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Amitiés

Julie Beaufls, Hans Bellmer, Bianca Bondi, Nicholas Grafia, Matthieu Haberdard, Stanislaio Lepri, Beatrice Marchi, Hubert Marot, Daniele Milvio, Francis Picabia, Clément Roche, Julie Villard & Simon Brossard

Curated by Exo Exo

March 20 – April 6, 2019
Opening March 20th, 6-9pm

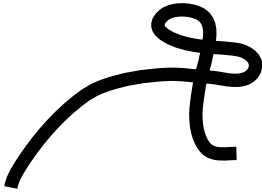
David Giroire
11bis Rue de Beaujolais, 75001 Paris

Friendship is a fundamental social practice. It is defined through one's attachment to a group as much as it could be the very origin of the groups' existence. Its endurance is tested by the very nature of the bonds that define it. *I'm getting closer to you because. I care about you because. I stay with you because.* What calls it into existence is also what it brings to existence. Which is why friendship plays such an important role in practice. It is made of intentions, habits, comfort, challenge, benevolence. Forming a community in such a way to encompass all ambiguity; welcoming but narrow, gregarious yet bound.

Almost everything presented here is a story of connections, common interests, interactions. If affection is not reason enough to reflect and birth an exhibition, it nevertheless makes sense when it proves to be the luminous bystander of attractions that become exchanges, chance encounters that turn into projects. When the initial motivation - *what do I get in return* - becomes compassion, identification, emulation.

Friendship is the source of unbelievable situations, unbelievable force. A classic, it does not age and is the same as it was 100 years ago. Functioning as its own strength and support system. Reiterating the value of group structures through its necessary and untamed dimension. Our basic needs respond to one another. It is the basis of all trade, before the internationalization of trade, modern means of transport, internet consumption. *I will trade you this for that. But still, I need to know you.* Taking care and unfolding as a fantastic means of transmission. *From you to me, from me to him, to her.* A social tool, friendship activates differences and allows the emergence of the new in a climate other than that of distrust. *I rely on you. You place your trust in us.*

- Elisa Rigoulet



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Curaté par Exo Exo

Mars 20 – Avril 6, 2019
Vernissage March 20, 18 - 21

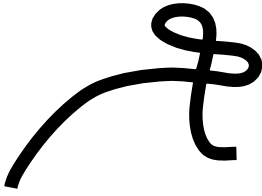
David Giroire
11bis Rue de Beaujolais, 75001 Paris

L'amitié est une pratique sociale fondamentale. Elle se définit par notre attachement à un groupe autant qu'elle en est l'origine. Elle éprouve son endurance à la nature des liens qui la constituent. *Je me rapproche de toi parce que. Je tiens à toi parce que. Je reste avec toi parce que.* Ce qui la rend possible est aussi ce qu'elle rend possible. C'est pourquoi elle a une si grande place dans le travail. Elle est faite d'usages, d'habitudes, de confort, d'épreuves, de bienveillance. Elle est la communauté dans ce qu'elle a d'ambigu ; d'accueillant mais d'étroit, de grégaire mais de soudé.

Presque tout ici est une histoire de connexions, d'intérêts, d'interactions. Si l'affection n'est pas un motif suffisant pour penser une exposition, elle prend néanmoins tout son sens lorsqu'elle est le témoin génial d'attirances qui deviennent des échanges, de rencontres hasardeuses qui deviennent des projets. Quand la motivation première – *à quoi donc vas-tu bien pouvoir me servir ?* – devient compassion, identification, émulation.

L'amitié est à l'origine d'incroyables situations, d'incroyables puissances. Elle est classique, ne vieillit pas, était la même il y a 100 ans. Elle opère pour soi comme force et soutien. Elle prouve la valeur du groupe dans sa dimension nécessaire, sauvage. *Nos besoins se répondent.* Elle est à la base de tout commerce, avant l'internationalisation des échanges, les moyens de transport modernes, la consommation sur internet. *Je t'échange ça contre ça. Encore faut-il que je te connaisse.* Elle prend soin et se déploie comme un fantastique moyen de transmission. *De toi à moi, de moi à lui, à elle.* Elle est un outil social, active les différences et permet l'émergence du nouveau dans un climat autre que celui de la défiance. *Je m'appuie sur toi. Tu te reposes sur nous.*

