



SALAMATINA
GALLERY

MASCULIN FÉMININ

ART
PARIS
ART
FAIR

Grand Palais
March 26th-29th 2015

Salamatina Gallery is pleased to present the group exhibition *Masculin Féminin* at Art Paris 2015 booth E 23, which features a range of emerging and mid-career artists, including Irina Davis (Russia), Graham Dean (UK), Ezio Gribaudo (Italy), Nikolai Khizhniak (Russia), Nina Levy (USA), Olga Perevalova (Russia), Nicolas Sisto (France), and Andrei Sharov (Russia), among others. The exhibition takes as its starting point Jean Luc-Godard's 1966 film of the same name, which concerns an ill-matched yet romantically involved young couple who engage in a *ménage à quatre* with two roommates; though more than the storyline, it's Godard's non-linear filmmaking techniques and interrupted narrative that make *Masculin Féminin* such an important piece of cinema, in addition to the plethora of references to pop culture and political figures of the time. Taken together with the action on screen, they help frame the decade in terms of its sexual awakening and political climate, offering frank, vérité-style interviews on love, sex, and life.

With similar intentions in mind, the artists in *Masculin Féminin* draw complex visual relationships between love, desire, dreams, longing, memory, perception, and politics. As in the film – which was so contemporary at the time, and really resonated with viewers – the artists in *Masculin Féminin* aim to similarly inspire its audiences with varying contemporary perspectives on the social and political climate we're currently living in.



IRINA DAVIS (B. 1974)

World War II had crippling economic consequences for Russia, which struggled mightily in its wake while the United States prospered, both economically and culturally; the 1940s and 50s proved to be an ebullient period for America. Consequently, it comes as no surprise that Russian women were expected to be modest and culturally conservative, a reflection of the country's malaise. Thus Russia never had the chance to enjoy the upbeat, prosperous “pin-up” times of America’s post-war period. In fact, playful American pin-up art was considered politically incorrect in Soviet Russia. It was considered decadent and flat-out immoral – the product of a culture that could never understand the true, adverse nature of the human condition.

By photographing exclusively Russian immigrant women in traditional all-American pin-up attire and poses, Irina Davis in-

vents a Russian variation of the pin-up girl, one that does not employ an objectifying male gaze, but rather communicates true beauty, femininity, and sexuality. Hybridizing east and west, Davis’s photographs convey a crisis of Russian national identity, and the concomitant frustration and confusion stemming from self-identification with the Old Country, the New World and a diaspora caught between them. With frank honesty and humor, Davis’s work brings the viewer in with seductive images, forcing the viewer to identify with her conflicted subjects.



EZIO GRIBAUDO (B. 1929)

Trained at the Accademia di Brera and as an architect, Turin-based Ezio Gribaudo brings to his visionary art a distinctive sense of chromatic precision and historical determination that derive from his work as a painter, sculp-

tor, and graphic artist. His award-winning production has been recognized with various international prizes, among which the IX Rome Quadriennale in 1965, the XXXIII Venice Biennale Prize (for graphic arts) in 1966, and the São Paulo Biennale in 1967.

Gribaudo's prolific production and diversified activities have given him a highly significant presence in contemporary Italian art. He has worked with Francis Bacon, Giorgio de Chirico, Max Ernst, Peggy Guggenheim, Pablo Picasso, and the Cobra Group with Pierre Alechinsky and Jean Michel Atlan, to mention a few artists and personalities with whom he crossed paths. Through his committed activity as an art publisher, he has mentored and promoted many of the most relevant figures in modern art since the 1950s.

His experimentations with materials and print bring to light archeological remnants in the context of intense chromatic studies. A specific line of his work called *Theaters of Memory*, based on the engraving of white surfaces, results in dazzling white on white compositions that frame memories of daily objects in visual renderings reminiscent of Duchamp's readymades. Giorgio de Chirico pointed out that Gribaudo's work has elevated the use of white to a whole new conceptual level.

