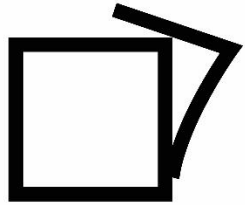




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CARRÉ
D'ARTISTES

BEIRUT

Carré d'artistes is the leading art network in the world with more than 30 galleries around the globe and a network of more than 500 artists.

The Carré d'artistes concept is innovative, it shakes up the hushed world of traditional galleries.

Our mission is to promote Artists and offer everyone unique and original artworks.

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The Artworks



Lebanese Artists

Fady CHAMMAS

Even as a child, Fady knew that his passion for visual arts would lead to a career in art. He graduated from the Beirut School of Fine Arts in 1985 before continuing his endless quest to capture the soul of the traditional homes in his native country.

Armed with his watercolors and acrylics, Fady loves to put his knowledge and talent to good use to showcase both built and natural lebanese heritage and share his feelings with the audience. Fady Chammas' work is situated in the canon of naturalism and cityscape. His skill with color placement and details stand to be admired, especially with both mediums like watercolor and acrylic that can be finicky. The primary focus of his work is the red-roof stone houses of lebanon's coastal towns, and Beirut city. With their sky blue shutters and lush gardens, Chammas holds on to a romantic view of the country side and cityscape, he looks at these scenes through the lense of the painter and focuses on capturing the unique aesthetic qualities of what could only be described as a beautiful lebanon.



FADY CHAMMAS, *Beirut at Night* , Acrylic on canvas, 120x100 cm, 5300\$



FADY CHAMMAS, *Beirut Never Dies*, Acrylic on canvas, 100x200 cm, 8000\$



FADY CHAMMAS, *Kaak*, 65x65 cm, 2000\$



FADY CHAMMAS, *Old Jounieh*, 50x50 cm, 1450\$



FADY CHAMMAS, *Saify 6*, Acrylic on canvas,
36x36cm, 800\$



FADY CHAMMAS, *Childhood Path*, Acrylic
on canvas, 19x19cm, 275\$

Mona NAHLEH

Mona who is born in Beirut, graduated in English literature. She learned the fundamentals of pictorial technique from the Egyptian painter Mansour Ahmed. At the end of this apprenticeship in 1994, she organised her first solo exhibition at the Al Shamoia Gallery in Cairo. Three years later, after having spent countless hours practicing with her paints and brushes, the young painter felt sufficiently experienced to chart her own course as an artist according to her own personal experiments and aspirations. Mona expresses herself exclusively through the human figure and sees her subjects as "malleable energies" with multiple emotions and states of mind that she can interpret as she pleases. In her monograph published in 2011 entitled "Between Form and Formlessness", the artist talks about her journey and her painting, which is an exploration of the depths of the human soul as fertile ground which is also timeless and universal at the same time. Through her constant movement back and forth between figurative and abstract work, Mona builds fragments of stories that are part of a parallel reality based on the subconscious. Deeply inspired by the personalities as well as the works of artists Julian Schnabel (born in 1951), Anselm Kiefer (born in 1945) and Gustav Klimt (1862-1918), Mona in turn strives, through her works, to reflect her own truth.



MONA NAHLE, *Her boxes of things*, Acrylic on canvas, 120x140 cm, 7500\$



MONA NAHLE, *Diptych: The Park 1 Reunited , The park 2 Reunited*, 100x120cm each, Acrylic mixed media on wood, 10600\$



MONA NAHLE, *City Girl*, 120x140 cm each,
Acrylic on canvas, 7500\$



MONA NAHLE, *Envy*, 120x170cm,
Acrylic mixed media on canvas, 8900\$



MONA NAHLE, *Quadriptych with frames: No title 7, No title 12, No title 1, No title 2.*, Acrylic on paper, 36x36 cm each, 3880\$, (970\$ each)

Layla DAGHER

Layla Dagher is born in Beirut, Lebanon. She begins painting at a young age. To her painting is a language, an expression, interpretation and response to the world around us. She studies at the Lebanese Academy of Fine Arts and earns her diploma in Visual Arts with honors degree. She teaches fine arts at NDU and AKU universities. Her more recent works consider the relationship between cities and humans.

Cities are a product of continuous interaction between individuals and the physical environment. Through figurative, expressionist, and abstract forms, she uses various mediums and vibrant colors to combine cityscape, figures, and still life. Her artworks are a depiction of her inner soul and feelings.

Her paintings are part of the collections of the Lebanese Ministry of culture. She participated also in many international exhibitions. The latest ones are 2020 Salon d'Automne Paris and 2021 Metropolitan museum of Art Tokyo.



LAYLA DAGHER, *Can you find me*, 70x70 cm, 2400\$



LAYLA DAGHER, *Mar Nicholas*, 25x25 cm, 465\$



LAYLA DAGHER, *Tabaris II*, 25x25 cm, 465\$

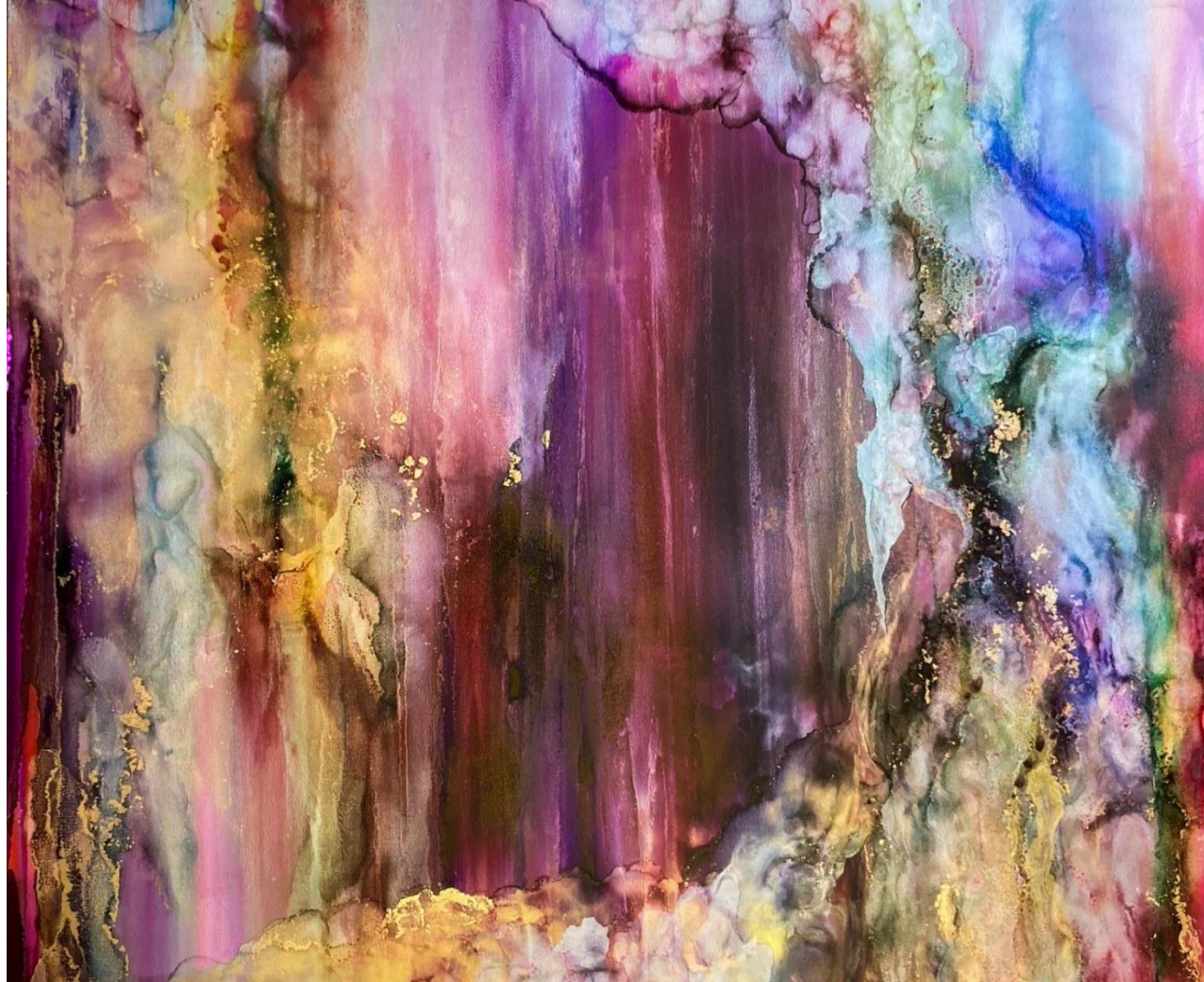
Tatiana STEPHAN

Tatiana earned her Master's degree in Architecture from the Lebanese Academy of Fine Arts – ALBA. Graduating with distinction, she dedicated her final year Project to the mystical writings of The Gibran Khalil Gibran's *Prophet*. A book that shaped her entire Vision of life, a true inspiration for her. Her passion takes her in two directions today: a design business she's been running since 2014 with her sister and her own insightful artwork, loosely inspired by *The Prophet* and its author Khalil Gibran (1883-1931), that brings an ode to colour and spirituality.

Art has always been Tatiana's means of expression. Nourishing it through music and painting since a younger age. She ventured with different rhythms, techniques and color palettes, always having the urge to experiment. In 2019 Tatiana discovers the alcohol ink. "I discovered it in its very liquid, transparent element. I thought it was interesting to explore, but didn't know that experimenting with it would drift me and make me float in a new dimension, a parallel world, a world of mystical liquidity." She says about her artworks: "the essence of my art is the process, not the idea, nor the end product, but the experiment, discoveries and dreams throughout the time of creation. Every piece is a confession. Every piece is an unfolded secret. Will they ever be revealed? An infinite line of possibilities..."



TATIANA STEPHAN, *Logis de la Sagesse*, Ink on canvas, 100x100 cm, 4700\$



TATIANA STEPHAN, *L'âme marchande*, Ink on canvas, 100x120 cm,
5300\$



TATIANASTEPHAN, *L'âme, théâtre des combats*, Ink on canvas, 100x120 cm,
5300\$



TATIANA STEPHAN, *Les ondes d'une mémoire scellée*, Ink on canvas, 100x80 cm, 3800\$



TATIANA STEPHAN, *Les Confins du mesurable* - Ink on canvas, 100x80 cm, 3800\$



TATIANA STEPHAN, *Diptych with frames: Carry the Secret of the Hills, While the earth slumbers*, 2021, Ink on cardboard, 50 x 50 cm each, 1600\$ x 2



TATIANA STEPHAN, *Diptych with frames: The Bark Wrinkles, Do not sink into the void*, 2021, Ink on cardboard, 50 x 50 cm each, 1600 \$ x 2

Jessy TABET

Jessy Tabet was born in Lebanon in the old neighborhood of Gemmayze in an art-oriented family. Since she was a young girl, she had a passion for artistic creation. Jessy graduated from the Faculty of Fine Arts from the Lebanese University. The first steps of her career were strongly marked by sensual, vibrant and colorful women portraits, reminding us of Pop Art.