- Elisa Rigoulet



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Julie Beaufile

Soleil noir, 2018
Huile sur toile
30 x 40 cm

Sans titre, 2018
Huile sur toile
50 x 50 cm

Hans Bellmer

Etude préparatoire au Portrait d'Unica avec l'oeil-sexe, Ca 1961
Crayon sur papier
22 x 16,7 cm

Bianca Bondi

Bloom (Rien ne se perd), 2018
Cuivre, laiton, cristaux de composition chimiques différentes, objets divers, sel
60 x 30 x 30 cm / 23,6 x 11,8 x 11,8 inches
Pièce unique / unique piece

Nicholas Grafia

WHATCHABACK, 2018
Acrylique et gouache sur toile
80 x 60 cm

Matthieu Haberdard

Insomnie, les portes ouvertes, 2018
Plastique, acrylique, pastel gras, système électronique
70 x 25 x 29 cm

Stanislao Lepri

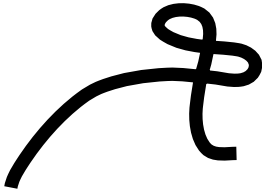
Il Vulcano, 1968
Huile sur toile
61 x 38 cm

Beatrice Marchi

Latte e biscotti, 2016
Encre et craie sur papier
29,7 x 21 cm

Hubert Marot

BB 1, 2019
Peinture aérosol et tirage argentique noir et blanc sur PVC
116 x 73 cm



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Daniele Milvio

Flegonte, 2017

Pastel à l'huile, gouache et encre sur toile

97 x 60 cm

Francis Picabia

Sans titre, Ca 1940-43

Crayon sur papier

18,4 x 27 cm

Clément Roche

Bathroom geographies FS 1.3, 2018

Tirage metallic high reflexion contrecollé sur PVC

150 x 100 cm

Julie Villard & Simon Brossard

Syruping shells, 2019

Resin, metal, glass, polyuréthane paint

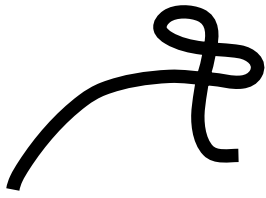
260 x 70 x 50 cm

Anonyme

Cadavre Exquis, Ca 1930

Crayon de couleur sur papier

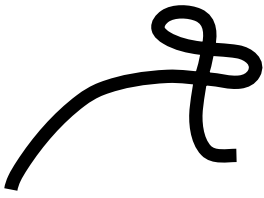
33,2 x 25 cm



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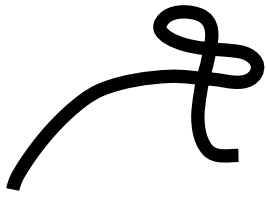
Amitiés, curated by Exo Exo, 2019
Exhibition view, David Giroire, Paris