In Gribaudo's *logogrifi* (a Greek term evoking fishnets and objects that are caught in a specific moment in time), a verbal commentary appears by means of incorporating ancient texts, maps, and artifacts within the painting's visual space. Gribaudo has also perfected the use of paper as a philosophical concept whereby incisions and collages map the archeology of human and animal experience. His use of a manual press renews the function of an old and noble instrument, now

incorporated with craft and ability in the artist's daily practice.

While Ezio Gribaudo keeps an inspired routine as a working artist, his daughter Paola Gribaudo is an active player in managing his presence and visibility in the international art markets and museums.

Victoria Surluiga, Ph.D.

**Associate Professor of Italian
Texas Tech University**



NINA LEVY (B. 1967)

An acclaimed American artist, Levy works closely from observation, where the sculptures are modeled in clay or plaster in a gypsum or a resin based material, and then are painted with oil or automotive paints. Levy's sculptures do not involve life casting. Nina Levy introduces a distortion, alteration in size, fragmentation or displacement in her work where her work responds to its particular environment.

The exhibition will also include selections from Levy's ongoing series of portrait heads. For over ten years, she has sculpted people involved in various aspects of the art world: artists, collectors, gallerists, critics. These heads have been exhibited in various venues such as the Aldrich Contemporary Art Museum, the Brooklyn Museum, and the National Portrait Gallery. These sculptures

are approximately life-size and are suspended at the eye level of each subject.

Nina Levy was born in Los Angeles, California, raised in Chicago, Illinois and studied at the Yale University (BA, 1989) and the University of Chicago (MFA, 1993). Her work is included in public collections including the The Museum of Contemporary Art, San Diego (La Jolla, CA), The Rockford Museum of Art (Rockford, IL), Grounds for Sculpture (Hamilton, NJ), The Chicago Athenaeum Museum, (Schaumburg, IL).

Nina Levy lives in Brooklyn, New York.



NICOLAS SISTO (B. 1982)

Nicolas Sisto was born in the French Alps in 1982. Greatly influenced by the mountains' peace and majesty, his first forays into photography were images he took in Italy with the gift of an old Nikon camera, given to him by his father. Sisto went on to become a dark room

teacher and graduated from LGM College as a free candidate in photography. He furthered his fine art studies at the Grenoble School of Art in their sculpture department. Sisto's work demonstrates an acute sensitivity to space and form, which may be attributed to his training in the visual arts, as well as in architecture. He studied at the School of Architecture in Montreal and the National Superior School of Architecture in Grenoble, France, graduating with honors and being named an architect of the French State. There he explored the concept of minimalism and the evolution of ideas in the field of architecture. Sisto worked with the architect Cuno Brullman, and created residential edifices as an independent architect. A man of many talents, he is also a noted graphic designer. Sisto's photography can be found in major private art collections around the world. In 2014 his project "Silent Conversation" debuted at the Art Paris Art Fair.

Nicolas Sisto is represented by Salamatina Gallery.



GRAHAM DEAN (B. 1951)

Language is an important means of expression for Graham Dean as a visual artist. He gives his exhibitions and individual works striking titles, makes videos about his paintings, and does collaborations with musicians using his works. In addition, he has taught

at Bristol Art College in 1976, Craydon College of Art in 1979, Sunderland Art College in 1980, Swansea Art College in 1981, Brighton Art College in 1981, Brighton Art College in 1996, and the British School in Rome in 1992. In 1974 he exhibited his work for the first time, at the notorious and controversial Nicholas Treadwell Gallery in London. He went on to be represented by several other galleries both in London and abroad. Dean's first solo show was at Bristol Arts Centre in 1973 while he was still a student. Among other early exhibitions, he showed at the Museum of Modern Art, Paris, in 1977, the Whitechapel Art Gallery in 1978, John Moores 12 in 1980, ICA London in 1982; from 1982 to 1997 he was featured in a world-touring exhibition showing in over fifty of the top museums, alongside Rauschenberg, Stella, Richter, and Tàpies, among others. He also exhibited at the Royal Academy in 1997 and 1999, the National Portrait Gallery in 2001, and from 2005 to the present day at the TEFAF, Maastricht and Pan Art Fair Amsterdam.

