



Galerie La Ferronnerie

Brigitte Négrier



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Mardi à vendredi : 14h-19h, samedi : 13h-19h

Membre du Comité Professionnel des Galeries d'Art



Paris, October 10th, 2018

ART Rotterdam 2019

complement pdf file 2

Galerie la Ferronnerie – MS165

Laurent Fiévet, Dominique Dehais,
Frédéric Coché, Soo-Kyoung Lee, Natasja van Kampen

Please, would you add to upcoming ART fair for Galerie la Ferronnerie, our participation to 23 > 25 novembre 2018   Hôtel Windsor, Nice
Video festival showing Laurent Fiévet as the focus artist. In the jury this year, Caroline Bourgeois, curator and advisor for François Pinault's collection.

A - Presentation of our project for ART Rotterdam 19

B - Presentation of artists

- Laurent Fiévet
- Dominique Dehais
- Frédéric Coché (+ visuals)
- Soo-Kyoung Lee
- Natasja van Kampen (+ visuals)

Project for ART Rotterdam 2019

Galerie la Ferronnerie, as a tribute to the 20th birthday of Art Rotterdam, The Netherlands, would be delighted to present (not without a touch of humour) a specific Frédéric Coché's painting *Le radeau*, a link between the iconic classical French painting - Géricault 's *Le radeau de la Méduse*- quoting at the background some famous Dutch marine paintings of the Golden age. (This painting was made for the show at the Glénat Foundation in Grenoble, "[Tables and feast](#). Hospitality in Flemish and Dutch paintings in the XVIIth century.")

Besides, Galerie la Ferronnerie will present some videos by Laurent Fiévet, from the ungoing series '*Whistle – New Whistle*,' playful series where a woman is absorbed in the contemplation of one or several birds in a cage, introducing as usual many other topics by the choice of some elements appearing in the background.

Then, some new works by Dominique Dehais, important conceptual French artist (bought by Bernard Blistène for FNAC-National fund or contemporary art-) who chose abstract signaletic to compose his artworks : Today very shiny surfaces leading to [Hétérotopie](#) vision of space.

Then some abstract works by Soo-Kyoung lee : sculpture-wall pieces, paintings in a formalist continuation.

And to finish, some of the new works by Natasja van Kampen (NI) delivering with delicate artworks some strong accurate viewpoint on the global political context.

Laurent Fiévet

born in 1969, in Boulogne-Billancourt, France. He lives and works in Paris.

Laurent Fiévet's installations bring about confrontations between images, re-deploying them in space and re-working them within video montages. Organised into series by theme, their materials are drawn from the realms of painting, film and photography so as to induce unexpected collisions between emblematic images stemming from our cultural heritage. New generations of images created for each specific project or captured by on-site exhibition cameras tend to enter into dialogue with their predecessors, resulting in an even more direct representation of visitors within the pieces.

The aim of the installations is less about putting the images featured into perspective and inducing a shift in the way in which they are traditionally viewed than it is about making use of visitors knowledge and memories of those images, and the sentiments they have doubtless inspired (...) Thus the pieces appeal to the subject's memories, knowledge and feelings in a closely inter-linked manner, so as to offer an array of differentiated modes of interpretation and approach.

Laurent Fiévet's video installations are shown in many Institutions, Festivals – like Lecture été photographique, summer 2018, where he created the new piece TEN, presented at ancient Tribunal/Hôtel de Ville, Lecture (video and sound piece), France.

Dominique Dehais

born in Paris, 1956. He lives and works in Paris.

Dominique Dehais (born in Paris, 1956) has begun his artistic work by experimenting universe of painting. Through analyzing and going sideways with mechanisms of abstraction in art, his paintings reveal his intellectual aim which leads him to produce large works, the size of his own body, to escape from the frame, so that he only works on hanged canvases and directly deals with wood and material.

Most of process he establishes are related to social field, industrial production process as well as the socio-economical organisation that follows it, it's obvious through big installations he realized for institutional shows, such as : **Retour sur l'abîme, l'art à l'épreuve du génocide, Citadelle de Belfort, 2016, commissaires : Philippe Cyrulnik et Nicolas Surlapierre ; Zone de production/Naissance d'une automobile (cat.) 2006, Crac Montbéliard, France ; Negociation (Moscow, april 2003)**

Dominique Dehais had shows in many public and private institutions such as: Musée de Grenoble, CREDAC (Ivry sur Seine), Quartier (Quimper), 19, CRAC Montbéliard, à l'ENSBA of Paris, Stiftung für Konkrete Kunst, Reutlingen, Germany, Narodni Galerie, Prague, in Mucsarnok, Budapest, Hungary.