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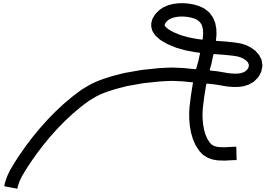
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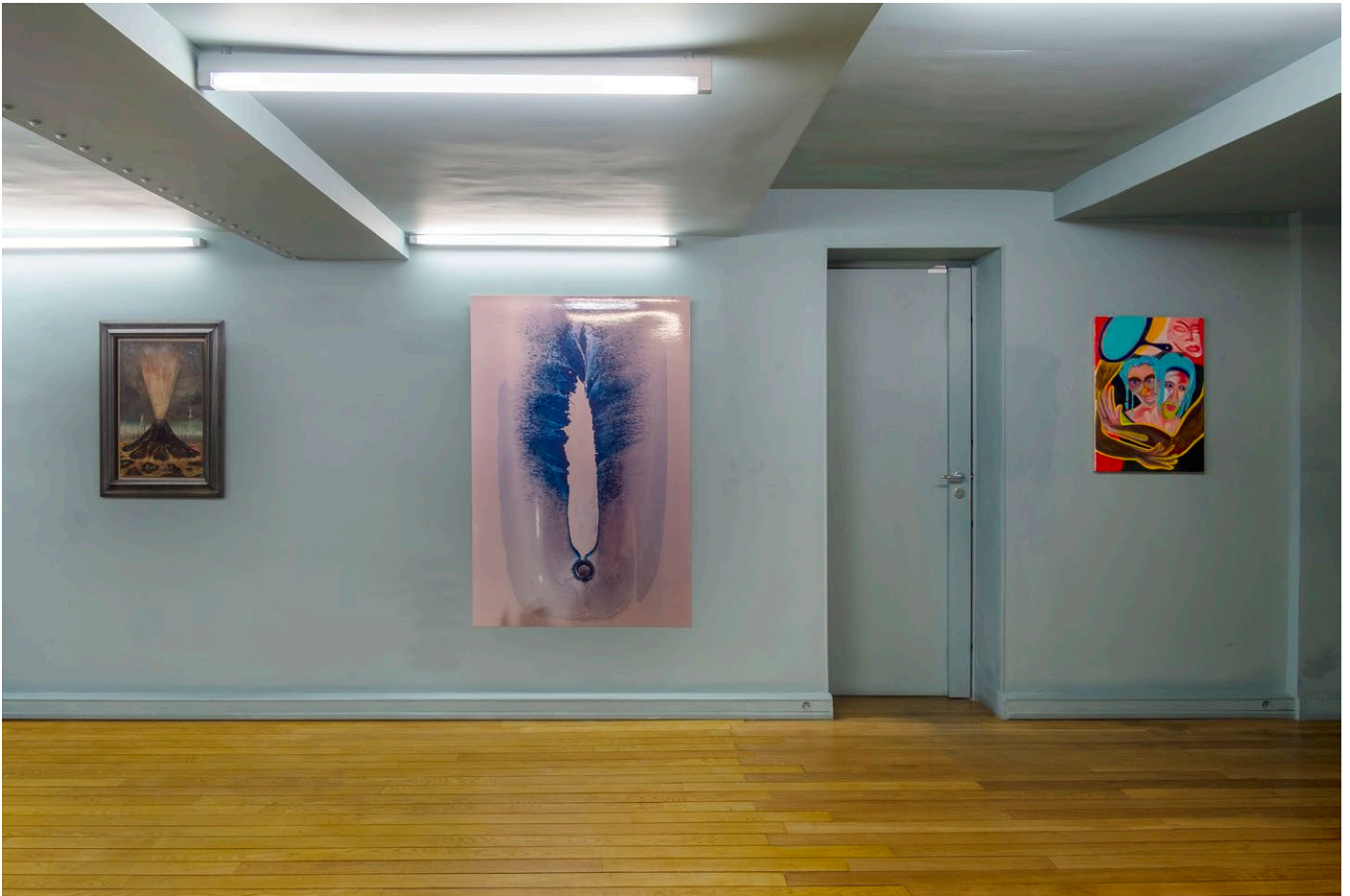
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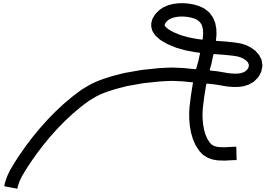
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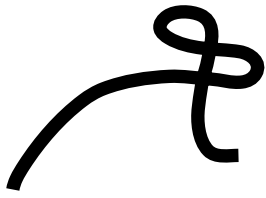