Gradually she is driven by a wind of change. The explosion of the port on August 4, 2020, destroyed her house and her studio in Gemmayze. Extremely affected by the events, the artist is inspired to create paintings showing the port of Beirut port in desolation.

The artist now loves to paint cityscape, capturing the mood of the capital during or after a confinement, before or after sunset. Her style is focused as much on colors as on motion rendering her works lively and reflecting a transparent soul able to convert reality in colored tints that exhale an eternal delight. The artist unveiled: "Through my deep and sensual brush strokes, I let the journey guide me straight to people's hearts"



JESSY TABET, *Village Lockdown*, 80x80 cm, 3200\$



JESSY TABET, *Sleepless night*, Acrylic on canvas, 90x120 cm, 4900\$



JESSY TABET, *Blues du Rose*, Acrylic on canvas,
80x80 cm, 3200\$



JESSY TABET, *City Blues*, Acrylic on canvas, 80x80
cm, 3200\$



JESSY TABET, *Sunset*, Acrylic on canvas, 120x160 cm, 8400\$



JESSY TABET, *The View*, Acrylic on canvas, 70x120 cm, 4000\$

Charles KHOURY

Charles Khoury was born in Lebanon in 1966 and graduated from ALBA in 2005. He teaches Fine Arts at the Saint Joseph School Antoura. He is a member of the Salon d'Automne of the Surssock Museum, the International Association of Fine Arts - Unesco in Paris, and the Association of Lebanese Artists. His art is a mixture of intertwined primal shapes and playful colours. His work has been displayed in solo and group exhibitions in Lebanon, Syria, Egypt, Kuwait, Dubai, Abu Dhabi, Ivory Coast, Bangladesh, UK and France. In 2008, the Nicolas Sursock Museum in Beirut granted him the "Special Jury Award", and he won the "Artist Residency: Lithography workshop" in Morocco in 2013.



CHARLES KHOURY, *The black bird*, 90x120cm, 8700\$



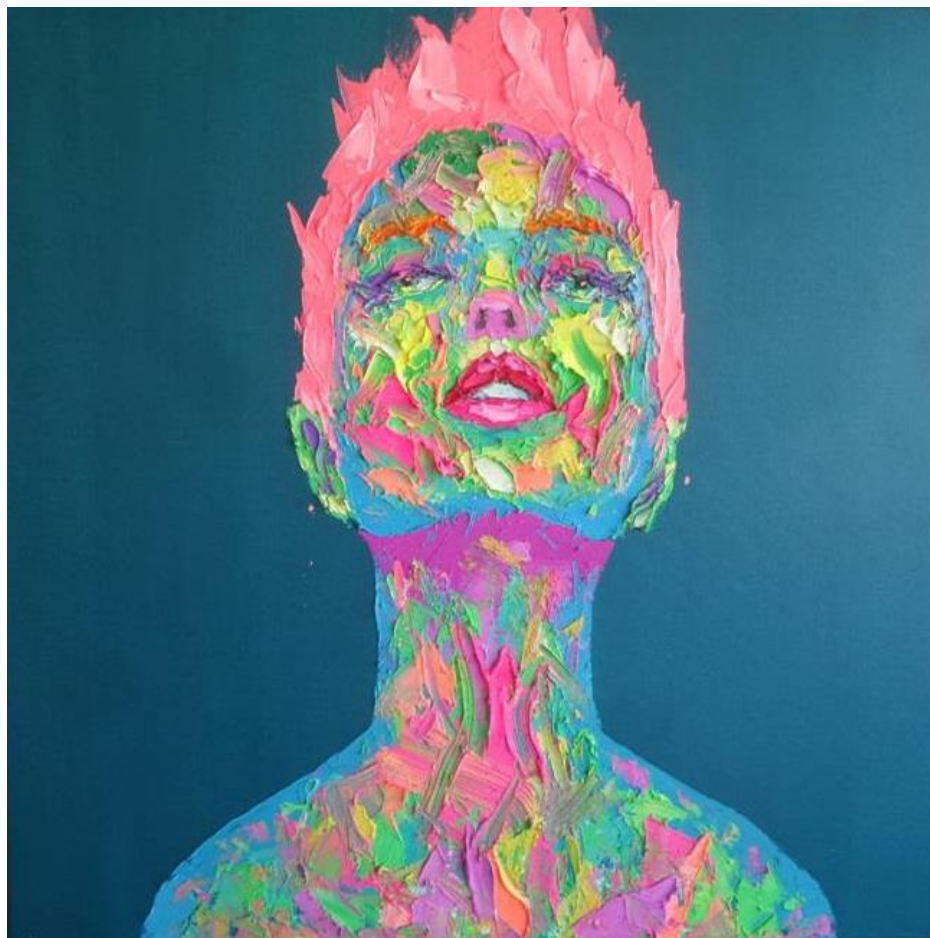
International Artists

Marc AGUSIL

After graduating from the School of Fine Arts in Barcelona in 1999, the Catalan artist Agusil immediately embarked on a brilliant career as a painter. He was fascinated by women's faces and was quickly drawn to portrait. He finds his inspiration in photographs as well as in the people he sees in order to construct his multi-coloured portraits, capturing at times a seductive glance, a mysterious expression... The blurred stains of colour contrast with the penetrating eyes and preciously sculpted lips, which reveal the full character of his figures. In order to obtain this result, the artist covers his canvases in resounding colours of oil and acrylic paint, which he then reworks with a spatula or a paintbrush. He is greatly influenced by contemporary artists such as the Chinese painter Xino Yang Shaobin or the Spanish painter Santiago Ydáñez and his work draws from "action painting", which is a movement that puts emphasis on the physical performance of the painter. Agusil works from instinct with quick and assured gestures and leaves much room for randomness. Since it is applied in big gestures and often mixed with water, the paint runs down, which creates embossed designs and effects with unexpected lights and in this way gravity and materiality dictate their laws. He wishes to let his subconscious express itself in the stains that at first seem random but that always end up incarnating a brilliantly lively character. Today, he continues his artistic research on his own and his work evolves towards colours that are more and more saturated and towards shapes that feed off of abstract experiments, without ever losing their figuration.



MARC AGUSIL, *Candide*, Mixed media on canvas,
100x100 cm, 4700\$



MARC AGUSIL, *Fire*, 80x80 cm, 3200\$

BJERKER

Vibeke Lerfeldt Bjerker was born in Denmark in 1976. She paint under the abbreviated artist's name Bjerker.

She has always enjoyed the freedom of interpretation that abstract works allow for. She sees them as songs that can be interpreted depending on our moods. Inspired by the every day life, its colours and patterns, Bjerker makes painting the window on her responses to global or personal situations. Painting is an unequalled way for her to escape.

“A quote from Albert Einstein that makes her smile: "Logic will take you from point A to point B, imagination will take you everywhere.”



BJERKER, *Two hearts*, Acrylic, 80x80 cm, 3200\$

Lau BLOU

Born on the banks of the Loire, Lau grew up in contact with the colors and softness of Anjou. At 16 she decided to study Fine Arts with the idea of becoming an interior designer, but in the end, she turned to graphic design. Later, she moved to Cherbourg to join her husband and live her life as a mother. Soon, the desire to handle brushes and work in contact with media led her to seek out the atmosphere of art workshops. It is at the Cité des Arts in Chambéry that she found serenity through painting. Her research initially focused on the stones and the patina of ancient walls. At that time, her sources of inspiration were the old villages, the mountains and the light that surround them. She created horizontal constructions that invited the viewer to rest. But gradually, the ochre became increasingly dense and red burst into her palette giving it energy and heat. In 2010, Lau moved towards the vertical: her structures began to stand up. It was the birth of different characters revealing their feelings and emotions. As the years passed, she began to overlay more and more acrylic in her works. She plays with transparent glazes to transcribe the traits that shape us. Her taste for contact with the medium leads her to mix paint with structural paste or pigments into which she then integrates paper and fabrics. Recently she has been exploring linocuts (linoleum engraving) and resin, as she tries to imprint the footsteps of passing time into her paintings. The light and energy of the colors push her to invent new encounters between her characters everyday. Lau now devotes her life to painting and divides her time between sports and arts associations in Chambéry.



LAU BLOU, *City of Colors*, Mixed media on canvas,
100x100 cm, 4700\$

Laura BOFILL

Laura Bofill's profound interest in painting developed at a very young age. Coming from a family of artists, she became familiar with the practice early on.

After training at the School of Industrial Engineering in Barcelona, she left Spain for London, an abundant megalopolis whose cultural melting pot would deeply influence the artist. The urban landscape, shapes and volumes of cities – whether they are treated as empty or full, whether it is about their omnipresence or on the contrary, their disappearance – become the artist's central subject. Her growing interest for the effervescence of metropolises encouraged her to fly to New York in the summer of 2005, where she signed up to follow drawing classes at the School of Visual Arts. The Big Apple would be the key to all of Laura Bofill's work.

The artist now uses mixed medium on wood to create figurative, paintings. She declares: "in my works, I express the inner loneliness of the human being, a feeling that is more and more widespread and common in our society".



LAURA BOFILL, *Man with elegance*, Mixed media on wood, 80x80 cm, 3200\$

Daniel CASTAN

10 years ago, Daniel Castan exhibited for the first time in Carré d'artistes galleries. From Bordeaux to Lyon, through Lille and Paris, his artworks meet a passionate public in the early hours. In his first professional life, Daniel travelled extensively in New York and Hong Kong. During these trips he developed a fascination with the urban world and its larger-than-life perspectives, and now he recreates these graphic ambiences in his painting. The lines of buildings are lost in the sky, the wide avenues seem endless, the colours clash. The knife, his tool of choice, allows him to work the material as a paste, in large strokes or to draw in the medium. The choice of this instrument is not accidental; the knife leaves no room for doubt. Today, with this new collection of small sizes artworks, Daniel Castan returns to his first love with a new technique specific to comics : coloring in the old way, without a computer, just with inks and resins. Painting quickly becomes comics, with less depth but with a more Street Art finish. A painter by instinct, Daniel lets the paint lead him to an abstract and uncluttered representation. Big formats worked with knife or small formats, more street-art inspired by comics, his approach is not calculated; Daniel does not think, he paints.



DANIEL CASTAN, *Evening Times Square-*, Oil on canvas, 120x40 cm,
3300\$



DANIEL CASTAN, *New York*, 114x195 cm, 13000\$

Liisa CORBIERE

Liisa grew up in Finland and was attracted to art from a very young age. While she was still unaware of which technique she would choose, she did know that she wanted to study art. In addition to her fine arts studies she also learned the trade of weaver.