His works were acquired by the FNAC-Paris la Défense, Société Générale (head office in la Défense), Airbus group- EADS (head office in Paris), la Collection Gottfried Honnegger, Le Musée de Grenoble, and private collections in France, Switzerland, Germany, Belgium, The Netherlands, USA.

Frédéric Coché

born in Pont-à-Mousson, France, 1965. He lives and works in Spain.

Frédéric Coché tries with painting, drawing, etching to build artworks dealing with Human destiny. Some of his artworks are in Museums, such as Musée of Art and History, Geneva (Ch) Musée des Beaux-Arts de Nancy, France etc.. and in many important private collections (cf. for example, Kees Kaan private collection).

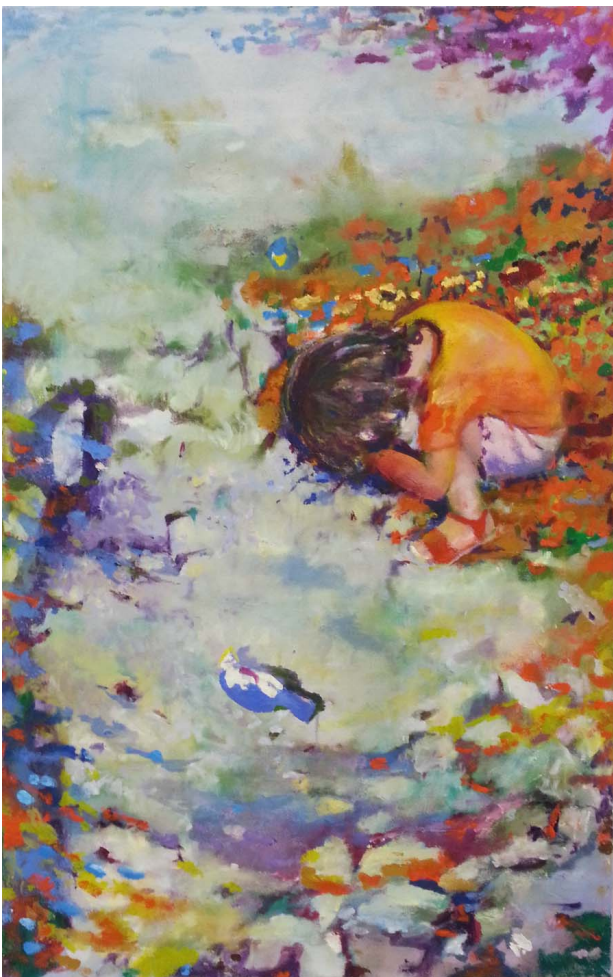
'What really matters to a human being are not battles, human or aerial bombs, neither political decisions, social laws' changes, the loss of one's work, nor the fury of important media events (...). Here, for this series of paintings, it is more about colours and images (to quote once again Proust, I could talk about the small yellow wall). Therefore it is about refreshing a moment (a glance) with coloured paste that paint is, as echoes of our essentials memories.'



Frédéric Coché, *Le radeau*, 2015,
oil canvas, 130x160cm, ©galerie la Ferronnerie



Frédéric Coché, *Enterrement près d'Orgaz*, 2018
oil on canvas, 82x116cm, ©galerie la Ferronnerie



