

PAUL POUVREAU • ÉDOUARD PRULHIÈRE

Interferences

CARTE BLANCHE TO THE VITRÉ ARTOTHEQUE

SEPTEMBER 7 – OCTOBER 1, 2016

Opening on September, 6, 6-9 pm

From Wednesday to Saturday, 2-7 pm and by appointment



©Paul Pouvreau



©Édouard Prulhière

Exhibit curator: Isabelle Tessier, director of the Vitré Artothèque.

In partnership with the association Ville Ouverte, Les Douches la Galerie regularly gives a free hand to French artothèques [art libraries] to curate an exhibition at the gallery in order to pay tribute to the work done by the forty or so artothèques located all over France, where they play a major role in spreading contemporary art.

This year, we are pleased to welcome the Vitré artothèque. 1200 artworks can be found in its collection including prints, sculptures but above all photographs. Under the direction of Isabelle Tessier, the artothèque presents a selection of artworks by Paul Pouvreau and Edouard Prulhière at Les Douches la Galerie from September 7 to October 1st.

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Les Douches la Galerie

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Interference

In wave mechanics, *interference* refers to the phenomenon in which two waves of the same type meet and interact with one another. It occurs when waves of the same nature and of equal (or neighboring) frequency superpose, resulting in a variation in the space or time of the amplitude of the resultant wave.

Why bring together the works of Paul Pouvreau and Édouard Prulhière when their artistic approaches and practices are firmly rooted in very different domains of research? Since the 1980s, Pouvreau has been using mundane everyday items such as kitchen utensils, packaging, newspapers, boxes, plastic bags to create works 'in the style of assisted readymades'. For him, photography, his main artistic medium, attempts 'to draw attention to these little nothings that often house almost everything'. He is interested in various forms of packaging and their effigies, as so many visual signs in dialogue with our everyday space. Prulhière has been at work since the 1990s, looking at the evolution of painting through its tools, its materials and its forms, which harbor movement, drives, immediate signs of interiority. His paintings unfold through the permanence of the act, i.e. of the body in its relationship to space. Each technical movement is the occasion to reflect on its meaning, to acquire knowledge about its history. On the one hand, Pouvreau juxtaposes the simplicity and banality of his chosen materials by meticulously staging their depiction, rigorously composing their images in installations where lines are precisely thought and laid out. On the other, Prulhière makes no attempt to foresee how the forms he is creating will emerge, incorporating chance and happenstance into his approach, taking the path of disorder in a quest for the informel.

Beyond these dissimilarities, the largely photographic works of Paul Pouvreau and pictorial works of Édouard Prulhière both take stock 'of authentic issues of vision' through questions of volume and set up, but also through questions of the 'object' (everyday objects / objects of painting) and of its plastic and visual recycling.

In recent years, many of the elements that Pouvreau has chosen to work with have been intimately connected to volume and architecture. In his words, 'my interest has at once resulted in me making photographs that I envision as constructed or architected scenes, where real world items square off against add-on objects, usually packaging. By setting up different signs, I set off plural relations in my photographs, creating zones of interference and ambivalence between what is natural and what is man-made, between the real and the fictional, subject and object. At the same time, I often accompany the presentation of the works themselves with rudimentary architectural installations, made out of boxes that help support the photographic presentation, or that sometimes stand alone, acting as a counterpoint to the abstract neutrality of the "white cube"'.

In Prulhière's work, various approaches also transpose and question painting's relationship to volume and space. Some of these works are hybrid, born of 'the coupling of painting and sculpture'. Leaving their original frames, his deformed, torn-up paintings, some folded inside out, are attached to frames that are too small for them, lending the paintings a three-dimensional quality, or else they are built as outright sculptures (*Volume paintings*), or even bundles (*Ballots*). Since 2006, his method of working has gone beyond this simple intersection. Whenever the locations of his exhibits permit it, he produces paintings and drawings directly on the walls of the exhibit space. For him, his work is 'directly connected to the question of landscape through the illusion of space that painting creates. This layering of senses makes it possible to imbue the development of painting or drawing, in the widest sense, with the contemporary reality of what constitutes the production of an image.'