She arrived in France at the age of 25 and discovered Corsica, Provence and the region's backcountry. To make a living, Liisa did various odd jobs, however she never forgot the artistic training of her youth. Liisa then met her artist husband who recognised her talent and encouraged her to return to her first love: painting.

He showed her different styles to work in and after a period of investigation, Liisa began to concentrate all her efforts on her personal expression.



LIISA CORBIERE, *Terrasse fleurie*, 50x50cm, 1450\$



LIISA CORBIERE, *Lumière du soir*, 50x50cm, 1450\$

Sophie COSTA

Sophie COSTA is inspired by action painting, pop art and new realists in her upcycling work. Her art involves recycling and breathing new life into cardboard, magazines, torn-up posters, crushed cans, records etc. Striking and instinctive colours, handwritten graphic writing, diverse textures printed on her canvas like a fingerprint, an energetic and lively materiality. Sophie COSTA collects and organises multiple elements to leave a mark, a testimonial, like an allusion...Her approach to the world is sensory, visual and graphic. Her paintings are pictorial expression of emotions, feelings, reflections or even comments about others, the environment and the world. Through her work, she asks questions or states facts. Sophie seeks to give "touch" to the vision". A "matérisite" painter (post-war movement supported by Michel Tapié) and visual artist, she likes thickness, plaster, glued objects... She uses everyday materials and transforms them, revisiting and sublimating them.



SOPHIE COSTA, *B*, Mixed media on canvas. 80x80 cm,
3200\$



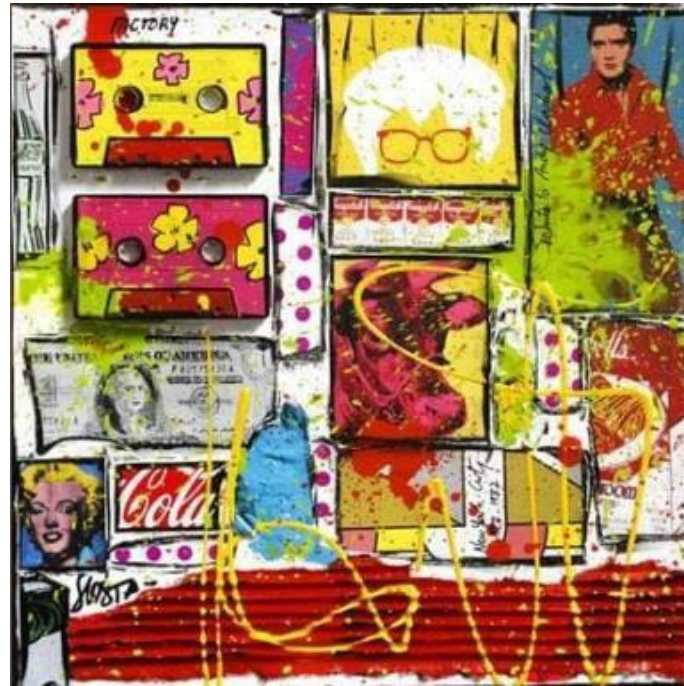
SOPHIE COSTA, *Don't Give up*, Mixed Media on canvas, 100x100 cm, 4700\$



SOPHIE COSTA, *Pop Vib's*, Mixed Media on canvas, 100x100 cm, 4700\$



SOPHIE COSTA, *Coke Coke*, Mixed Media on canvas, 36x36 cm, 800 \$



SOPHIE COSTA, *Hey Andy*, Mixed Media on canvas, 36x36 cm, 800 \$



SOPHIE COSTA, *Splash Vinyl*, Mixed Media on canvas, 36x36 cm, 800 \$

Valerie DEPADOVA

Valerie retains peaceful images from her childhood in Bou Haroun on the Algerian coast. From an early age, she drew, painted and sculpted. Being an artist was evident, natural, and a need. Her father brought back objects from Africa that fascinated her. They inspired her pictorial work with surprising ethnic connotations. Valerie mixes acrylic, pastel, ink, pencil and collage. Words are captured, isolated from their original context and find a different meaning. Colour is brutally worked with a knife. Characters gradually come to life on an abstract background and evolve slowly through the paintings. Africa is an inexhaustible source of inspiration for Valerie; the stylized human forms, their disproportions, the protruding or hunched lines, the characters' often asymmetrical and dynamic postures, all reminiscent of African sculpture. Valerie gives her creations a social dimension. Through her evocatively titled works, the artist invites us to join her in her reflection on our predatory world. Valerie observes human beings with great fondness and wishes to convey a message of love, gentleness and joy. She seems to remember that there can be warmth at the heart of winter.



VALERIE DEPADOVA, *Woman with birds*, Mixed Media on canvas, 100 x 100 cm, 4700 \$

Odile ESCOLIER

After scientific studies, Odile Escolier worked in the medical field. At the same time she was continuing developing her artistic skills with inks, pastels and mixed techniques. She exhibited her work in France and abroad. She decided to dedicate her time to become a professional painter. Meeting, sharing, the link to the other one, are the main themes for Odile Escolier's inspiration. The human being in its relationship to others challenges the artist. Trees, silent nature, colorful rhythms which lead to abstract are also part of her work. She uses acrylic paint, inks and pigments, first working in the background and then creating hollow spaces, as receptacles for the subject to come. The use of the knife primarily allows her spontaneity and movement. Odile likes scraping, painting sculpting, feeling the overlapping layers and light effects that result. She works the purification of line, the suggestion of forms, keeping only the essentials. The structured settings of her paintings are populated by "living, ephemeral and solitary nature." From the opposition between subject and environment comes a feeling of loneliness, fragility and melancholy. The traces of time are part of the media and suggest the transience of the moment. The individual is suspended and hangs by a thread. Despite the fragility and a certain absence, a world is born, a presence. Sounds and noises seem to emanate from each canvas, yet the scene is silent and no one distinct voice rises above the rest. Through mysterious and intense works, the artist remains fascinated by the human question, its joys and sorrows.



ODILE ESCOLIER, *Going with you*, 100x100 cm, 4700 \$



ODILE ESCOLIER, *Listen to the light whisper* ,
100x100 cm, 4700 \$



ODILE ESCOLIER, *Trees elegance*, 80x80 cm,
3200 \$

GRAFFMATT

Born to an artist painter for a mother and a father who manages a graphics company, Matthieu Lainé aka Graffmatt, grew up in a family of creators; and so naturally he chose to turn to an education dedicated to graphic arts too. A professional artist since 2013, set up in the Savoie town of Chambéry, Graffmatt produces his works alongside his main job as a computer graphics designer. His passion for painting came about thanks to Street Art and the hip-hop culture. Fascinated by the artists and their productions, Graffmatt takes to the streets to produce in situ many photographic reports. He then uses shots as sources of inspiration without trying to reproduce an exact copy. On the contrary, through acrylic paints, Posca pens, aerosol sprays and brushes, the artist decomposes the pictures to reassemble them in line with his own interpretation. A keen enthusiast for the cardboard supports, the painter likes the flexibility of its format – that he can adapt however he wants – as well as the writing stamped on it – a graphic base that makes up its background. Figurative and expressive, his works are produced two-fold, described by the artist as such: “first the dynamic elaboration of an abstract/graffiti background, then more detailed and calmer work, thus contrasting with the background.” Needing to immerse himself fully in his world, Graffmatt accompanies his pictorial work by listening to urban music. The choice of musical style is reflected in his works, certain sounds leading him to use dark shades, while other push him towards bright colours.



GRAFFMATT, *Closer*, Graffiti on canvas, 80x80 cm, 3200\$

Henri IGLESIS

Henri was born into a family of passionate craftspeople who taught him and passed on "the love of a job well done". For many years, Henri worked passionately with steel, constantly striving to give this material harmonious and delicate qualities. Alongside the pursuit of his usual expertise, Henri began to experiment with various solutions and finally came up with the development of a daring process that he called the "blown sheet". This technique, which consists of injecting air into a structure made from sheets of previously welded sheets, on which many domestic heaters are used, was officially patented in 2008 and marked the beginning of his career as a sculptor. Sensitive to the forms of expression that generate a feeling of happiness amongst everyone, Henri patiently built a universe inspired by the simple joys of childhood. Under his experienced fingers, the metal bends and expands to give birth to multiple figurative objects, both refined and complex and boldly coloured. By going beyond the very nature of his raw material, the artist from Perpignan was able to infuse his works with an unusual lightness and energy, which became the main characteristics of his artistic work.



HENRI IGLESIS, *Little pink man*,
Blown sheet metal sculpture,
50x35x10 cm, 3600\$



HENRI IGLESIS, *Little blue Klein man*,
Blown sheet metal sculpture,
50x35x10 cm, 3600\$

Abelardo HERNÁNDEZ ALFONSO

Abelardo grew up in Havana (Cuba) where he developed an intense creativity from an early age. Inspired by the colorful and warm Caribbean environment, he had a desire to shape a magical universe. His attraction to murals, mosaics and sculpture led him to pursue studies at the School of Fine Arts. Following this training, he decided to devote himself entirely to his artistic activity and explored various techniques (painting, sculpture, ceramics ...). He began by exhibiting in Cuba and the United States, but in 1993, he moved to Madrid and extended his career throughout Europe. Abelardo's work is a synthesis of his artistic experiences. Today, collage allows him to seamlessly combine all these disciplines in each canvas. Abelardo starts with a flat surface and gradually superimposes different materials (paper, cardboard, wood, objects). His painting is three-dimensional, almost becoming low relief. He seeks to reconcile organic forms with mineral elements such as crystal and metal. These compositions give rise to all sorts of variations, volume and color. His favorite themes are women and animals, from which he extracts grace and elegance. His work with volume gives life and strength to the characters. Captivating geishas and gorgeous Africans are at the heart of the canvas, in all their beauty and majesty. Abelardo plays with collages, inviting with provocation discovery of pockets of silence and the importance of its origins: hope and freedom. He wants to achieve with these assemblies the vision that he is attempting to depict. His painting is imbued with strength and color, evidence of his passionate spiritual life, a call to reach out.