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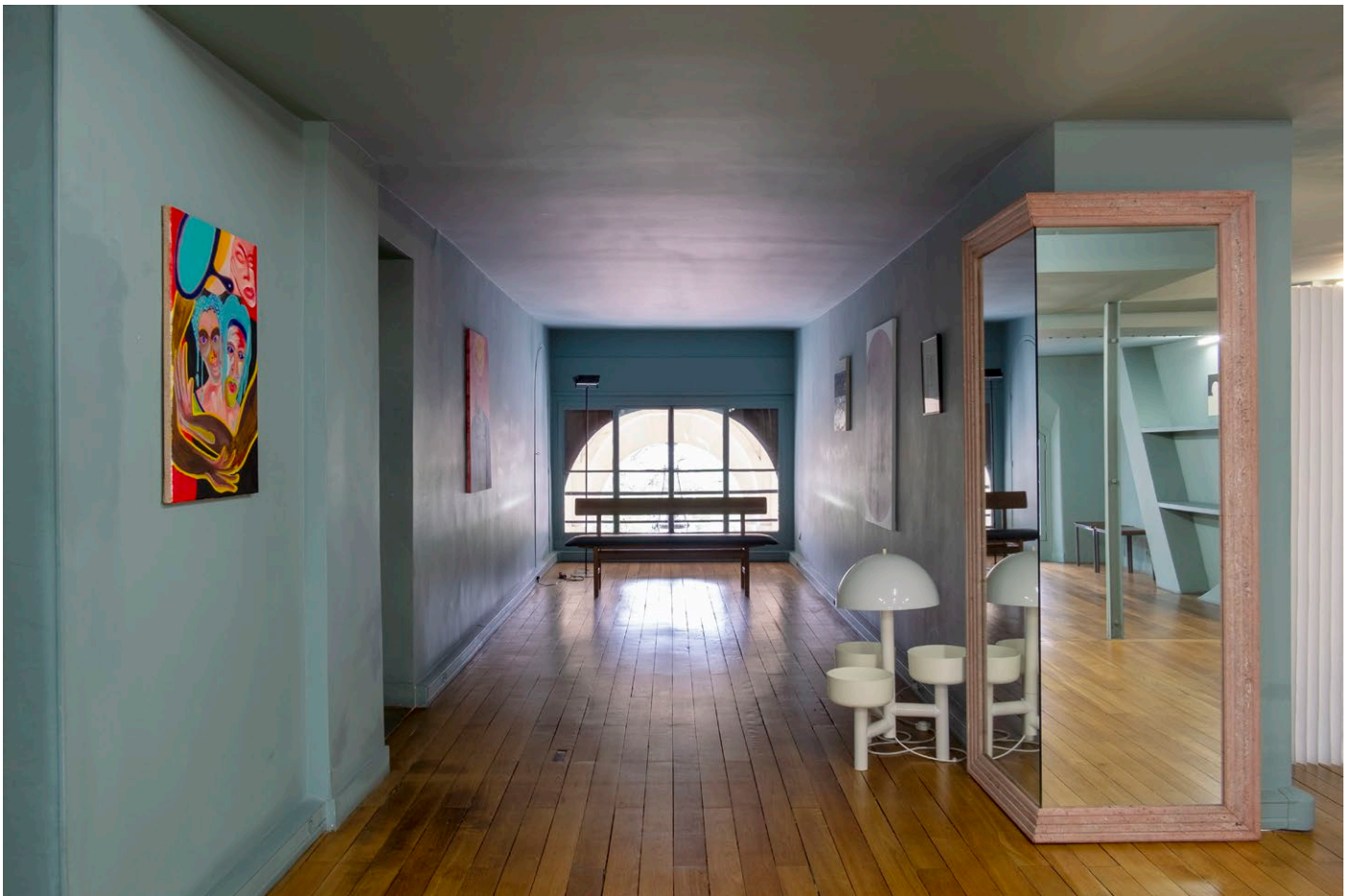
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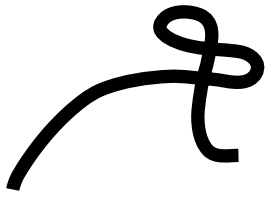
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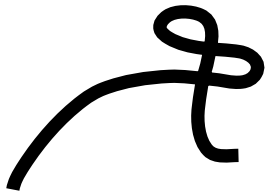
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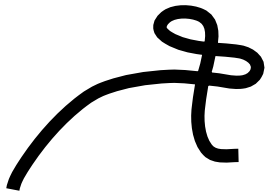
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Daniele Milvio