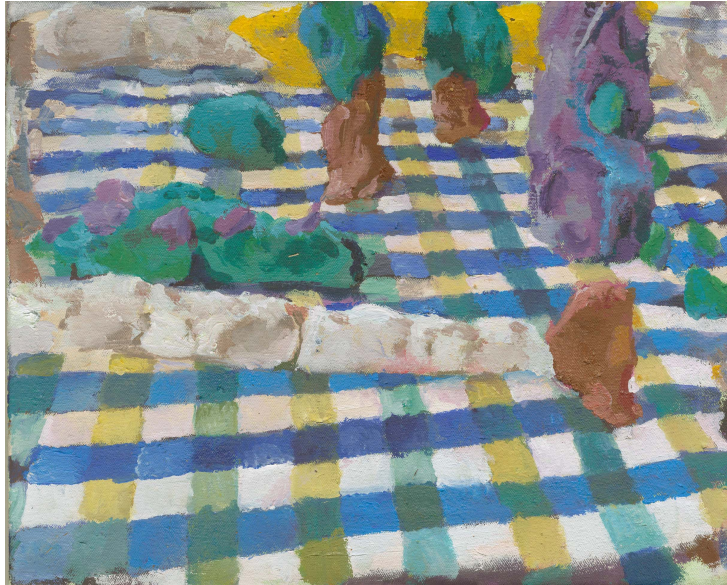
Frédéric Coché,
Enterrement de l'Ortolan, 2018
oil on canvas, 116x73cm



Frédéric Coché, *Mais d'où vient le jaune?* 2018
oil on canvas, 93x74cm, ©galerie la Ferronnerie



Frédéric Coché, *Le royaume*, 2018
oil on canvas, 33x41cm, ©galerie la Ferronnerie



Frédéric Coché, *Le paradis*, 2018
oil on canvas, 34x41cm, ©galerie la Ferronnerie



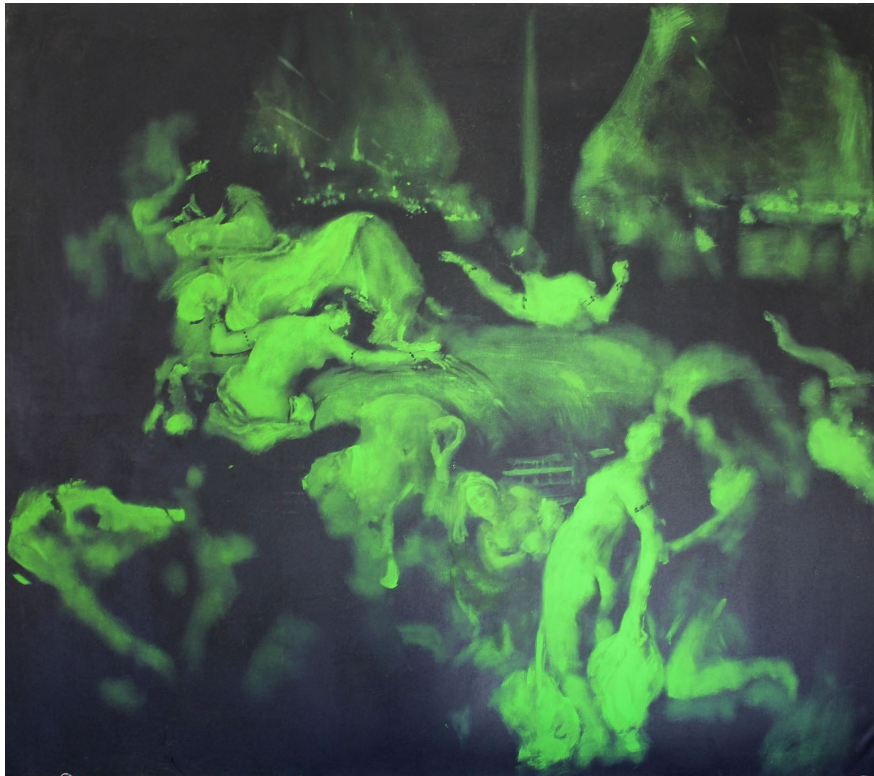
Frédéric Coché, *Daphnis et Chloé*, 2018
oil on canvas, 24x34cm, ©galerie la Ferronnerie



Frédéric Coché, *L'éducation*
série *La guerre des anciens et des modernes*, 2018
pencil on paper, 37x50cm



Frédéric Coché, *Otages*,
série *La guerre des anciens et des modernes*, 2018
pencil on paper, 37x50cm



Frédéric Coché, *Sardanapale*, 2014
oil on canvas, 120x16cm, ©galerie la Ferronnerie

Soo-Kyoung Lee

born in Seoul, South Korea, 1969, lives and works in Paris, Brussels and Séoul.
She has many solo and group shows in France, South Korea, Germany, Switzerland, USA