ABELARDO HERNANDEZ , *Le fils de l'homme*,
Mixed media on canvas, 80x80 cm, 5900\$



ABELARDO HERNANDEZ , *Dora Maar*,
Mixed media on canvas, 100x100 cm, 8000\$



ABELARDO HERNANDEZ , *Frida Kahlo* ,
Mixed media on canvas, 100x100 cm, 8000\$



ABELARDO HERNANDEZ , *La fille a la perle*,
Mixed media on canvas, 80x80 cm, 5900\$



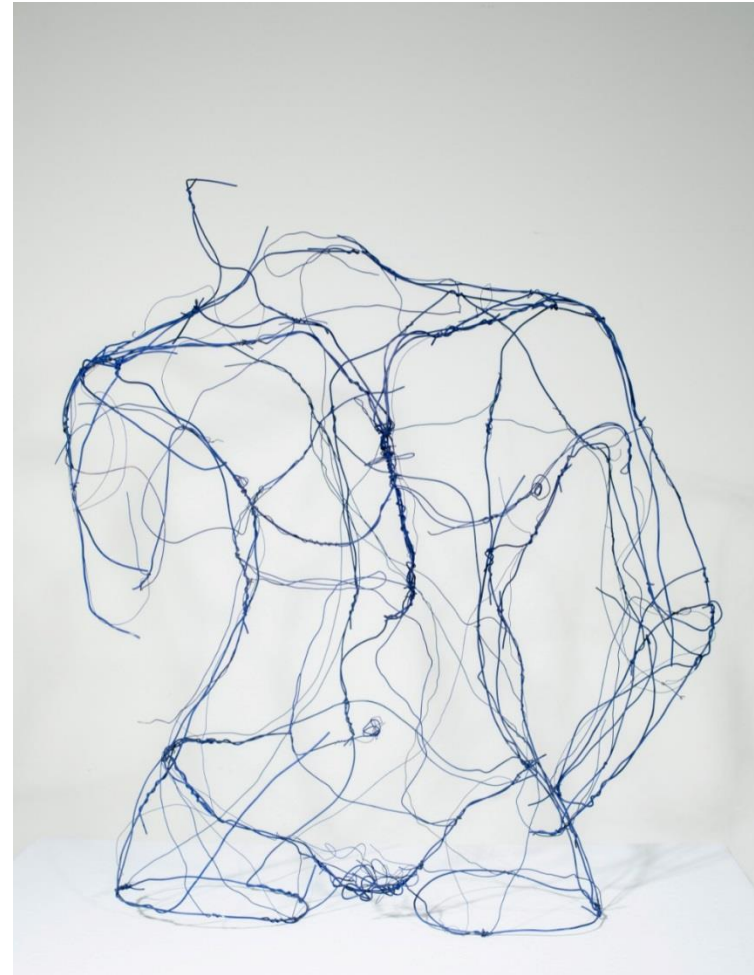
ABELARDO HERNANDEZ , *Charlie Chaplin*,
Mixed media on canvas, 122x122 cm, 10800\$



ABELARDO HERNANDEZ , *Geisha*,
Mixed media on canvas, 100x100 cm, 8000\$

Julie JOLY

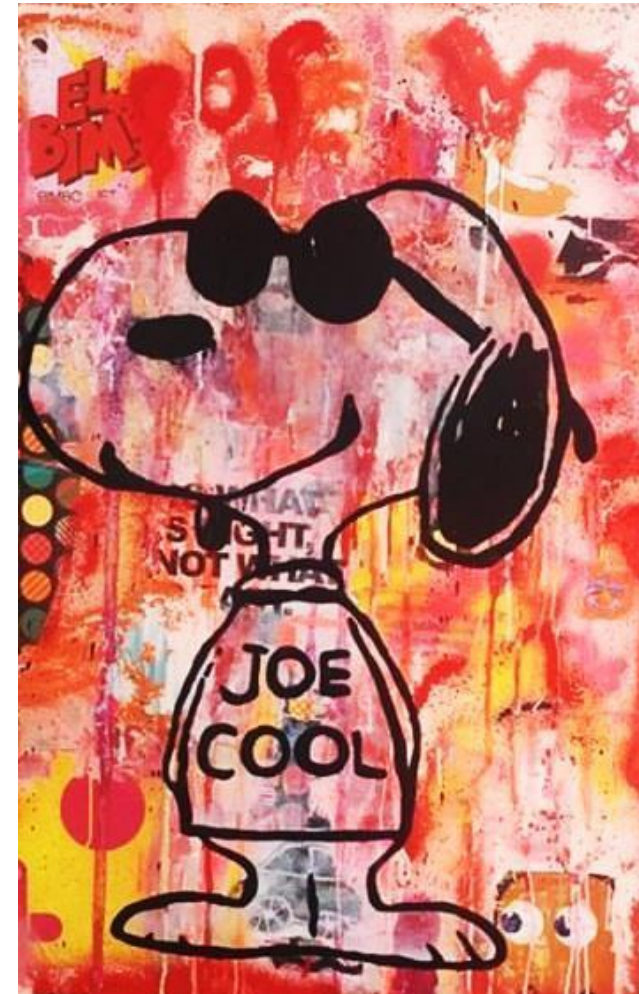
Birth in la Réunion, a transition to Sciences-Po in Aix-en-Provence and a promising career in Paris in communication (in the luxury sector), the fate of Julie Jolie seemed to be written far away from any artistic path. But with a painter for a father and a children's author for a mother, the need to be creative was quickly felt. 'I had the desire to work with my hands and could no longer bear the confinement in an office. I wanted to explore my creativity, even by dropping everything! Today I am very happy that I did it!' explains the artist, who in less than three years, succeeded in establishing herself alongside the general public and the criticism. In 2015, she opens her studio and launches into sculpture, finding a surprising new material, the iron wire, allowing her to capture the lines of the masculine and feminine bodies: 'it is a material that speaks to me. I think it allows the creation of works on the border of drawing and sculpture. Her works that play with depth, shadow and emptiness highlight the sketches. Metamorphosis, blur, intervals, movement, androgyny, transcendence or religion, the themes that inspire her are numerous and recall those of the Austrian Egon Schiele (1890-1918) who also drew and painted curved and angular bodies, looking slightly tortured.



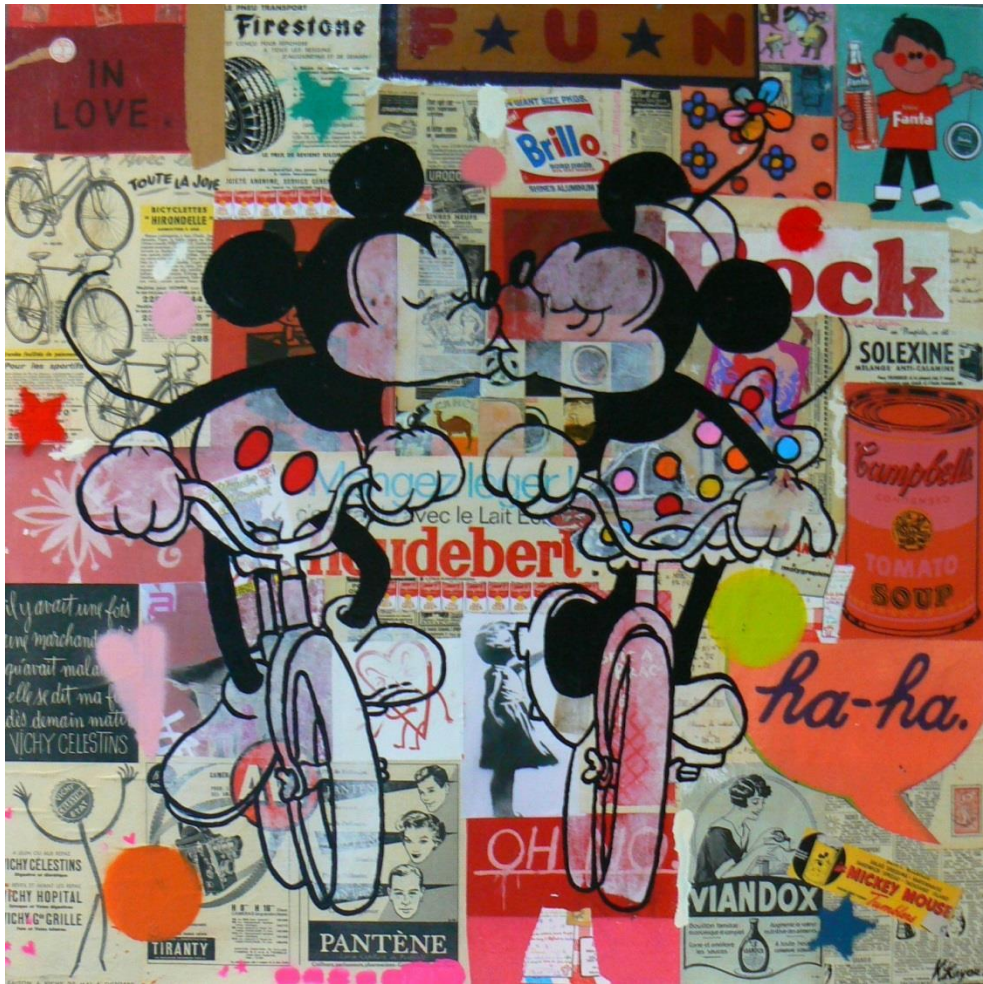
JULIE JOLIE, *Androgyne*, Wire sculpture,
65 x 60 x 25 cm, Edition of Unique artwork,
2500\$

KIKAYOU

The world that he has created from the Basque Country (where he lives with his large family) is cast in his image: teeming with energy and ideas but devoid of any pretensions. Born in 1966 in the south of France, from very young Kikayou was passionate about drawing, painting and sculpture. Derived from graffiti and tag, he left on the road from city to city, unnamed stigmas forging his universe. Encounters, emotions drawn from the news and daily life made up the rest. He leads us into his quirky pictorial work, inspired by the work of Basquiat and Dali, Andy Warhol's pop art, Jacques Villeglé's collages, between street art and urban art. The entirety, thanks to an impressive panel of colours, plunges us into an indescribable chaos, a cross-sectional world, a thrilling, powerful, bright and impulsive art, and an ode to a life full of promise and without constraint, because it is the moment that one must live fully or at least try to. The power of the imagination and feelings, urgency of creation, dreams, sleep, forgetfulness, memory, physical experimentation and work on the subconscious guide the artist in his virile quest for colours and sensations and lead the viewer on a path to his own interrogations, worries, thrills, obsessions. Luminaires, collages, canvases done with spray paint and stencils illustrate this fantasy world in line with the painter's conception of life. By recovering lost images, he finds his memory and feels more and more "alive".