In a manner akin to that of the poet Francis Ponge, Pouvreau and Prulhière give full-fledged existence to the elements they manipulate, an existence that aims to perfectly single out the materiality of objects. Whether these objects are forms of packaging (such as boxes and bags), or a residue from painting (such as aborted paintings), they harbour within themselves the specificity of what constitutes them, even as they take on new form and weight. Paul Pouvreau's photographs appear as prototypes of constructions built with the discarded packaging from household items, cardboard for example. For him 'cardboard is a magical, contradictory material. It is both an object of consumption, perhaps of luxury items, and its opposite. It appears in urban space at two very different levels. For example, cardboard that is used by people living in the streets can sometimes take on forms that, for me, are eminently critical of urban organisation. The boxes sometimes become genuine, and surprisingly ingenious, architectural structures that in fact coexist with the insult of posh neighbourhoods.'¹

Their visual recycling harmonises mostly in relation to photographic space where, insidiously, 'signs become things as things becomes signs'. In this way, photographs resemble visual constructions whose forms and meaning can be grasped in multiple, unstable ways, like so many tactile layers on the surface of things. Rather than smooth, verifiable surfaces, his photographs offer the gaze an exteriority to peruse. Revisiting common places or genre places, they are imbued with a perspective that is no longer organised solely by a single vanishing point, but by the entire territory of images.

For Prulhière, the question of recycling takes shape through the matter, and even the materials, of painting: fragments of canvases and frames of earlier experiments that never coalesced into a finished piece and have reinvested elsewhere. As Tristan Trémeau has noted, 'Prulhière reacts by taking on a desire to experiment, favouring improvisation, the shapeless, hybridisation and the contrasts of gestures, forms, the method of applying paint on the canvas, which in turn is manipulated, shaped, inverted to the form of the paintings during the process of production. In considering them, Lamarche-Vadel feels, "the inverted tones of great painting", "in the salvo, the abandonment, the vomiting forth, the calamity of a gathering of bursts and drips, splats, stains and dribbling abscesses." As an admirer of Gérard Gasiorowski, whose *Les Tourtes* [Pies], *Les Jus* [Juices] and *Les Amalgames* [Hodgepodge] from the 1970s reveal a similar propensity to play deftly with chaos and the lower end (in both a material and a symbolic sense), Lamarche-Vidal found in Prulhière a successor for that desire to lug around the base, organic, formless dimensions of painting".²

At Les Douches la Galerie the works of Paul Pouvreau and Édouard Prulhière will be on display together for the first time, meeting and interacting through their ability to capture information outside their reach and to produce situations that are both real and imaginary.

Isabelle Tessier

Director of the Vitré Artothèque
Exhibit Curator

¹ Extract from the catalogue for the collective exhibit *Entre voisins*, Galerie Duchamp, Yvetot and BF15, Lyon, 2000, Collection Petit Format, Galerie Duchamp, Yvetot.

² Tristan Trémeau, *Peinture métèque in Parallax-Limbo*, Filigranes éditions, 2014.

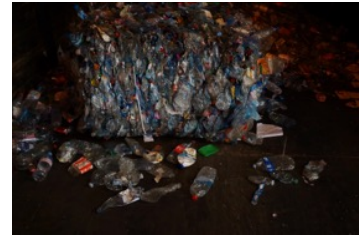
Interferences

SÉLECTION OF WORKS

Paul Pouvreau

Untitled, 2015-16

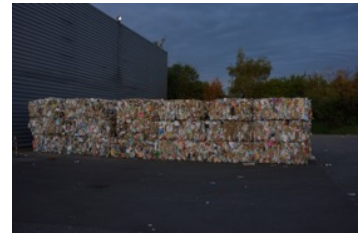
40 x 60 cm



Paul Pouvreau

Untitled, 2015-16

70 x 105 cm



Paul Pouvreau

Untitled, 2015-16

70 x 105 cm



Édouard Prulhière

Black Painting with 3 Holes, 1997

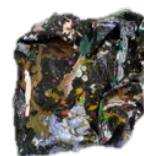
Peinture et résine sur toile, 127 x 128 cm



Édouard Prulhière

Untitled, 2005

Peinture sur toile, environ 25x18cm



Édouard Prulhière,

Petite merde, 2008

Technique mixte, 50 x 30 x 12 cm



PAUL POUVREAU

Born in 1956 in Aulnay-sous-Bois. He lives and works in Paris and Argenton-sur-Creuse and teaches at the École Nationale Supérieure de la Photographie of Arles.

