

Platform: Paris/Brussels

A Viewing Room Featuring Galleries in Paris and Brussels

May 22–June 19, 2020



Autumn Ramsey, *Leaf*, 2019. Photo: Tom Van Eynde.
Courtesy the artist and Crèvecoeur, Paris

May 12, 2020—We are pleased to announce **Platform: Paris/Brussels**, a viewing room featuring twelve galleries based in Paris and Brussels, hosted on [David Zwirner Online](#). This is the fourth edition of the *Platform* series, which David Zwirner introduced in March in response to the global health crisis. Previous editions have focused on the gallery communities in New York, London, and Los Angeles. *Platform: Paris/Brussels* will be on view on [davidzwirner.com](#) from May 22 to June 19, 2020, coinciding with the reopening of David Zwirner’s Paris gallery on May 23 with a solo presentation of photographs by Philip-Lorca diCorcia.

The participants in **Platform: Paris/Brussels** represent a cross section of colleagues, friends, and peers in the cities’ gallery communities: [Allen](#) (Paris), [Art: Concept](#) (Paris), [Balice Hertling](#) (Paris), [Campoli Presti](#) (Paris), [CLEARING](#) (Brussels), [Damien & The Love Guru](#) (Brussels), [Édouard Montassut](#) (Paris), [Galerie Crèvecoeur](#) (Paris), [Galerie Joseph Tang](#) (Paris), [High Art](#) (Paris), [New Galerie](#) (Paris), and [Office Baroque](#) (Brussels). Each gallery will feature a focused presentation of works by a single artist. In some cases, galleries are presenting artists who were intended to be the subjects of spring exhibitions or whose shows were cut short due to closures and interruptions earlier this year.

Platform emerged from conversations between gallery directors about the challenges facing all galleries in this current moment. As physical galleries temporarily closed this spring, the art community increasingly turned to digital spaces to share the work of artists and to engage audiences all over the world. Recognizing that not all galleries have the resources, technological infrastructure, or audiences to sustain stand-alone viewing rooms, David Zwirner launched *Platform*, which uses the gallery’s existing

online framework to host presentations by galleries in our community. Now, as galleries gradually reopen, David Zwirner continues to offer its online platform to support colleagues around the world.

Platform: Paris/Brussels will include:

Allen (Paris), presenting works by **Daniel Turner** (b. 1983, Portsmouth, Virginia). Turner works primarily in sculpture, transforming materials, objects, and environments into tactile or atmospheric forms that are often characterized by a specific response to a site under a controlled set of processes. This approach has enabled Turner to base sculpture on transposition, preserving a sensorial link to geographical location, cultural associations, and human contact. Elements of his approach are present in works where a waiting room is cast into a series of solid bars; a former psychiatric facility is reduced to a darkened stain against an exhibition wall; or a cafeteria is dissolved across the expanse of a gallery floor. He has been featured in exhibitions at international institutions including the the Chinati Foundation, Marfa, Texas; Musée des Arts Contemporains, Hornu, Belgium; Centre d'Art Contemporain / Fondation Ardit, Geneva, Switzerland; Pinchuk Art Centre; Kiev, Ukraine; and the Prague Biennale 5, Czech Republic. Turner's work will be the subject of a solo exhibition at the Musée d'Art Moderne de Paris in the fall.

Art: Concept (Paris), presenting works by **Jean-Michel Sanejouand** (b. 1934, Lyon). Sanejouand is an emblematic figure of the 1960s art scene, designated by critics as an heir to Duchamp's approach. His work constantly circulates between sculpture and painting, driven by his obsession and need to experiment with space. Sanejouand's work is held in public and private collections worldwide, including the Philadelphia Museum of Art, the Musée d'Art Moderne de Paris, and the Centre Georges Pompidou, which held a retrospective of the artist's work in 1995.

Balice Hertling (Paris), presenting works by **Xinyi Cheng** (b. 1989, China). A figurative oil painter, the artist received the Baloise Art Prize for her presentation with Balice Hertling at Art Basel in 2019 and will have a solo show at the Hamburger Bahnhof, Berlin, in 2020. She lives and works in Paris.

Campoli Presti (Paris), presenting works by **Katherine Bradford** (b. 1942, United States), a New York-based artist who researches figuration within the tradition of color field painting. Bradford's figures progressively gain intensity and depth through the application of thin, translucent layers of luminous colors. Her paintings concentrate on our visible and coherent side as much as the cryptic and absurd aspects of our social behavior, exploring themes of universality and identity. Bradford received a Guggenheim Award in 2010 and a Joan Mitchell Foundation grant in 2011, as well as two awards from the American Academy of Arts and Letters; from 2017 to 2018, she was a senior critic on the faculty of the Yale School of Art, New Haven. Institutional solo and group exhibitions of her work include those held at Crystal Bridges Museum of American Art, Bentonville, Arkansas; The Modern Museum of Fort Worth, Texas; MoMA PS1, New York; and the Nerman Museum of Contemporary Art, Overland Park, Kansas, as well as Prospect 4, New Orleans Biennial.

CLEARING (Brussels), presenting works by **Loïc Raguénès** (b. 1968, Besançon, France), an artist based in Douarnenez, France. With a slow and meditative approach, Raguénès builds his paintings up with layers of tempera, a paint widely used during the Renaissance, to create works that feel at once as if they were relics yet strikingly alive. He has been the subject of solo exhibitions at Musée des Beaux-Arts de Dole, France; Musée François Pompon, Saulieu, France; Circuit, Lausanne, Switzerland; Galeria Zero, Milan; and CLEARING, Brooklyn/Brussels. He has been featured in group exhibitions including those held at Casino Luxembourg; Centre d'art Neuchâtel, Switzerland; de Appel, Amsterdam; FRAC Île-de-France, Paris, and FRAC Nouvelle-Aquitaine MÉCA, Bordeaux; Le Consortium, Dijon; Musée des Beaux-Arts de Rennes;

Galerie Thaddaeus Ropac, Salzburg; and Villa Arson, Nice. Raguénès' work is part of the collections of Fonds national d'art contemporain, Paris; FRAC Île-de-France, Paris; FRAC Champagne-Ardenne, Reims; and FRAC Bourgogne, Dijon.