François Michaud*, May 2016, about Soo Kyoung Lee paintings

(...) More than any other it's Barnett Newman, whose formal interventions still express themselves in Soo Kyoung Lee's work. The vertical cuts in the canvas, sometimes, or the polyptych constructions more and more frequent in her work, are obviously linked to Newman's universe – but it is not *simple*, despite an apparently obvious comparison. One needs to patronize both painters' works, especially when one is as *famous*, in order to precisely abstract all tentative imitation. Diverting after becoming closer. It's at this moment when you are close to the master, when you are able to see him like an illusion, when you can almost speak that he slips away, like some ghost; he leaves you at your duty, with the consciousness of having nothing to say anymore....'

*Chief Curator at MAM, Musée d'Art Moderne de la Ville de Paris

Natasja van Kampen

born in Arnhem, 1970. Lives and works in Den Haag, The Netherlands

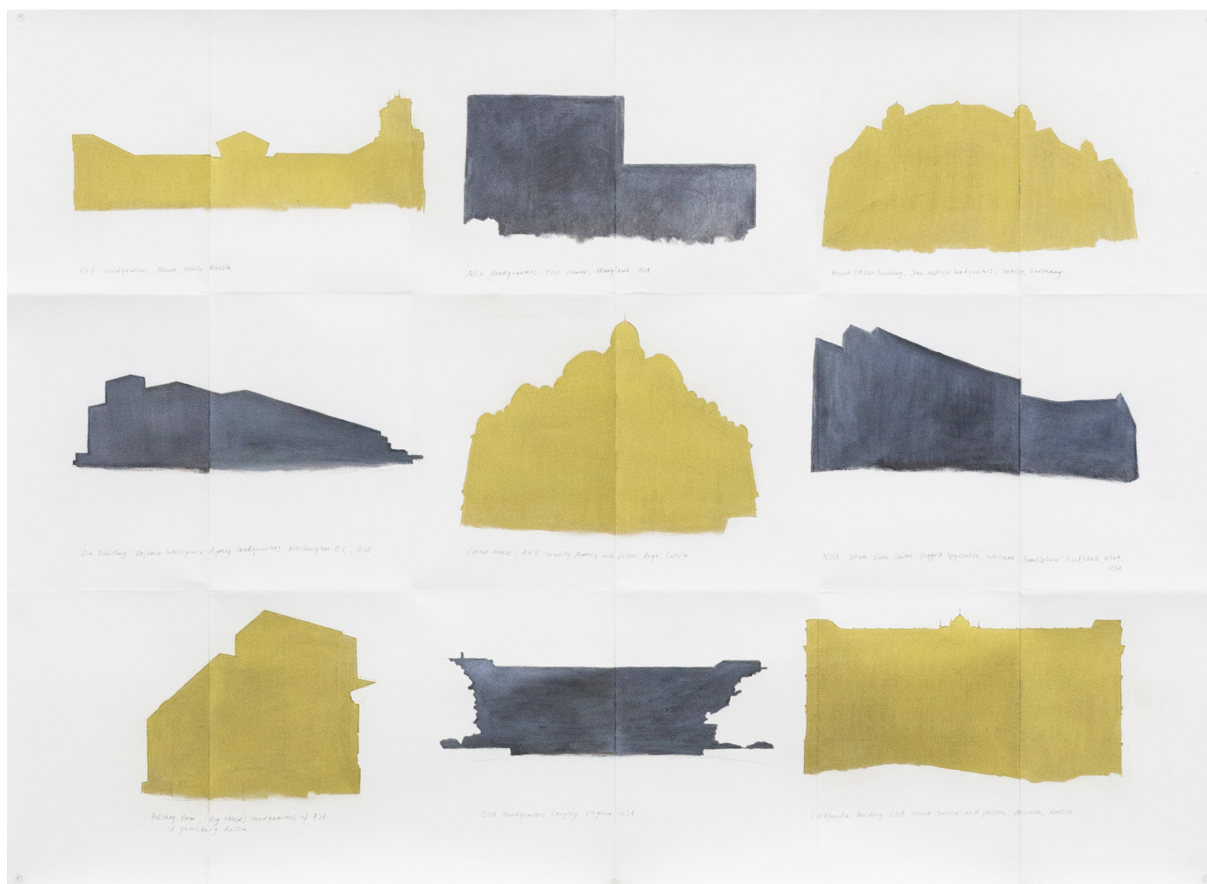
Galerie la Ferronnerie has just exhibited her works at Drawing Room, La Panacée, Montpellier, solo show, September 2018 ;
and also presented her twice as the focus artist at the Drawing Now Paris Art fair, Paris.