SOLO EXHIBITIONS (SELECTION)

- 2016 *Variations saisonnières*, galerie Jean-Collet, Vitry-sur-Seine
- 2014 *À fond perdu*, galerie de l'artothèque de Vitré, France
- 2013 *Archi commun*, galerie Scrawitch, Paris
Produits dérivés, image/imatge, Orthez
- 2012 *Matières premières*, CRAC Sète
Archi comble, Commande publique, affichage dans le cadre des Rencontres photographiques, Arles
- 2011 *Perspectives cavalières*, La Filature Mulhouse
Double jeu, Lycée Malherbe, Frac Basse-Normandie, Caen
- 2010 *Fin de série* », Les Ateliers de l'Image / La Traverse, Marseille
- 2008 *Documents à l'appui*, Villa du Parc, Annemasse
Partie en cours, L'été photographique, Lectoure
- 2007 *À voix basse*, galerie des Beaux-Arts, Tours
- 2005 Galerie des Beaux-arts, Marseille
- 2004 FRAC Alsace, Sélestat
- 2003 Espace des Arts, Colomiers
Galerie Les Filles du Calvaire, Bruxelles
- 2001 *Vice et versa*, La Ferme du Buisson, Marne-la-Vallée

GROUP EXHIBITIONS (SELECTION)

- 2016 *Interférences*, Paul Pouvreau, Édouard Prulhière, Les Douches la Galerie, Paris
- 2013 *Pièces d'été*, Malbuisson
Des images comme des oiseaux, La Friche La Belle de Mai, Marseille
Nessun Oggetto e'innocente, Frac Corse, Corte
- 2012 *L'art à l'ère de sa fin*, Cerbère/Portbou
- 2011 *Open Frame, Ainsi de suite*, 1er volet, Crac de Sète, Sète
Le Beau est toujours bizarre, Commissariat Philippe Piguet, Frac Haute-Normandie
- 2010 *Salon de l'Auto*, Espace à Vendre / South Art, Nice
Moi, Toi, Ici, Là, Photographies vidéo, Immix galerie, Espace Jemmapes Paris
Speed dating, la terre d'à côté, galerie FDC Satellite, Bruxelles.
- 2009 *Phase zéro*, Galerie Serge Aboukrat, Paris
Observer la ville, Galerie Villa des Tourelles, Nanterre
- 2008 *Mois de l'image*, Musée des Beaux-arts, Ho Chi Minh Ville, Vietnam
- 2007 *Paysages divers*, Villa du Parc, Annemasse
L'île de Morel, Centre Photographique d'île de France, Pontault-Combault
- 2006 *Les peintres de la vie moderne*, Collection CDC, Centre Pompidou, Paris
Archéologie, le jour d'après, Frac Franche-Comté, Besançon
- 2004 *Instants fragiles*, Centre d'art du Parc Saint Léger, Pougues-les-eaux
- 2003 Roebing Hall Gallery, Brooklyn, USA
- 2002 *Rendez-vous*, dans le cadre de l'échange Paris-Brooklyn, Smack Mellon, Brooklyn, USA
Le paysage est une méthode, Domaine de Chamarande
- 2001 *Le Paysage comme Babel*, Galerie les Filles du Calvaire, Bruxelles, Belgique

- 2000 *La trahison du modèle*, Galerie Nei Licht, Dudelange, Luxembourg
Entre voisins II, Galerie la BF 15, Lyon
En dehors des cartes, Centre Régional d'Art Contemporain, Sète

BIOGRAPHY (SELECTION)

En cours Monographie, Éd. Loco (aide à l'édition du CNAP)

- 2016 *Variations saisonnières*, texte de Michel Poivert, Ed. Galerie Jean-Collet, Vitry-sur-Seine
- 2014 *La Photographie en Acte*, Éd. Filigranes
Catalogue *Paysage Cosa Mental*, Éd. Loco
Catalogue *Le Regardeur*, Collection Neuflyze vie, Éd. Xavier Baral
- 2013 Catalogue *Des images comme des oiseaux*, Collection du CNAP, Éd. Loco
- 2012 Revue « *Infra-mince* », n°7
Catalogue des *Rencontres*, Arles, Actes Sud
- 2008 Mois de l'Image, Edition Consulat de France Ho Chi Minh Ville, Vietnam
- 2005 Monographie, Editions Filigranes
- 2004 *Photographie plasticienne, l'extrême contemporain*, Dominique Baqué, Ed. du Regard
- 2001 *Le paysage comme Babel*, Ed. Galerie les Filles du Calvaire, Paris
- 2000 *Les années 90*, Anne Boni, Ed. du Regard
L'incroyable Pique-Nique, sous la direction de Michel Mallard, Editions Binôme
Entre voisins, Thierry Heynen in catalogue Galerie Duchamp
- 1998 *La photographie plasticienne*, Dominique Baqué, Ed. du Regard
Poussières (Dust Memories) in catalogue co-édition Frac Bourgogne - Frac Bretagne
L'image entre sublime et dérisoire, Stéphane Carrayrou ; Catalogue Entre Fictions, Actes Sud
Paul Pouvreau, Frédéric Valabrègue, Catalogue, co-édition Galerie de l'ancien collège ;
Châtellerauld ; CAC de Montbéliard ; ENAD Limoges

RESIDENCE

- 2015-2017: résidence-mission, artothèque de Vitré, Smictom Sud-Est 35 (Syndicat mixte intercommunal pour la collecte et le traitement des ordures ménagères) et Conseil départemental d'Ille-et-Vilaine.