Flegonte, 2017

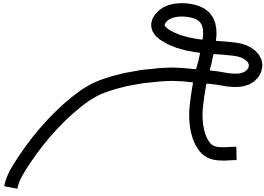
Oil pastel, gouache and ink on canvas. 97 x 60 cm



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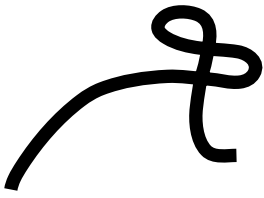
Francis Picabia
Sans Titre, Ca 1940-43
Pencil on paper, 18,4 x 27 cm
12.000 €



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Julie Beaufls
Sans titre, 2018
Oil on canvas. 50 x 50 cm



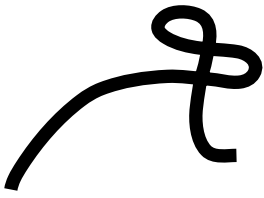
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Hubert Marot

BB 1, 2019

Spray paint and b&w silver print on PVC. 116 x 73 cm



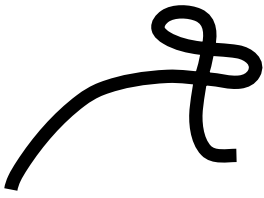
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Hans Bellmer

Etude préparatoire au Portrait d'Unica avec l'œil-sexe, Ca 1961

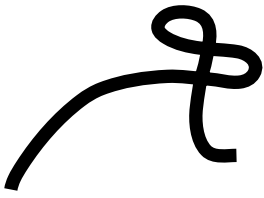
Pencil on paper. 22 x 16,7 cm



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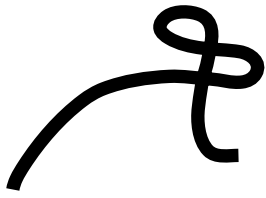
Nicholas Grafia
WHATCHABACK, 2018
Acrylic and gouache on canvas. 80 x 60 cm



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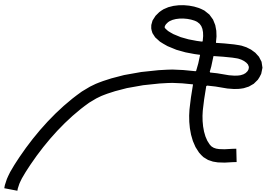
Clément Roche
Bathroom geographies FS 1.3, 2018
Metallic high reflexion print on PVC. 150 x 100 cm



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Stanislao Lepri
Il Vulcano, 1968
Oil on canvas. 61 x 38 cm



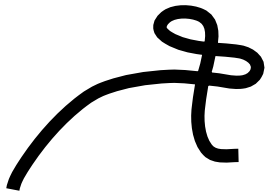
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Matthieu Haberd

Insomnie, les portes ouvertes, 2018

Plastic, acrylic, oil pastel, electronics. 70 x 25 x 29 cm



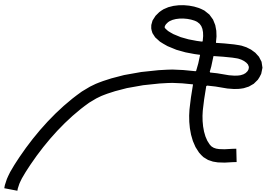
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Matthieu Haberdard

Insomnie, les portes ouvertes, detail, 2018

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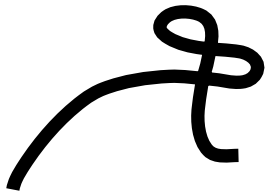
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Matthieu Haberd

Insomnie, les portes ouvertes, detail, 2018

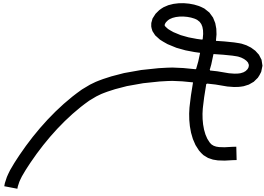
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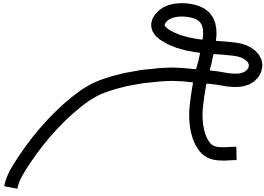
Francis Picabia
Sans Titre, Ca 1940-43
Pencil on paper, 18,4 x 27 cm