Natasja van Kampen is constantly aware of the need for balance between good and evil. During long-term drawing projects she explores the elusiveness and the insanity of power. Her drawings are sometimes three-dimensional, and often of monumental large size.

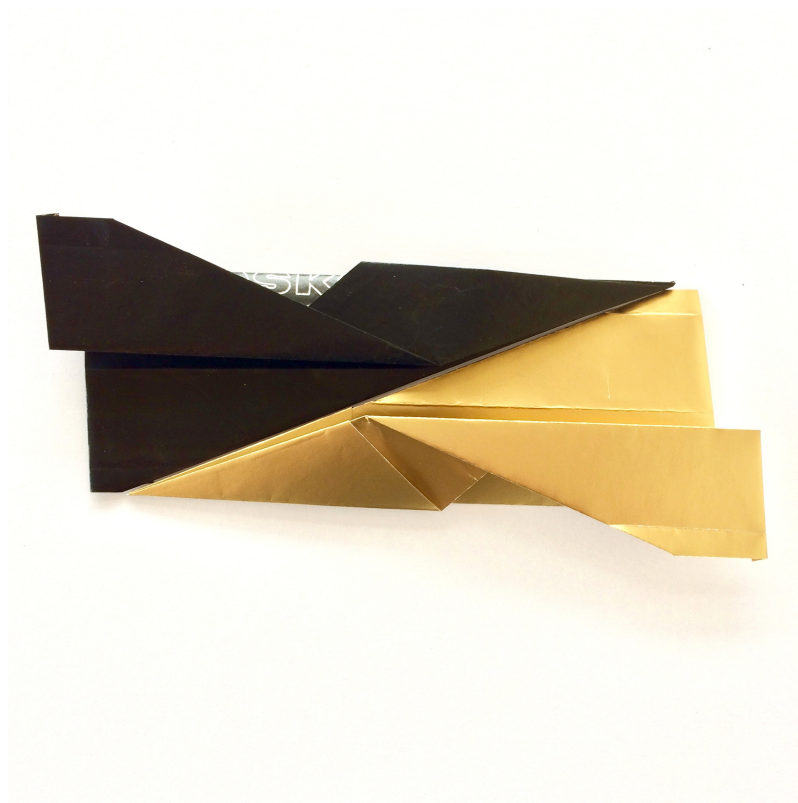
Natasja van Kampen, about her series of conferences art works (August 2018).

'Huge round tables with well dressed men meeting to discuss world politics may well contrast severely with some of the not so tasteful consequences of those meetings. The postwar Marshall plan, designed to revive Europe's economy, may also have been a blackmailers tool to bully European nation states into doing things in the American way. Whether it was giving troops to US wars or granting the US businesses access to European markets.'

