised by Erick Ôge

2001 - Trauma, Galerie Hengevoss-Dürkop-Jensen, Hamburg

**Recent Group Exhibitions**

2012 - Inauguration - 2 Avenue Matignon - Galerie Laurent Strouk, Paris
- Plaisir - Galerie RX, Paris
- Gallery Collection - Collectors Contemporary, Singapore

2011 - Wintersalon Knokke & Brugge - Absolute Art Gallery - Brugge, Bruges
- Homework - The Ister, Brussels
- Picasso Forever - Galerie Laurent Strouk, Paris
- Accrochage de groupe - Galerie Laurent Strouk, Paris

2010 - C'est la vie ! Variés de Caravage à Dernier Hirn - Musée Maillot - Fondation Dine Vierny, Paris

2007 - WINTER - Artistes permanents - Deuves nouvelles ou inédites - Galerie RX, Paris
- Accrochage des artistes permanents - œuvres récentes / Espace 2 - Galerie RX, Paris

2006 - The New Landscape / The New Still Life - Sotheby’s and Modern Art - Cherm & Read, New York City, NY

2005 - Remix - Galerie Hengevoss-Dürkop, Hamburg
- Exposition Collective - Quintessence - Galerie RX, Paris

2004 - Beyond paradise - Galerie Hengevoss-Dürkop, Hamburg
- Exposition Collective - Corps en état... - Galerie RX, Paris
- Jahresrückblick 2003 - Galerie Hengevoss-Dürkop, Hamburg

- Human Presence - Galerie Hengevoss-Dürkop, Hamburg

2002 - Exposition Inaugurale - Galerie RX, Paris

2001 - Face Off - AEROPLASTICS contemporary, Brussels
Through his extraordinary journey, Philippe Pasqua has emerged as one of the major artists of his generation.

From the beginning, his art made a great impression and challenged the certainties of those who rubbed shoulders with him, like the great critic Pierre Restany. With Pasqua, the taste for the monumental goes hand in hand with an attraction towards what is most vulnerable – bodies and faces, sometimes with stigmatizing differences that the artist adopts and magnifies through his painting: for example, portraits of transsexuals, people with Down's syndrome, or people who are blind.

Pasqua's painting strikes the visitor like an almost physical impact, but also like a vision that is at the same time explosive and incisive. The monumental format of the artist's canvases is dictated by the breadth of his gestures — a dance where brutality and finesse, trance and lucidity alternate. He begins by painting the sort of fetishes or enigmatic silhouettes that evoke voodoo. Then, gradually, his gaze turns to those who are standing around him. He interferes with the twists and turns of people's intimate depths, going right into the innermost areas of their being.

As a counterpoint to this physical work, there are his grand drawings. The face or the body becomes a halo, mist, smoke, stroke, vibration. It is no longer so much a case of flesh as of sketched contours and delicate textures.

There are also the “palimpsests” – works on paper mixing silk-painting techniques, printing and painting, where the painter goes back over his own work and adds patches of color to them or redesigns them.

Another major aspect of Pasqua’s work lies in his series of “vanities”. The technique employed evokes that of the silver and goldsmiths of the Middle Ages working on a reliquary, and also some kind of shamanic ritual. He covers human skulls with gold or silver leaf. Sometimes, he covers them in skins and then tattoos them. Then there is the delicate stage where the skulls are decorated with preserved butterflies, with their outstretched wings and their iridescent colors: the light is refracted on their colored, powdery surface, or falls into the deep shadows in the eye sockets. He also sometimes pours liquid paint in a thick stream that covers everything and submerges it.

For several years, the artist has also been going to Carrara frequently, where he sculpts skulls weighing several tons that are like massive stars radiating telluric energy. At the foundry, he produces large bronze casts that are then plunged into baths of chrome. The skulls that emerge — human or animal, like that of the hippopotamus — become like mirrors: sometimes you only see their blinding reflection, sometimes they disappear, so that what they are reflecting emerges. And on approaching them, inevitably it is our own image that we see.
height. “When Philippe Pasqua’s work is examined retrospectively, one cannot help being struck by the inescapable and coherent nature of the path that brought him to his most recent works”, explains the art critic, David Rosenberg.

MEA CULPA resonates both as a bitter vow and a profession of faith. It is an expression of the passion felt by the artist for the human figure and for the substance of paint, the lines of drawings, and the density of sculpture. Beyond the exhibition of images,

MEA CULPA is also an interrogation, a visceral question about the means and challenges involved in representing the face and body today. Handicaps, differences, the obscene or the sacred – this is the fruit of a struggle, a tension between what can be shown and ‘tolerated’ and what is socially repressed or concealed. Portraits of the blind, violent bodies, vanities: a recent set of nearly fifty paintings, works on paper, and monumental sculptures will be shown on this occasion.

Philippe Pasqua was born in 1965, in Grasse. He lives and works in Paris. Pasqua devoted himself to painting and sculpture in the 1990s. At present he is reputed one of the most significant artists of his generation. Many famed authors wrote about him, including Pierre Restany and Michel Valdberg.

Philippe Pasqua’s artworks are in many celebrated collections of France and other countries. They are often exhibited in the state and private centers of contemporary art.

Pasqua’s two colossal sculptures have been recently displayed in the avenue des Champs-Elysées, in Paris, and have partaken in the 53rd Modern Art Biennale of Venice. In the beginning of 2010, a retrospective show of the artist was of great success in the Ahlers Foundation (Hanover, Germany). The “Painting and Drawing” exhibition occurred in the Moscow Museum of Modern Art as part of the France-Russia Year (June 2010). It displayed to the viewers token canvases, produced by the artist during the recent 10 years.
Philippe Pasqua had the idea for THE STORAGE, a space devoted to artistic experimentation and innovative collectives, and to his own work. A display and storage space, a workshop and a place for museum exhibitions, a sculpture garden: The Storage is all these things at the same time.

For Philippe Pasqua, it is also a laboratory, a workstation and place of reflection, intended to promote international artistic encounters, exchanges and collaborations.

Collectors, professionals and art lovers like students, and also the general public, can come and immerse themselves in the world of the artist. In the sculpture garden, the latest monumental works produced at Carrara are displayed.

In the inner suburbs of Paris, THE STORAGE is open to different sections of the public, and is devoted to contemporary creation in all its forms: contemporary art, design, new technologies (sounds and images), photography, architecture, etc.

An inaugural exhibition that brings to light the major, hitherto-unseen works of Philippe Pasqua: MEA CULPA

“Like Bacon or Freud before him, whose stubborn work of destruction/reconstruction of the real world he has often contemplated, Philippe Pasqua once again brings us the essential strangeness of the world and the human figure” (Michel Waldberg, Philippe Pasqua, Éditions de la Différence, 2005).

Philippe Pasqua has been painting bodies and faces in an almost compulsive manner for more than twenty years. Those who, like Pierre Restany, knew him in the early days were immediately struck by the physical and emotional power emanating from his canvases. These are very large, sometimes reaching five or six meters in length or width.