Damien & The Love Guru (Brussels), presenting works by **Sharon Van Overmeiren** (b. 1985, Belgium). Van Overmeiren tunes into the infinite flow of the visual information of our collective consciousness, copying and pasting forms that cross her path and introducing shapes to one another to start a formal conversation. Her work aims to capture an exchange, a moment in which things of different origins become one amid the randomness. As a resident at both the Jan van Eyck Academie, Maastricht, and WIELS – Centre d'art contemporain, Brussels, she also has participated in institutional, solo, and group exhibitions in Belgium and abroad, including Annie Gentils Gallery, Antwerp; Billboard Series, Artlead, Gent; Damien & The Love Guru, Brussels; Extra City, Antwerp; Kunsthal KAdE, Amersfoort; Kunstverein Leipzig; Lucie Drdova Gallery, Prague; M HKA, Antwerp; Neuer Aachener Kunstverein, Aachen, Germany; Stigter Van Doesburg, Amsterdam; and WIELS – Centre d'art contemporain, Brussels.

Édouard Montassut (Paris), presenting works by **Maggie Lee** (b. 1987, United States), a New York–based multimedia artist working in collage, film, and installation. Lee mines content from her personal biography as well as from subcultures and cult classics. She has recently had solo exhibitions at Arcadia Missa, London; Édouard Montassut, Paris; LadyBug House, San Francisco; Lomex, New York; Real Fine Arts, New York; and 356 Mission, Los Angeles. Her work has been exhibited internationally, including in group exhibitions at Greene Naftali, New York; Kai Matsumiya, New York; Kunsthalle Zürich; Musée d'Art Moderne de Paris; Museum of Chinese in America, New York; The New York Artist's Memorial Garden, Jackson Square Park, New York; Shoot the Lobster, New York; Stadtgalerie Bern, Switzerland; T293, Rome; and the Whitney Museum of American Art, New York.

Galerie Crèvecoeur (Paris), presenting works by **Autumn Ramsey** (b. 1976, United States), a Chicago-based artist whose painting practice addresses the construction of social identity and difference, consistently exploring cultural and psychological issues in a personal language that is often framed by art-historical and mythological analogies. Recent exhibitions include those held at Actual Size, Los Angeles; Bodega, New York; Condo: Park View/Paul Soto, hosted by Kurimanzutto, Condo, Mexico City; Galerie Crèvecoeur, Paris; The Green Gallery, Milwaukee; Jessica Silverman Gallery, San Francisco; Julius Caesar, Chicago; Kraupa Tuskany-Zeidler, Berlin; Lyles & King, New York; Mendes Wood DM, Brussels; Museum of Modern Art, Warsaw; Night Club, Chicago; Park View, Los Angeles; Rowley Kennerk Gallery, Chicago; Southfirst Gallery, Brooklyn; Tanya Leighton, hosted at Rob Tufnell, Cologne; and What Pipeline, Detroit, among other venues.

Galerie Joseph Tang (Paris), presenting works by **Daiga Grantina** (b. 1985, Latvia). Grantina extrapolates sculptural forms through spatial and temporal considerations. Permanence and temporality coexist in her sculptures, which can be read as material displays that transcribe theoretical and mythological narratives while referring to historical perspectives and contemporary conditions. Grantina represented Latvia at the 2019 Venice Biennale. The first solo institutional exhibition of her work in the United States opened at the New Museum, New York, in January, prior to the museum's temporary closure.

High Art (Paris), presenting works by **Lucy Bull** (b. 1990, New York), a Los Angeles–based painter whose works exist as highly intense polymorphous moments of color, light, and weight. Bull has had recent solo exhibitions at Queens, Los Angeles; Smart Objects, Los Angeles; Human Resources, Los Angeles; and Mother Culture, Los Angeles.

New Galerie (Paris), presenting works by **Zevs** (Aguirre Schwarz, b. 1977), a Paris- and Berlin-based artist. Since the 1990s, Zevs has worked in both the streets and the white cube, painting in public spaces and on canvas, liquidating brand logos and reinterpreting masterpieces. By destabilizing the logo through liquidation, his work attacks the network of social codes and signifiers that infiltrate contemporary visual culture. Zevs's works act as a sharp critique of consumerism and remind us that more than a decade of criticism has done nothing to change the power that corporations exert over contemporary society. He has recently exhibited at the Lyon Biennale and Museum of Contemporary Art Shanghai.

Office Baroque (Brussels), presenting works by **Rezi van Lankveld** (b. 1973, The Netherlands). Van Lankveld is known for small and medium-size canvases with a complex and contradictory interplay of immaterial paint, figurative hints, and a Fauvist palette created through a process of loosely pouring paint from a can onto the canvas, then pushing and pulling the paint until compositions emerge. Recent exhibitions include those held at Annet Gelink, Amsterdam; The Approach, London; Office Baroque, Brussels; Palazzo De' Toschi, Bologna; Petzel Gallery, New York; and Reset, Borgloon, Belgium. Her work is included in the collections of the Stedelijk Museum, Amsterdam, and Centraal Museum, Utrecht, among other institutions.

Sales from this online exhibition will be managed directly by the participating galleries.

In the coming weeks, David Zwirner Online will announce the next edition of *Platform*, coinciding with an expanded program of online-only exhibitions.