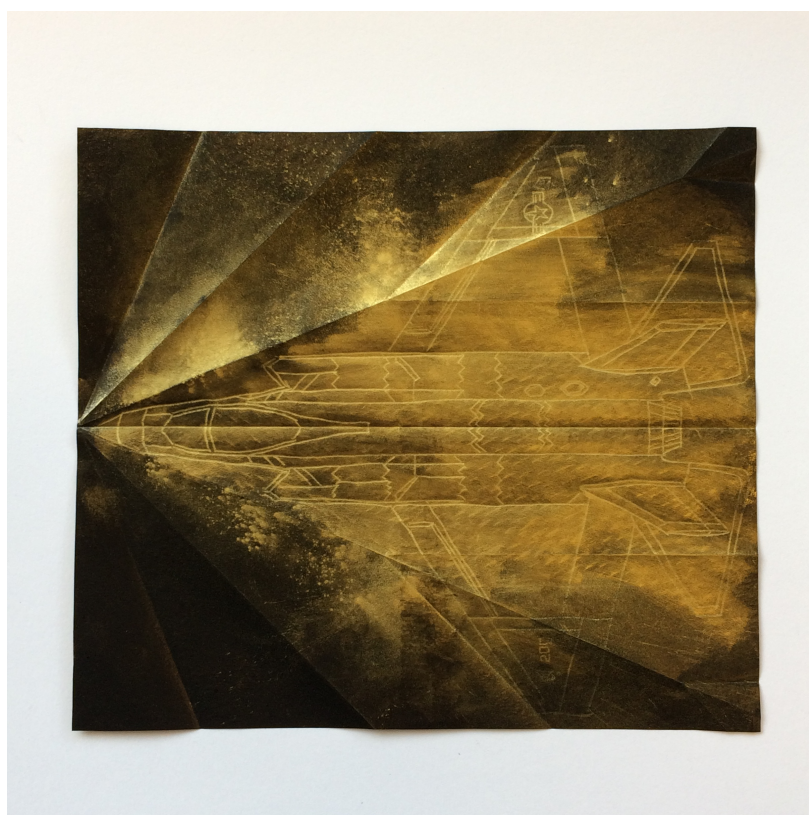
Natasja van Kampen had shows in private and public Institutions in The Netherlands, France, USA.



Natasja van Kampen, *CIA-KGB location*, 2018
graphite, golden and silver powder on folded paper, 100x135cm



Natasja van Kampen, *folded airplanes*, 2018
carbon paper and golden paper, 8x22cm



Natasja van Kampen, *JSF-F35*, 2018
golden powder on carbon paper, 21x21cm



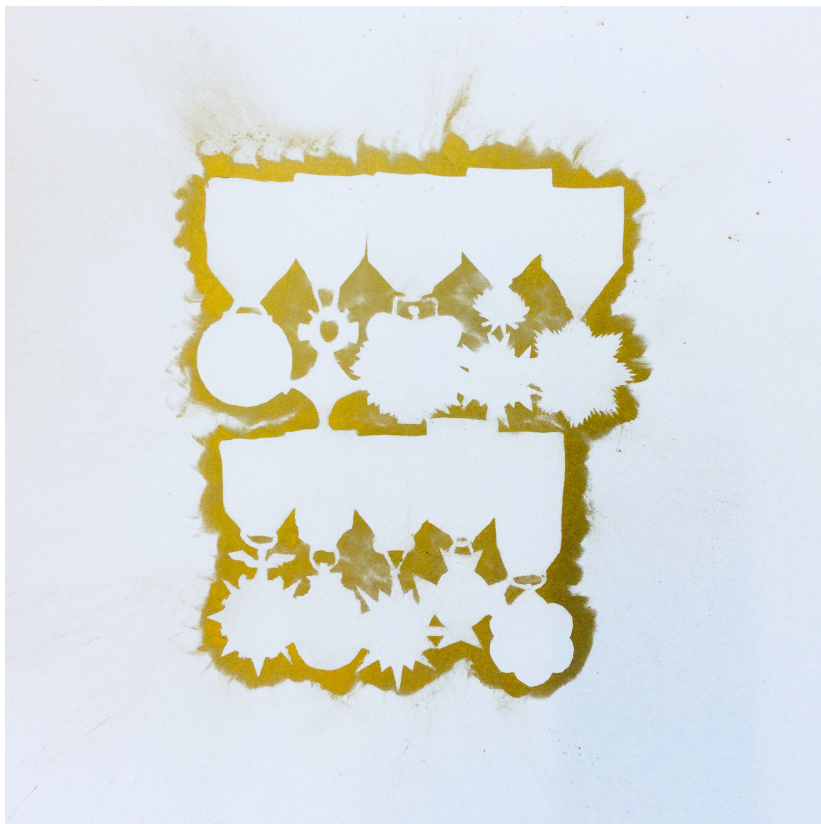
Natasja van Kampen, *Bilderberg Locations*, 2017
67 elements, graphite, printed photos on golden paper, ink, 66 x 10x14cm



Natasja van Kampen, *Utah Beach*, 2018
spray-paint on glass, 30x30cm, ©galerie la Ferronnerie