PUBLIC COLLECTIONS

- Artothèque de Caen
Artothèque de Vitré
Artothèque de Limoges
Artothèque de Lyon
Artothèque de Nantes, Le Ring
Fonds Régional d'Art Contemporain Corse
Fonds Régional d'Art Contemporain Franche-Comté
Fonds Régional d'Art Contemporain Basse Normandie
Fonds Régional d'Art Contemporain Limousin
Fonds Régional d'Art Contemporain Alsace
Fonds National d'Art Contemporain, Paris
Musée de Valence
Caisse des dépôts et consignations, Paris (Collection Beaubourg)
Musée Géo Charles, Echirrolles
Collection NSM Vie, Paris

ÉDOUARD PRULHIÈRE

www.edouardprulhiere.com

Born in 1965 in Paris where he lives and works. He teaches at ESADHaR in Le Havre.

SOLO EXHIBITIONS (SELECTION)

COMING SOON La Forme, Lieu d'art contemporain, Le Havre
La couleuvre, Saint Ouen
Ville d'Issy-Les-Moulineaux
Friville édition

- 2014 « SOON » (salon de l'œuvre originale numérotée), focus. Galerie Scrawitch
Œuvres sur papier, Edouard Prulhière, Granville Gallery, Paris
- 2013 *Parallax-Limbo*, galerie de l'artothèque de Vitré
Madrugada 3, 21st projects, New York
Pavillon conti, Issy-Les-Moulineaux
Limbo, Loft art place, Paris
Peintures récentes, Galerie Scrawitch, Paris
- 2012 *Métamorphoses Alternatives 2*, Galerie de l'Ecole Supérieure des Beaux-arts de Tours
Présent-plus que parfait, Arboretum, Argenton-sur-Creuse
- 2011 *Plastomatic*, Château de Saint Ouen, Saint Ouen
- 2010 *Pater Paintings 3*, Esox Lucius, Ligny-en-Brionnais (E. Prulhière et F. Diart)
Pater Paintings, suite, Ecole des Beaux-arts de Valence, France
- 2009 *Pater Paintings*, M190, Villeneuve-sur-Lot
- 2008 *Biennale de Sculpture de Laval*, artiste invité
- 2007 *Duodecad suite : Metamorphoses alternative*, L'art dans les Chapelles, « Chapelle St Adrien »
St Barthelemy
- 2006 *Edouard Prulhière- Pascal Pesez*, Maison de la Culture d'Amiens
Duodecad2, Centre d'art Centre d'art, Maison d'Art des Chartreux, Bruxelles, Belgique
Duodecad1, Galerie Les filles du calvaire, Paris

GROUP EXHIBITIONS (SÉLECTION)

- 2016 *Interférences*, Paul Pouvreau, Édouard Prulhière, Les Douches la Galerie, Paris
«Dé-Faire», exposition et colloque, Esadhar du Havre
- 2015 *SOON* (salon de l'œuvre originale numérotée) Editions Franciscopis
- 2014 *Opening Dulcie 2, exposition des dernières acquisitions*, Artothèque de Nantes
Real Estate, Ventana244 Art Space, New York
- 2013 *Blau*, Galerie Martina Detterer, Franckfort, Allemagne
Rencontre 41, La Vigie-Art contemporain, Nîmes
De la peinture dans tous les sens et à tous les étages, Centre d'art de Kerguéhennec
- 2012 *En un lieu incertain*, galerie Millefeuilles, Nantes
Autre pareil, musée des Beaux-arts de Dunkerque
La Fureur de l'éternuement, galerie Duchamp, centre d'art d'Yvetot
- 2011 *Choses incorporelles*, musée des Beaux-arts de Libourne
Exposition 777, château de Kerpaul, Loctudy