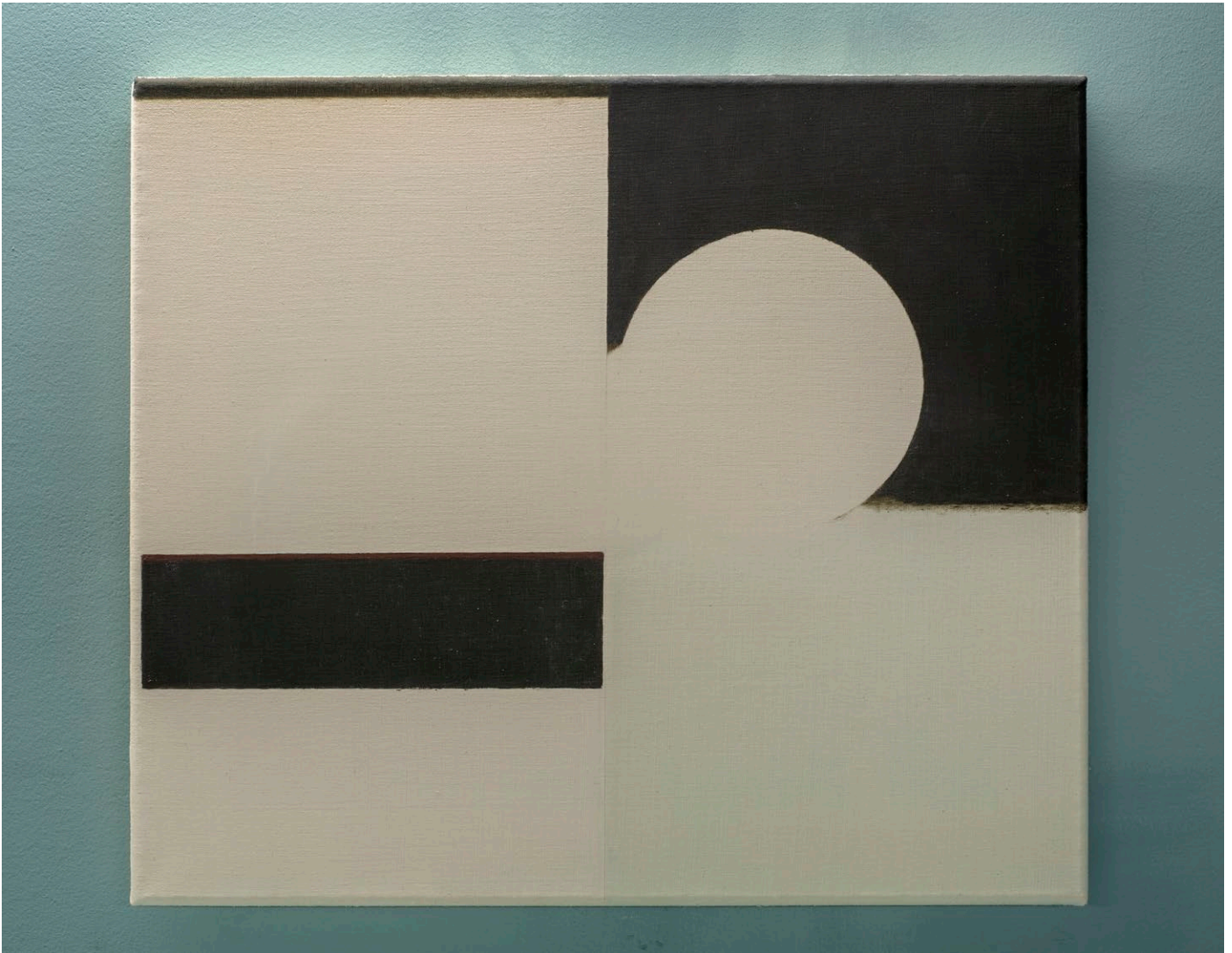
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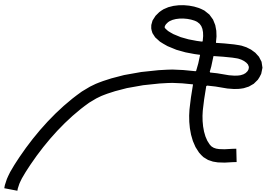
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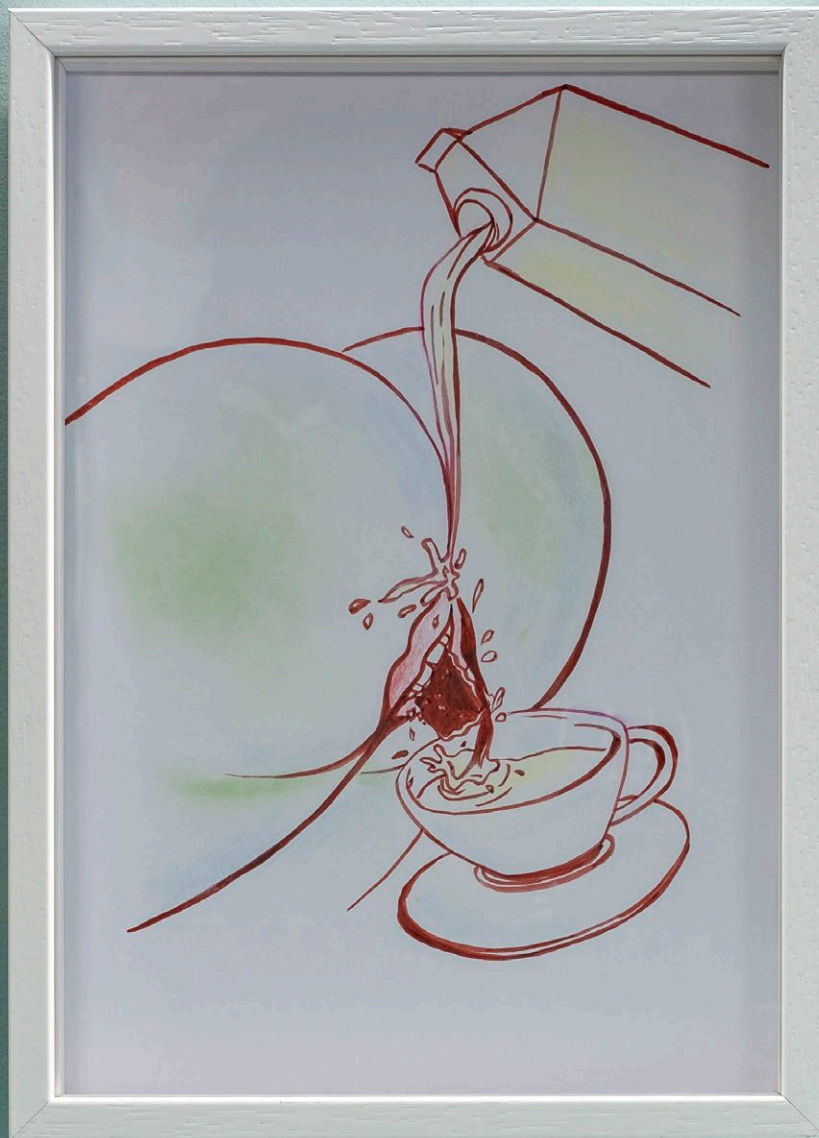
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Julie Beaufile
Soleil Noir, 2018
Oil on canvas, 30 x 40 cm