KIKAYOU, *Joe Cool*, Mixed Media on canvas, 100x65 cm, 3200\$



KIKAYOU, *Fun bike*, Mixed Media on canvas, 80x80 cm, 3200\$



KIKAYOU, *Mickey Disco*, Mixed Media on canvas, 70x70 cm, 2400\$



KIKAYOU, *Quadriptych with frames: Disneyland Minnie, Snoopy Surf, Mickey 2, Felix Run*, Mixed Media on canvas 25x25 cm each, 2440\$ (610\$ each)

Marie-Pierre KUN

Around the age of 25, Marie-Pierre took courses in various workshops to deepen her knowledge of certain painting techniques (watercolour, acrylic). Gradually she received more and more invitations, which reinforced her desire to become an artist. In the 90s, her success was such that she decided to dedicate herself fully to her art. The central theme in Marie-Pierre's painting is the portrait. Her tribute to femininity, an undeniable part of her creations, shows various aspects. Her stylized characters, somewhere between mysterious and charming, convey mixed feelings. Their pure faces evoke figures of African statues. By adding anachronistic elements (puppets, cup and ball) she takes her works into a unique universe, where reality flies to imaginary lands. Behind a playful setting lies another, more confusing, and just suggested, universe that her painting leaves free to interpretation. These elements refer to a symbolic dream world. The cheerful and invigorating use of colour gives us an impression of love of life and kindness towards human beings. If dreams are a driving force of creativity, Marie-Pierre still maintains a subtle link with realism by preserving figurative graphics, and decorative elements constitute the architectural aesthetics of her work. By using lines, dots, and other motifs, she creates a rhythmic writing, both simple and dynamic. Nuances in tones of coloured greys reveal an intention towards simplicity that gives greater meaning. For Marie-Pierre, painting is above all silent storytelling and creating atmospheres that are conducive to contemplation or meditation.



MARIE-PIERRE KHUN, *Pianissimo*, 80x80 cm, 3200\$

Virginie LAURENT

Virginie Laurent known as V.L., is a quirky and independent graphic artist who has had a love for the arts since she was little.

A difficult time in her youth saw her begin her creative journey in secret in her teenage bedroom where she set off on a quest to find her own artistic personality. VL created her own world inspired by childhood, art and pop culture icons. Mickey, Pacman, Banksy and Koons are some of the inspirations and characters that appear in her work.

She blends styles and creates her own signatures to bring to life pieces that burst with energy and colour to capture her "odes to life". She has a passion for skulls and has made them her signature that she stamps on all her pieces. Whether they be multi-coloured or covered in dots, they give the artworks a touch of fun and colour.

This radiant existential fighter loves life, explores her personality and frees herself by putting her energy into her powerful and joyful art.



VIRGINIE LAURENT, *Mickey skull XL*, Mixed media,
35x30 cm, 1100\$



VIRGINIE LAURENT, *Heartskull*, Mixed media, 19x20 cm,
280\$

Franck LAMBOLEY

Stopped by the industrial world for which he worked for too many years, Franck Lamboley decided one fine day to seek an alternative that could remove him from it definitively in order to give free rein to his dreams of both liberty and creation. The self-taught artist, originally from Paris, would thus begin his pictorial production in 2006. Trying his hand at first at the oil painting technique, he eventually opted rather quickly for acrylics that he would work in a relatively abstract way. His current work, the fruit of a long research process, results from an approach that he began at the start of 2015 and that is the opposite of his prior preoccupations. From acrylic bombs associated with various types of cardboard and paper, the artist produces “urban frescos” heavily inspired by two great artistic movements: Street Art and Pop Art. Composed of a juxtaposition of collages to which he applies a range of actions – that go from cutting to laceration and partial covering up – his canvases resonate like perfect visual representations of our modern era. A great admirer of the “icons” of his time, the artist thus pays homage to cinema and music stars or even imaginary characters, essentially taken from American comics, that have made a mark on our minds. “Intimately linked to the chaotic path of [his] life”, his art incorporates what is deep down inside him, showing all of the emotional potential that are born from each of his creations, and by offering the viewer a familiar image to which he can relate himself.



FRANCK LAMBOLEY, *Amy Jade*, Mixed Media on canvas
80x80 cm, 3200\$



FRANCK LAMBOLEY, *Hendrix*, Mixed Media on canvas, 50x50 cm, 1450\$



FRANCK LAMBOLEY, *We are ready*, Mixed Media on canvas, 50x50 cm, 1450\$



FRANCK LAMBOLEY, *The mouse*, Mixed Media on canvas, 50x50 cm, 1450\$



FRANCK LAMBOLEY, *Marilyn*, Mixed Media on canvas, 50x50 cm, 1450\$

François-Régis LEMONNIER

François-Régis Lemonnier's paintings explore man and his environment. In his paintings, tiny characters float in large spaces, move about and meet each other, trying their own condition, solitude, joy, poverty, solidarity and oversight. Their tiny size highlights their great humility: man and his destiny, singular, happy or dramatic, in a world of constant change. Using raw materials, sand, Sienna, oxidised zinc, gold or lead leaf, as well as tinted areas with oil and acrylic paints in his works, the artist invents a space made of points, pure lines and geometric forms for man, in which he has to find his place. His practice is above all else a look at man, each little silhouette able to represent a cultural, geographic, mythological or historical symbol in the painter's imagination. Whether he places man in the marine world with his Saint-Malo origins or in a mountainous or urban landscape, the painter's reflection tends towards the universality of the place of man in his environment. Far from representation and realism, François-Régis Lemonnier's paintings rise above and form open windows on the world, an immense world, swallowing an increasingly small, almost invisible man. These journeys to the centre of the universe are also journeys to our inner self, the deepest part of our inner being, where body and form disappear to leave space for the dissipation of the mind.



FRANCOIS-REGIS LEMONNIER, *Cross path*,
Mixed Media on canvas, 100x100 cm, 4700\$

LOVISA

In 1977, Lovisa left Southwest France to prepare for the entrance exams of the great art schools of Paris, graduating from the National School of Applied Arts and Crafts (ENSAAMA, Olivier de Serres, Paris) in 1982. She specialized in murals and created stained glass for several years, and worked on many restorations and official orders in the studio of Sylvie Gaudin until 1996.

From 2000 to 2007, she painted often, but didn't yet exhibit, preferring to dedicate herself to her children's education. Her career took off in 2009 when she enrolled in the Maison des Artistes. Ever since she has exhibited continually throughout France (Paris, Lyon, Toulouse, Reims...)

Her compositions show traces of her work with stained glass. She rediscovers old tools (hammer, nails) by recycling tin cans or soda cans. Colour figures prominently in her art. Her compositions are animated in the style of cartoons in an electric atmosphere. Jolted out of the monotony of everyday life, the audience witnesses a veritable explosion of coloured material.



LOVISA, *Bronx Vibes*, 50x50 cm, 1450\$

Jonas LUNDH

Art and music are two inseparable and indispensable pillars in the life of Jonas. A drummer and percussionist, he began first of all, in the eighties, as an independent jazz musician. Gradually, he developed a passion for painting. He quickly made the connection with music and decided to keep in mind the two characteristics that he likes and wants to "print" on his canvases: harmony and rhythm. For fifteen years, he has been using a technique in which pieces of cardboard of different sizes take the place of brushes. This technique enables him to create specific reliefs and strokes, as well as solid areas with varied densities. The works have less clarity and more abstraction. In this way Jonas builds on his canvases unreal and dreamlike worlds with warm and soft colours, punctuated with great balance. Sometimes, in what appears to be at first abstract forms, a drum and drumsticks, motorcycle, street, shadows or a boat appear. In his compositions, poetry is everywhere, both in the proposed shades and hues as well as the suggested imaginary journey. It is a path where the viewer can try to find the history of the object outlined in the center of the canvas. A ship, a mast, the sea, shadows in the distance ... and a suggested starting out to sea. One of his main sources of inspiration is the Nordic light and a kind of melancholy, but which he sees positively. When starting a painting he likes to remember memories and impressions of his childhood and his travels. Jonas takes us through his works on meanderings with delicacy and we are surprised to let our eyes wander over his paintings, letting his judicious mixture of abstract universes and concrete representations act on our imagination.



JONAS LUNDH, *Togetherness*, 80x80 cm, 3200 \$



JONAS LUNDH , *The only way is up* , 100x100 cm, 4700 \$

Nathalie MOLLA

Nathalie was born in Annecy into an artistic family and flourished in an environment conducive to creativity, devoting herself fully to her passion for both music and drawing from a very early age.

Her appetite for the practice of the arts led her first to Chambéry to study graphic arts for advertising, then to Avignon and Reims where she trained in set painting, before completing her training at the School of Fine Arts in Florence, Italy. The painter, rounded and enthusiastic in equal measure, is now back in Haute-Savoie and divides her time between developing her own artwork, teaching and leading numerous workshops throughout France as an ambassador and technician of products traditionally used in fine arts.

Nathalie's portraits are energetic and majestic and easily combine varied techniques to achieve a resolutely contemporary result, which has its place somewhere between pop art and street art aesthetics. For her, "life is like riding a bicycle, you have to keep going so you don't lose your balance".



NATHALIE MOLLA, *Be@rbrick St*,
Mixed Media, 1100\$



NATHALIE MOLLA, *Bearbrick St (Art in transit)*,
Mixed, Media, 1100\$

NAI

Nai grew up in Tuscany amongst her father's brushes. In this context conducive to creativity, the girl quickly started to draw. With a degree in Philosophy from the University of Pisa (1999-2000), she continued her studies in France.

In 2004, she obtained her degree in Women's History at the University of Paris VIII. She worked as a painter and decorator for Christmas shop windows and created crochet sculptures. In the French capital, Nai considered for the first time the possibility of making a living from her passion. Back in Italy, she hosted a theatre, music and drawing workshop for children in collaboration with the Strade Varie Association and Soledad Nicolazzi in Carrara (2005 to 2007). She has exhibited in France and Italy since 2007. A multidisciplinary artist, Nai is also a singer and accordionist. In 2010, she toured Mongolia with her group the "Forasteri" for a show based on a play by Samuel Beckett (Waiting for Godot).