Graham Dean has had over fifty solo shows, including at the Basel Art Fair in 1987, the Nerlino Gallery in New York in 1989 and 1990, and the Bath and Brighton Museums and Art Galleries in 1996, 1999, and 2012. In 2009 Dean was invited to show at the Venice Biennale by a Dutch arts organization. Other major exhibitions devoted to painting in which Dean was represented included "New Paintings and Video" (1970), and (1980). Not only did Dean produce the best work from his early realist period, he was also featured in Critics' choice exhibitions and featured in an "artist to watch for the future" piece in the *London Evening Standard*. Dean's work spans over forty years. In 1995, Colin Simpson of the Williamson Museum and Art Gallery in Birkenhead

staged the first retrospective of his works on paper under the title "The Green Room and other Paintings." This exhibition was subsequently featured in 1996 by Nicola Coleby of the Brighton Museum and Art Gallery, Brighton under the same title.



NIKOLAI KHIZHNIAK (B. 1989)

Nikolai Khizhniak was born in Chapayevsk, a town in Samara Oblast, Russia. Since early childhood Nikolai Khizhniak dreamt to become an inventor. He made his first camera himself using a kid's constructor.

After graduating from school Nikolai worked as a machinist. In 2005, after earning enough money with his first salary working at the factory, Khizhniak quickly bought his first camera (a digital 4 megapixel *Olympus camera*) despite his family's disapproval in his talent in photography. In his free time, he photographed the local landscape of the surrounding.

In 2010 Nikolai came across a live journal page of the Russian blogger Ilya Varlamov, who at the time shot various photo essays. It triggered the final decision to go into photography field. In 2011 Nikolai's father dies and Nikolai inherits money he buys professional camera and equipment and starts as a freelance photojournalist photographer.

Since 2013 he works as a photo

correspondent for various prominent newspapers.

These two photographs are based on extreme games, where you have to show courage and strength just like life itself: reach out, grab a hold of your strength, your potential, hope, all that joy, feeling, all that passion in you.

Khizhniak says, “these are photos that I took on the way to the assignments. I believe in pictures that I can look at for a long time. I want pictures that are timeless and that have meaning to me.



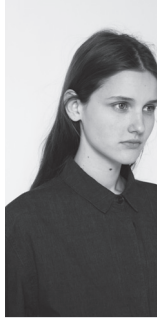
ANDREI SHAROV (B. 1966)

Andrei Sharov is a multidisciplinary Russian artist of international repute whose projects have taken him all over the world. Sharov is also a painter of note, his temperament inevitably leads him toward the expressionistic, dramatic and extravagant—a hallmark

of all his projects—and toward increasingly brilliant, combustible hues. His vivid, often high-contrast paintings can be rough as well as fluid, driven by his love of the pigment's materiality, by its sensuousness and versatility. His paintings crackle with energy, at times brimming over with an emotionality uncannily produced by color and brushstroke. Sharov works across disciplines, even though they might overlap, he does not want to belong to any particular group of artists, preferring the independence of an outsider. And he is always willing to take creative risks, open to new stimuli supported by a vast archive of historical sources.

He is a painter of abstracted figurative forms, his subjects often based on portraits, still lifes, interiors, and combinations of these genres which he sometimes presents as assemblages of sorts, his palette a full spectrum, with red a favorite hue, the star of his color repertoire. Sharov likes to rework the same themes, reconfiguring them to explore other meanings, other readings, each ultimately unique. Some of his recent paintings have appropriated famous nudes, such as Ingres' *Grande Odalisque*, translating the smooth elegance and sumptuous details of the Neoclassical masterpiece into flickered strokes of paint and bold, jarring patches of colors that convey not only Sharov's personal intensity and restlessness but also the agitated tempo and dissonances that characterize current culture. He leans out of a painterly ground that is reminiscent of a Clyfford Still, the American Abstract Expressionist of magnificently jagged force fields. Sharov likes to play with narrative intention and to find unexpected associations.

Lilly Wei



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