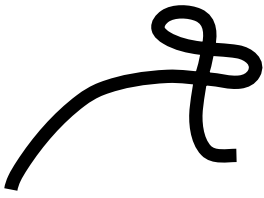
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Beatrice Marchi

Latte e biscotti, 2016

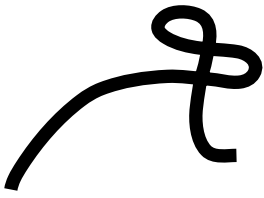
Ink and chalk on paper. 29,7 x 21 cm



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Anonymous
Cadavre Exquis, Ca 1930
Color pencil on paper. 33,2 x 25 cm



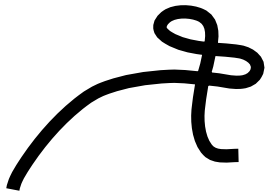
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Bianca Bondi

Bloom (Rien ne se perd), 2018

Copper, brass, cristals, mixed media, salt. 60 x 30 x 30 cm



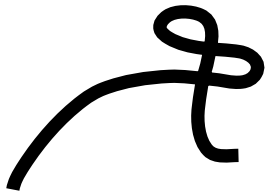
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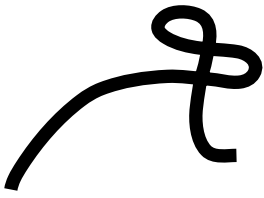
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Bianca Bondi

Bloom (Rien ne se perd), detail, 2018

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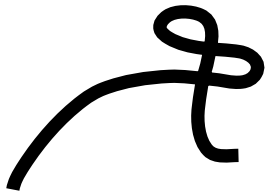
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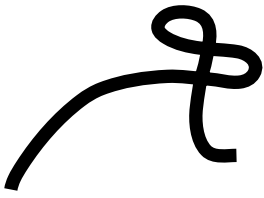
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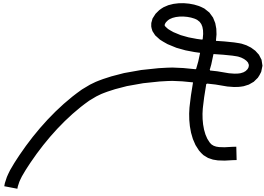
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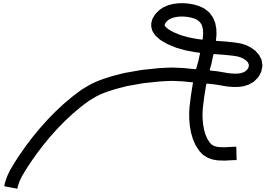
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Julie Villard & Simon Brossard

Syruping shells, 2019

Resin, metal, glass, polyuréthane paint. 260 x 70 x 50 cm



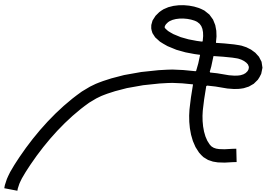
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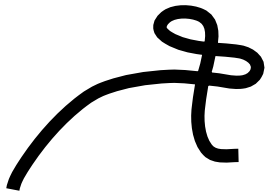
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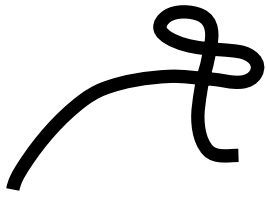
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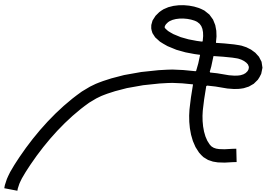
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Syruping shells, detail, 2019

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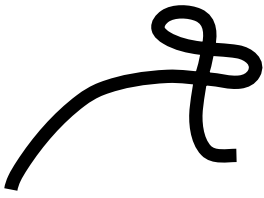
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Syruping shells, detail, 2019

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