NAI, *La musica di tchaikovsky nel bosco*,
Mixed media on canvas, 80X80 cm, 3200\$



NAI, *La danza tempo*, Mixed media on canvas,
80X80 cm, 3200\$



NAI, *Ce la giochiamo a dadi*, Mixed media on canvas,
80X80 cm, 3200\$

NAEN

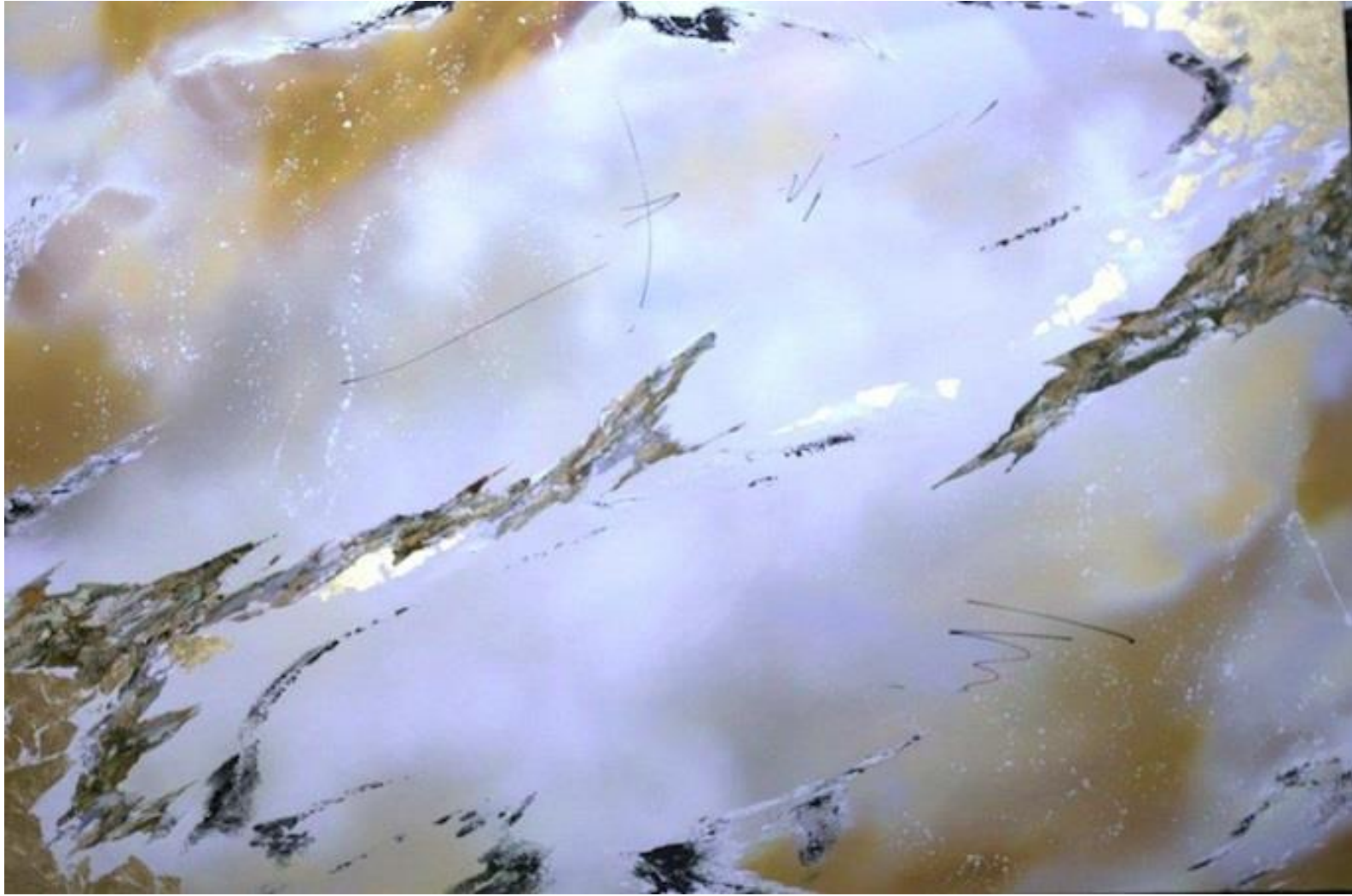
Having graduated with a degree oriented towards international commerce, Naen began a long career in management and marketing expertise with large companies in France. Her affection for the arts, and in particular painting, made itself known rather early on, but it was only at the beginning of the 2000s that she decided to begin her pictorial work. Resorting to her Cartesian mind on a daily basis to carry out her professional tasks, yet on the contrary, Naen calls upon her intuition and spontaneity when producing her canvases. Equipped with paintbrushes, knives, fabric or even her fingers, the artist proceeds by affixing and juxtaposing powerfully coloured pictorial layers – made up on acrylic paints associated with Indian ink and sometimes enriched with marble powder. This technique allows the artist to play with the effects of materials, light, transparency and thus reveals new nuances whilst removing others. In 2012, Naen gave up her wage-earning job to take over the management of a communications agency in the Var department. At the same time, she pursued her painting activity at home in her house built in La Londe-lesMaures. Profoundly moved by the work of the painter and engraver Zao WouKi (1920-2013), she goes around exhibitions to feed off of the most diverse colours and forms. Moreover, Naen has a very demanding eye on her work, continually seeking to reach perfection both in the harmony of colours and the balance of the final composition. Thought “like dreams where everyone sees what he wants to see”, her abstract works offer the viewer the opportunity to claim each canvas for himself by projecting his own imagination into it.



NAEN, *Untitled* , Mixed media on canvas, 162x97 cm, 7600\$



NAEN, *Untitled*, 80x80 cm (x2) cm, 6400 \$ (3200 x2)



NAEN, *Untitled*, 195x130 cm, 12000 \$



NAEN, *Untitled*, 100x100 (x2) cm, 9400\$



NAEN, *Triptych Untitled 1, Untitled 5, C 646*, Mixed media on canvas, 36x36 cm x 3970\$ each with frame

NOUNA

In turn a designer, interior designer and then a sculptor, Denise Nouna Benarrouch, known as "NOUNA" trained in the theory and practice of applied arts at two specialised Parisian schools. After graduating from the École Supérieure des Arts Modernes in Paris, NOUNA began a prolific career devoted to creation and decoration for companies in the industrial and commercial sector for about ten years. In 1992, she felt the need to devote herself to sculpture and joined the studio of the sculptor Myriam Franck, before continuing her apprenticeship through a course at the École Boulle. NOUNA now creates her works in the intimate and peaceful space of her studio in Paris, and works with clay using living models.



NOUNA, *Zimbabwe bird*, Resine, 40x25x17 cm,
3500\$



NOUNA, *Betty Boop mouth*, Resine, 40x25x17 cm,
3500\$



NOUNA, *Mouth color*, Resine, 40x25x17 cm,
3500\$

Fabien NOVARINO

Since 2010, Fabien has integrated photography into his works, evolving his pictorial work towards a more contemporary language. From personal or professional clichés acquired in offices, Fabien designs original graphic works that come from the Neo Pop style – a worthy successor to the Pop Art movement born in the 1950s. Produced from a subtle mixture of collages, drawings and stencils, his canvases are inspired by icons of American and French cinema, modern urbanism and the world of comics. Firmly contemporary, his art is a true homage to the society of entertainment.



FABIEN NOVARINO, *Puzzle comics pop*, Mixed media on 6mm dibond, 90x80 cm, 4500\$



FABIEN NOVARINO, *Puzzle Kiss Kiss*, Mixed media on 6mm
dibond, 90x80 cm, 4500\$

Patrick ROUSSEAU

Patrick grew up in Poitou-Charentes and has had a passion for drawing since his childhood. He studied at the Fine Arts School in Angoulême where he learned different techniques. He focused on painting, which particularly appealed to him. An avid traveler, he began visiting his native region and the Atlantic coast. Then he lived for some time in the heart of the mountains of Argentina. There he learned to understand people, their customs, their inner worlds and found that despite cultural differences the same desires drive all men. He then visited Prague, Florence, Venice, Rome ... and of course Paris, where he now lives. Patrick has sketchbooks from his travels, and he paints his sketches and enriches the colours with a spatula. He always works in oils with a palette of pastel shades. Recently, he dared using reds and blues, while still maintaining a whimsical atmosphere.



PATRICK ROUSSEAU, *Foggy day*, Oil on canvas,
100x100 cm, 4700\$

PAPPAY

As an art enthusiast eager to learn and experiment with different creative techniques, PAPPAY successively joined several schools of fine arts before completing his training by obtaining his National Diploma of Visual Expression in 2008 in Marseille. A graphic designer, he traded his digital tools for aerosols and canvases from 2013, to return to "his first love", painting and graffiti.

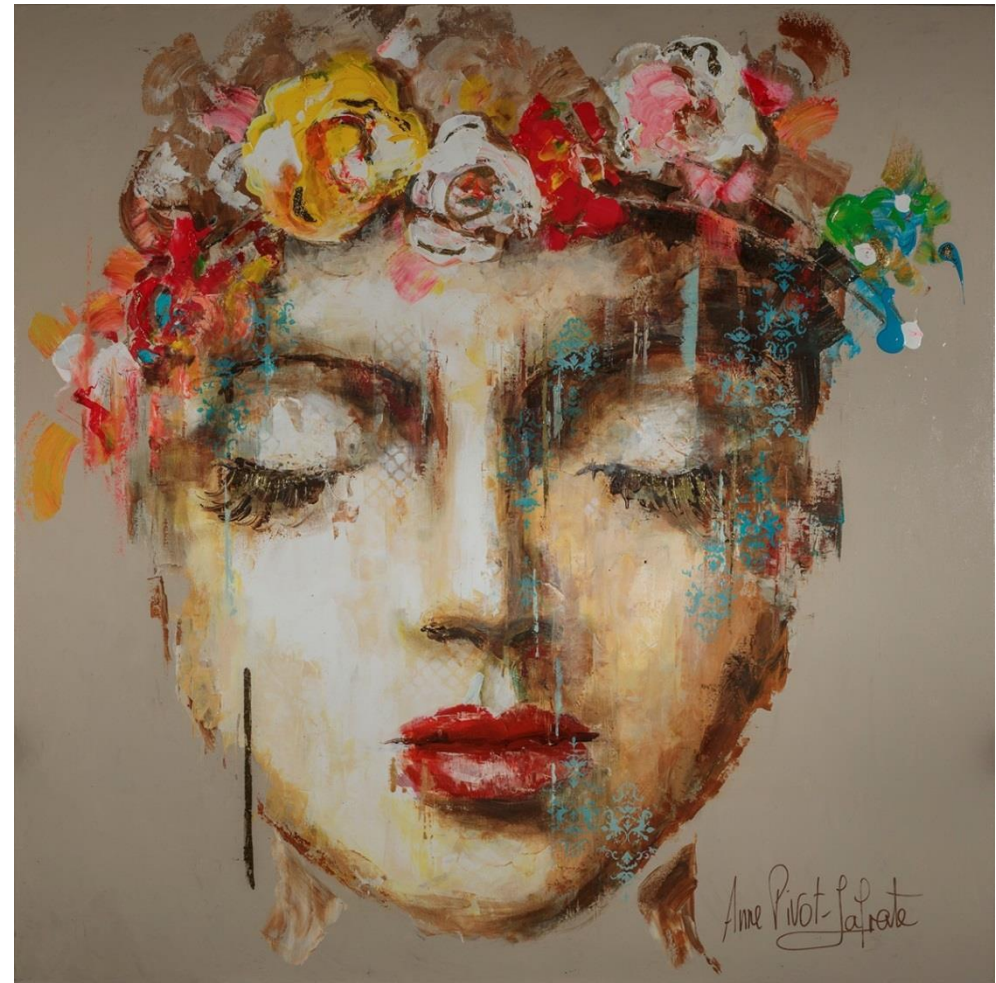
Over the years, the young artist has learned how to build, with simplicity and enthusiasm, a boldly dynamic impression of sensitivity, which embodies human life in its richness as well as in its diversity. "Painting and graffiti are for me a way of life as well as a mode of expression and excite me stylistically and culturally."