- Art Paris 2011*, Granville Gallery
- 2010 *An idiotma*, carte blanche à Tristan Trémeau, galerie Agart, Amilly
- 2009 *A. Roussopoulos et E. Prulhière*, galerie d'art de Créteil
- 2008 *An idiotma*, carte blanche à Tristan Trémeau, galerie du Haut pavé, Paris
Obsessive Methods of Expressions, Sara Blumberg Fine art, New York, USA
Four artists, de la collection de Jim Cottrell et Joseph Lovett, OMA (Orlando Museum of Art), USA
Derivados da Pintura, galerie Fernando Pradilla, Madrid, Espagne
- 2007 *In the realm of the senses*, Clay Center Avampato Discovery Museum, Charleston, USA
- 2006 *Art Rotterdam*, Galerie Les filles du calvaire, Paris-Bruxelles
- 2005 *Selected paintings and works on paper*, Chelsea Museum, New York
- 2002 *Knowing when to stop*, galerie Bellwether, New York, USA
Prescient Then and Now: The resonance of Support/Surface, galerie Dorsky, New York, USA
- 2000 *Pintura*, Frac Auvergne
- 1998-99 *Unprivilege Spaces*, Edsvik Konst och Kultur, Stockholm, Bildmuseet, Umeå, Borås Konstmuseum, Borås, Suède
- 1997 *Stuttgart Klima*, galerie der Stadt, Museum of the city of Stuttgart, Allemagne
- 1996 *Painting All Over Again*, Centro de artes, Saragosse, Espagne
Painting in an Expanded Field, Bennington College, Bennington, USA

BIOGRAPHY (SELECTION)

À venir *50/50 On abstraction*, Cameron & Brown publishing

- 2013 *Parallax-Limbo*, Edition Filigranes
 Revue *Atala*, Culture et sciences humaines, entretien I. Tessier/ E. Prulhière
- 2012 *Autre pareil*, musée des Beaux-arts de Dunkerque
La Fureur de l'éternuement, galerie Duchamp, centre d'art d'Yvetot
- 2011 *Choses Incorporables*, catalogue de l'exposition, musée des Beaux-arts de Libourne
- 2010 *E. Prulhière et F. Diart*, catalogue de l'exposition, Ed. Esos Lucius
- 2009 *An Idiotma*, catalogue de l'exposition, galeries du Haut Pavé, Paris et Agart, Amilly
- 2007 *L'art dans les chapelles*, catalogue de l'exposition
- 2004 Monographie, Coproduction Centre d'art le 19, Montbéliard, L'H du Siège, Valenciennes, galerie Les filles du Calvaire, Paris
 Catalogue d'exposition, commissariat de Sue Scott, la collection de Jim Cottrel, Musée de Fort Lauderdale, Floride, USA
- 2000 *Pintura*, Frac Auvergne, Clermont-Ferrand, France
- 1997 *Edouard Prulhière* avec un texte d'Eric Suchère, Espace des Arts, Colomiers, France
- 1995 *Edouard Prulhière* avec un texte de Bernard Lamarche-Vadel, in catalogue Météo Show, galerie Météo, Paris, France
- 1993 *De mémoire, Edouard Prulhière et Stéphane Corréard*, Livre de dessins publiés en édition limitée, Yeo, Paris, France
 The Collection avec un texte d'Eleanor Heartney, in catalogue *An American Collection of Contemporary French Art*, Ambassade de France, New York, USA
 «Edouard Prulhière, the nonchalance of the painter while the camera is running» (texte de Raphaël Rubinstein), galerie Achim Kubinski, Cologne-New York et galerie Météo, Paris, France
 «Après l'enfer» (texte de Bernard Lamarche-Vadel), galerie Achim Kubinski, Cologne-New York et galerie Météo, Paris, France

Jean-Marc Réol, « Une rose est une rose, l'abstraction impure », galerie Météo, Paris, France

RESIDENCE

2012 *Sonoplasto* résidence / exposition, avec le Conservatoire de Vitré, Chapelle du Lycée Bertrand d'Argentré, résidence organisée par l'artothèque de Vitré

2011 Résidence et production de sérigraphies, artothèque de Vitré / Atelier La Presse Purée, Rennes

Résidence/exposition 777, château de Kerpaul, Loctudy

CURATING

2016 *Dé-Faire*, colloque / expositions. ESADHaR du Havre (commissariat général)

AWARDS

2010 Lauréat *Traversée d'Art*, prix de la ville de Saint-Ouen

1996 Pollock-Krasner Foundation

VITRE ARTOTHEQUE

The Vitré Artothèque gives companies, associations, private individuals and schools, the opportunity to borrow artworks. Its main mission is to create actions for more sensitivity and education to contemporary art, especially photography. It brings its support to contemporary creation by helping artworks production and commissioning the photographers. The Vitré Artothèque also organizes temporary exhibitions of world-renowned artists (5 to 6 per year). 1200 artworks can be found in its collection including prints, sculptures but above all photographs. A large documentation may be consulted on site and information about the artworks of the collection are available for borrowers.