Natasja van Kampen, *Medalcluster*, 2018
golden powder on chalk paper, 30x30cm



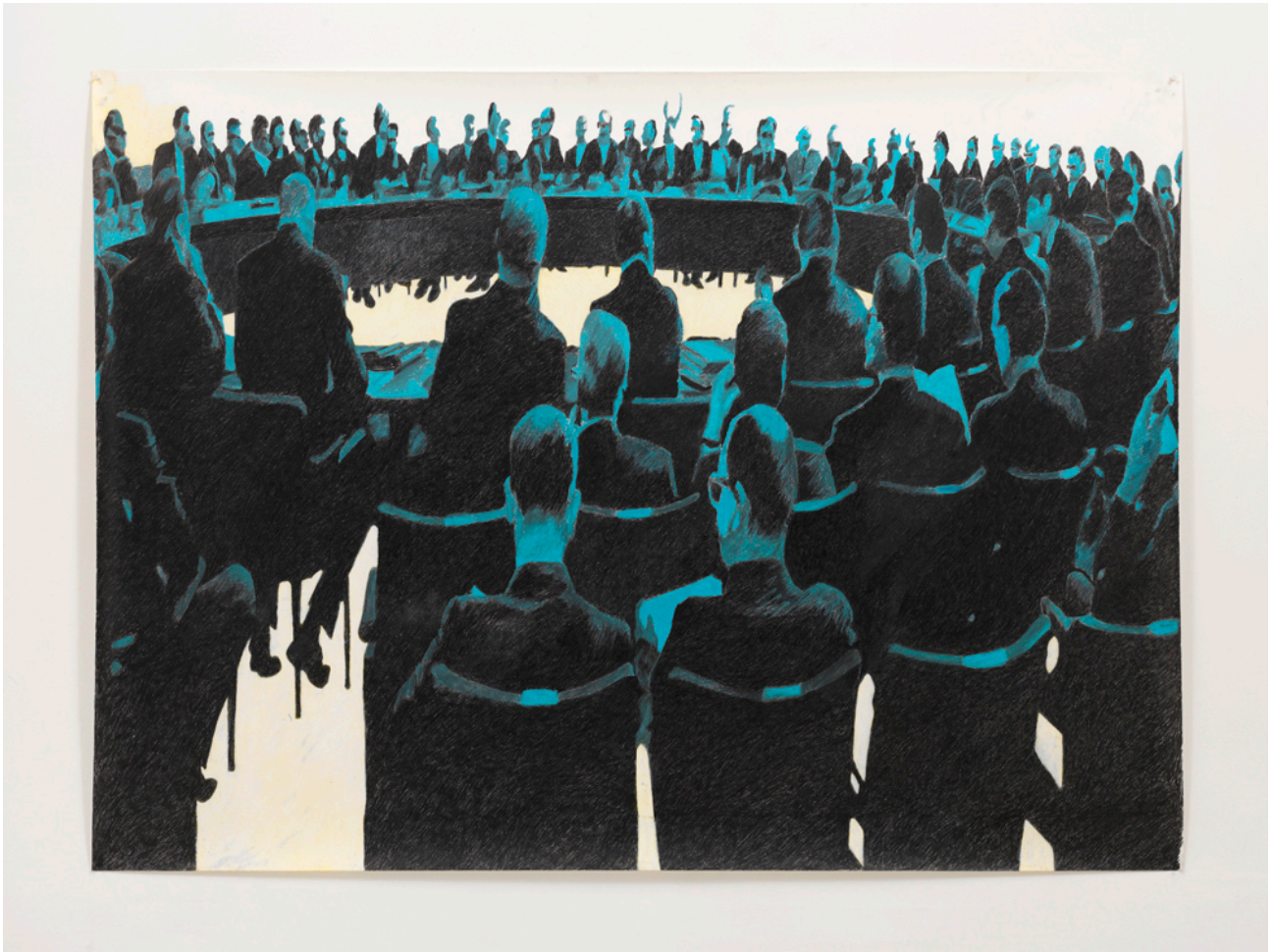
Natasja van Kampen, *Medals*, 2018
gold powder on paper, 30x30cm



Natasja van Kampen, *Half the mountain (series Golden age)*, 2015
charcoal, golden paint, ink on paper, 100x100 cm



Natasja van Kampen, *NATO conference*, 2018
ink on paper, 30x30cm



Natasja van Kampen, *Noordwijk*, 2010
colour pencil, pastel on paper, 130x155 cm