PAPPAY, Mixed media Bipsy sculptures, 18x13x9 cm, 600 \$ each

Anne PIVOT-IAFRATE

Anne grew up in a family home where she developed a taste for antiques. As a child she loved to paint and frame works of art. She studied communications and moved into media relations, but after ten years in her career she once again heard the call of art. She trained as a decorative painter and learned a variety of techniques (patina, trompe l'oeil ...). Anne became a self-employed craftsman and expressed her art on large scale projects (apartments, houses ...) When she decided to close her business in order to raise her children, Anne began to express her expertise on canvas. It was a revelation for her. She started teaching painting to children and adults in her own studio, taught in a fine arts school, and in 2005 she began exhibiting her work. By choosing to focus on her painting, Anne traded her brushes for knives to work with the thicknesses of malleable acrylic paint. She likes a mix of medium ; the combination of collage, prints, etching . She uses different medium (preparations to change the consistency of the paint) and techniques such as collage or image transfer, associated with a succession of layers of paint applied with a knife and then rubbed or scraped. Working the material this way she seeks to achieve an effect of "passing time." Anne approaches various topics, often to mark a contradiction or an unusual situation. The theme of "inside / outside" industrial wastelands allows her to bring the past alive. She likes to represent what remains immobile, places haunted by the imprint of man. She combines these with the baroque, a rich and colourful world from long ago. Anne places the mark of time on everyday objects. She seeks to pass on this taste of history and patina through her paintings.



ANNE PIVOT-IAFRATE, *Isabelle*, Oil on canvas, 120x120 cm, 6000\$



ANNE PIVOT-IAFRATE, *Meline*, Oil on canvas, 120x120 cm,
6000\$

Christian RAFFIN

As a child, Christian discovered art through a middle school teacher, and it was a revelation for him. The young man knew that a love of art would follow him throughout his life. His initial training as an engineer initiated him in drawing. From industrial design, artistic drawing quickly followed. Between 1982 and 1984, the artist lived in Tunisia, and the city impregnated his colour palette. He practiced traditional photography and tried his hand at painted photographs. In 2004, driven by an irresistible urge to create, he left his job to become a full time artist. His participation in various art fairs and markets, but above all, his contact with the public, encouraged him in his approach. Christian paints in acrylic and oil, with knife and brush on different media (paper, wood, canvas...). He reinterprets scenes memorised from daily life or his various trips. Fleeing the technical rigor of his former profession, the artist lets his emotions guide his brush to the essential. He purifies the subject to the point of making it unrecognizable. His purpose is not to represent strict reality, but to transmit a sensation. Christian lives his art as a way to express himself and to externalize his feelings. Spontaneity is the watchword of his work. He establishes a subtle contrast between the melancholy of the characters and the gaiety of colour, rendering sketched figures and a certain depth in his painting. He creates a hint of mystery through the use of haziness, to make room for the viewer's imagination. His intriguing silhouettes fill the space like fragile puppets in a shadow theatre.



CHRISTIAN RAFFIN, *Diptych with frames: Kfe, On a bicycle*, Acrylic on canvas
36x36 cm each, 1940\$



CHRISTIAN RAFFIN, *Diptych with frames: Scent of Spices , Around 17h30*, Acrylic on canvas, 36x36 cm each, 1940\$

RAVI

Ravi is a self-taught French artist. He has always been attracted by bright colors and Pop Art universe. Inspired by artists like Banksy, Koons and Haring, he sculpts different pop art figurines.

Ravi likes to give his well-known characters a lively appearance through wood and relief.

You will love, for sure, his sculpted and colorful universe.



RAVI, *Banksywood 3*, Mixed Media on wood, 30x20x4 cm, 600\$



RAVI, *Lanceur de Coeur*, Mixed Media on wood,
30x20x4 cm, 600\$



RAVI, *Puzzle 3*, Mixed Media on wood,
30x20x4 cm, 600\$

Julien REY

Julien Rey's story begins like all great stories: with an impossible dream. Achromatopsis, the artist sees only in black and white. However, this disease did not prevent him from traveling to the borders of Burma, from changing his life (he became a Buddhist monk there) or from embarking on art. Marked by the Zen philosophy and with a desire for refinement and simplicity, he produces minimal compositions that appear like suspended moments, poetic breaks in the middle of the surrounding disorder. His unique and individual technique of working varnish worked with a knife and gold leaf inlays puts light at the heart of his works, as it plays with areas of shadow and brightness, creating slivers of black and gold. His representations of urban landscapes thus confront obscurity and light in contrasted compositions with impressionistic atmospheres. Julien Rey describes his works as "fugitive rays" or "twilight flashes", as he attempts to capture the changing moments between day and night where light becomes divine and emotions become intense. Trying to inspire, feel and self-reflect, the artist is not looking for a true duplication of what he sees, but instead wishes to capture and materialize the "aesthetic link between finesse and rigor, movement and perspective, emptiness and fullness". In the end, his works capture the true heart of reality but remain distanced from that reality.



JULIEN REY, *Dark Side*, 80x80 cm, 3200\$

Béatrice RIVA

Beatrice is from the Italian provinces of Modena and has been painting and drawing since childhood. After pursuing advanced studies in graphic design she worked for several years as a copywriter for various companies in the region, while still devoting her free time to her artistic endeavours. It is in 2010 that Beatrice made the decision to disrupt her daily routine and to commit to developing her visual productions full time. She lives in the commune of Casalgrande and now works exclusively on her figurative pieces and on enhancing her technical knowledge by taking private lessons. She is a member of the Organisation Cercle des Artistes de Reggio Emilia and exhibits her pieces during the many regional events. Even though animals have been invited into her compositions over the past few years, Beatrice's main inquiries are focused on the exploration of various aspects of the physiognomy and the anatomy of the human being. Using a mixed technique that combines oil paint and crayons, applied equally onto a canvas, wood or paper, Beatrice's process consists in lending an emotion or sensitivity, that may come from one of the subjects represented, a figurative representation. Her references are taken from the Renaissance, and she is committed to creating a particular atmosphere - one that often finds its inspiration in spirituality - in order to convey the interiority of the imagined characters with the most loyalty possible. Her characters, represented at the heart of her compositions and sketched out with great care using mostly cold modalities, such as icons, seem to represent all the complexity of the human soul.



BEATRICE RIVA, *Silence and stillness* , 50x50 cm, 1450 \$



BEATRICE RIVA, *Stolen wings*, 50x50 cm, 1450 \$

Karine ROMANELLI

Karine Romanelli's work is located at the crossroads of two worlds. Merging the photographic image with the painted image, the artist evokes the real in many of its possible forms of representation and interpretation. In this way, her collages superimpose frames, creating a spatial distortion, which brings her compositions closer to a kind of abstraction. The frames also bring together spaces, connecting urban landscapes, familiar indoor settings and everyday objects in a kind of cross section of reality that reveals, in a single frame, both the interior and exterior of a given scene. This kind of freedom of composition, which comes from the ability to move away from classical painting and the search for perspective securely sets Karine Romanelli's work in an approach that is that of the Avant-Gardes and the artists of Modernity. The artist does away with any hierarchy between a cut out and glued image and a painted one worked on with a blade. Since one is based on the other, both practices allow the artist to multiply the textural and material effects. Time and spaces also become blurred as they come into relation with one another. Interior and exterior speak to one another and enter into one another, nostalgia for the past rubs up against the modernity of urbanism, chic and glamorous cafés come into contact with working class living areas and neighborhoods. This "grand voyage" weaves together the various levels of interpretation of the artist's work of art, between black and white and the soft and powdered colors, between memories and the present, between the private and the public, and in this way it touches upon the universality of a situation.



KARINE ROMANELLI, *Only you are missing*, Mixed Media on canvas, 80x80 cm, 3200\$



KARINE ROMANELLI, *Le baiser*, Mixed Media on canvas, 50x50 cm, 1450\$

Pauline SALVAN

From a very young age, the love of art blossomed in Pauline and she had a particular fondness for artistic design, which she describes as a "basic need".

The self-taught artist experimented and got her bearings with painting by testing several techniques until she found the right one for her. After four years running her own artisan business, Pauline sold it so she could focus on her passion and make her dream a reality. She displayed her work in increasingly prestigious venues and the encouraging feedback she received motivated her to improve and devote herself to art, acrylic and posca. She qualifies her universe by saying; "childish, a mix between comics and street art, with surreal characters but look carefully there is always a hidden message!".



PAULINE SALVAN, *Mini Koons*, Mixed Media,
1100\$



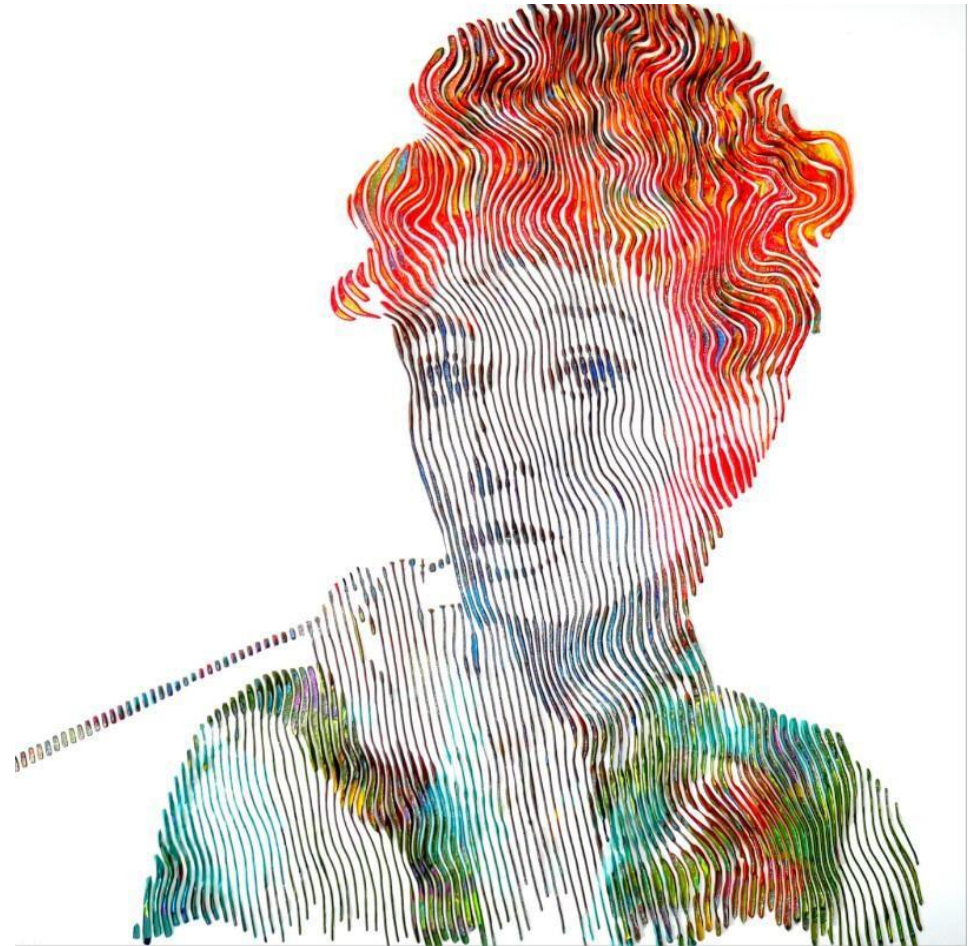
PAULINE SALVAN, *Bearbrick Happy*,
Mixed Media, 1100\$



PAULINE SALVAN, *Bearbrick Amour*,
Mixed Media, 1100\$

Virginie SCHROEDER

Virginie developed personal techniques, born out of the synthesis of her experience with the figurative and her fascination with the abstract. Her work begins with a realistic sketch of her subject, which she then cuts up and deconstructs. She then superimposes several layers of acrylic and then oil paint, applying colors using a syringe and then reworking them with a knife. Once she is satisfied with the meticulously created harmony, she scratches the medium in order to reveal the final work. It is by paying close attention to the details of the face that she builds her paintings, which are fascinating due to their myriad level of interpretation. The viewer first discovers an abstract painting with lines and colours that are skillfully mastered, then he or she back up, lets their gaze focus on a detail and then suddenly they discover a radically different work. The play of the visible and the invisible turns the viewer's gaze into the crucial element in Virginie Schroeder's work. The viewer's gaze brings together the aesthetic perfection and surprisingly playful aspects of her work. Today, her works delight audiences in Canada, but also in France and in the United States.



VIRGINIE SCHROEDER, *The most powerful Audrey Hepburn*, Acrylic on canvas, 100x100 cm, 4700\$



VIRGINIE SCHROEDER, *Dali*, Acrylic on canvas, 80x80 cm,
3200\$

Lionel VALOT

“An image arrives, figurative. It becomes surrealist by the diversion of its meaning. This is not a pipe, painted Magritte!”

Self-taught, Surrealist...Passionate...Member of the Circle of European Artists. A first painting at the age of 12... Maker of dreamlike images, defender of drawing and color for a painting “behind the eyes” as Salvador Dali said...A library of sketches for several decades still lead me towards the exploration and discovery of invisible and surreal worlds... With respect for the work of the craftsman... In the service of passing Time and its clocks, eco-trains in weightlessness, celestial women-cellos. A bit of dream and fantasy...



LIONEL VALOT, *Dernière mélodie*, Mixed Media,
80x80 cm, 3200\$

VIRGIS

Virgis was born and raised in a small town in Lithuania under the communist regime. In this context of poverty and hypocrisy, Virgis realized from an early age the importance of having real moral and values. Intelligence, culture and belief constitute a defence against the regime for his mother who sent him to art school when he was 12 years old. This was his first experience with art. There he discovered the culture and the arts of the free countries of the West: his vocation as an artist was born. Naturally he turned to study art at the University, and after graduation he became an art teacher at a secondary school. The Gorbachev regime somewhat freed society and Virgis could finally indulge in its creation. In the 90s, the artwork of Marc Chagall was the inspiration of a great majority of his work. The meeting with two French artists, Anne de Beaufort and Michèle Volsy, was a milestone in his artistic life, and Virgis instinctively changed the nature of his work to abstract painting. He uses oil paint on canvas to express emotions and feelings. For Virgis, these feelings are as abstract as they are real, just like life. Today he finds inspiration in his environment and what it conveys. His painting is sometimes sweet, sometimes bitter. Through his abstract work he speaks of the uncertainty of life. The difficult context in which his vocation as an artist was born determines all his work and gives it its strength and depth.



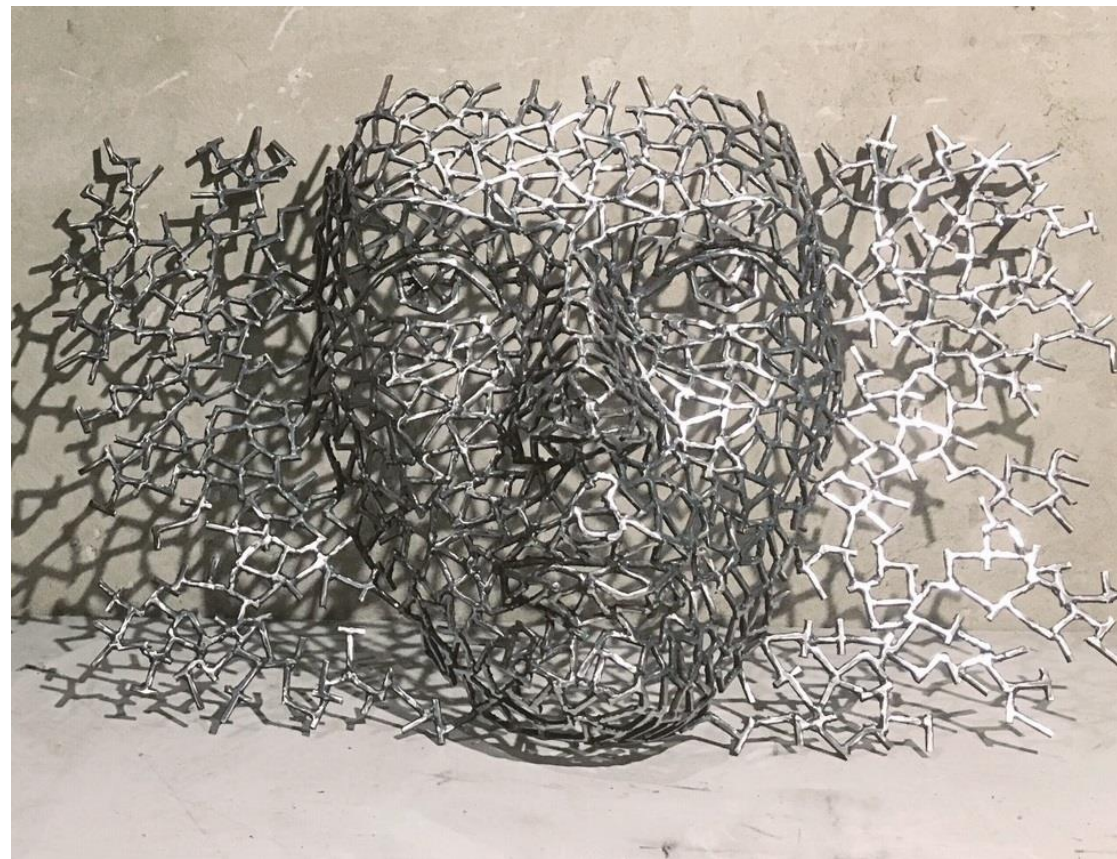
VIRGIS, *In days to come*, Oil on canvas, 80 x 80 cm, 3200 \$

Nikola VUDRAG

In view of the fact that his father and grandfather were metallurgists and welders, it is not surprising that the young VUDRAG pursued the inclination he felt for metalworking, but he focused above all on the creative aspect that can result from it. Therefore VUDRAG spontaneously decided to pursue a higher education course at the Academy of Fine Arts in Zagreb dedicated to teaching sculpture techniques. He was awarded a merit-based scholarship in 2013 which played a major role in his advancement.

Alongside developing his personal production, since 2012 the artist has created a lot of public sculptures – most of which are visible in various localities in his native country – and designed several prizes, including the "Wild Dreamer", a lifetime achievement award presented annually at the Subversive Festival in Zagreb. To design his works, the Croatian sculptor draws his inspiration from disciplines as varied as philosophy, anthropology, theology, life sciences, physics and mathematics. Over the years, VUDRAG has thus acquired a mastery that has enabled him to establish himself today as one of the leading specialists in Croatia. In 2017, VUDRAG was selected to design the portrait *Gospa od Loreta* (Our Lady of Loreto), a unique monumental sculpture erected on the coast of the municipality of Primošten.

Lot 68



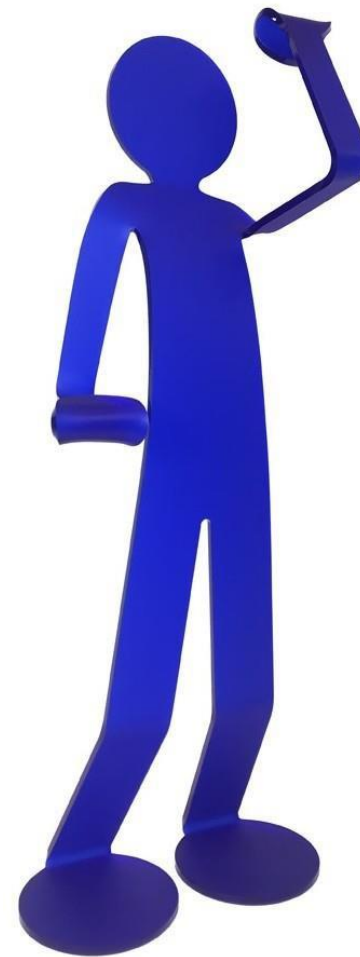
NIKOLA VUDRAG, *Notre Dame 2*, Metal sculpture, 60 x 95 x 25 cm,
Edition of Unique artwork, 8400 \$

ZED

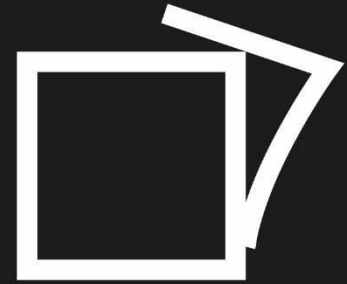
David Zeller, alias ZED, comes from Alsace and is a natural born sculptor.

Despite showing obvious artistic inclinations and a real passion for working with materials ever since he was a child, he did not imagine right away that he would take this path. Indeed, it was only in 2007, encouraged by his then boss, that ZED decided to leave the field of restoration permanently in order to embrace that of artistic creation.

His first exhibitions were a great success with the public and the commissions followed one another, which reassured the young artist in his new professional path. He started out as a woodcarver and designed his most popular work by sheer chance, based on fallen branches found in a dumpster that he then reworked to gradually produce his famous character named Flexo.



ZED, *Flexo Be Happy*, *Flexo Be Free*, 260\$ each



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