



OPENING OF FLAIR GALERIE IN ARLES

APRIL 3, 2015

THE GALLERY

FLAIR Galerie is one of those transversal places that simultaneously offer artist's exhibitions, collections of rare contemporary art objects and others, specifically carried out for the gallery itself. Thanks to this eclecticism, art is shown in a playful environment, thus reflecting the tastes and personality of Isabelle Wisniak, the gallery's creator.

FLAIR Galerie is also unusual since it is devoted to animals. Wild and domestic animals, sublime animals, legendary animals, animals on their way to extinction, beloved animals, necessary animals, buried animals... It is a unique imaginary bestiary that FLAIR Galerie reveals: a world of sensitivity, of humor, of creativity, and, of course, of art. A genuinely contemporary "curiosity cabinet", situated in the very historical heart of the city of Arles, FLAIR Galerie will open on April 3, 2015.

Isabelle Wisniak started her career in Paris in the magazine Egoïste. She later became a photographers' agent, press agent for the Fnac photo Galleries, for temporary exhibitions of the Conciergerie, for several art galleries, and finally in charge of communication for "a-part", International contemporary art Festival in the Alpilles.



THE CITY

By installing her gallery in Arles, Isabelle Wisniak has obviously not made a choice due to chance! Rich with a history nearly 2800 years old, Arles has always been a city of culture. Of every kind of culture. Commercial culture under the Roman Empire, religious culture in the Paleo-Christian period, Provençal culture during the Kingdom of Provence, industrial culture in the late 19th century with the implantation of gigantic workshops and of factories linked to the railroad industry, to the manufacture of paper or to the intensive exploitation of the salt marshes and of rice culture.

The 20th century was no less luxuriant: capital of the «Rencontres Internationales de la Photographie» started by Lucien Clergue, as French capital of the production of digital images with the School Infocom, a major site of homage to modern painting with the Fondation Van Gogh and, tomorrow, as the site of a prestigious private contemporary art foundation, the Luma Foundation whose building has been entrusted to the American-Canadian architect Franck Gehry.

It is at the heart of this cultural and lavish diversity that FLAIR Galerie has chosen to set up house.

FLAIR Galerie is a member of Arles Contemporain network 



EDEN – PHOTOGRAPHS BY SALVATORE PUGLIA EXHIBITION FROM APRIL 3, THROUGH MAY 16, 2015

For its opening, FLAIR Galerie is offering about twenty works that make up a retrospective of the Roman artist Salvatore Puglia, on the theme of the impossible contemporary dialogue between man, the animal and nature.

Eight of the Works on show are previously unseen.

Through these twenty or so works, the exhibition allows us to grasp the artist's progression, from his first very documentary compositions, at the end of the Eighties up to his very latest creations.

The eight new works are based on eight wild animals taken from the two hundred or so zoological illustrations of the French naturalist Georges Louis Leclerc de Buffon (1707-1788), who was in the habit of classifying animals according to their degree of empathy and/or resemblance with human beings. He was thus the very first, nearly a century before Darwin, to note the similarities between homo sapiens and the monkey. But whereas Buffon liked to set up those animals in mythological settings and in History's harmonious remains, referring back to an almost "Rousseauist" state of innocence, Salvatore Puglia extracts these illustrations from their original background to provoke a shock-filled confrontation with the contemporary world. He superposes or, even, literally embroiders these animals on the implacable photographs of our devastated environments, on the ruins of a new kind, products of intensive industrial exploitation and of a mad need for profit never before attained in the History of humanity.

All the animals are not taken from Buffon's illustrations, some are much older like that bison inspired by the rock painting graffiti of Nevada dated from 11.000 BC, or that rhinoceros taken from the prehistoric echinus of Valcamonica.(1)

With the presentation of his tragic and derisive Eden, by thus confusing the elements one with the other, the periods one with the other, Salvatore Puglia obstinately installs the idea that nothing more can be disassociated, that each element is condemned to "contaminate" the other, that our civilization's decadence (more than that of any other civilization in the past) can no longer, in any case, open up a redeeming pathway in the direction of nature. The die is cast. Condemned as we are to the terrestrial purgatory, in the company of our imaginary animals.

1. Valcamonica, situated in the province of Brescia, in Northern Italy, is one of the largest groupings of prehistorical petroglyphs in the world. The Unesco has compiled over 140.000 Works, but new discoveries have progressively brought the total number to 200.000, maybe 300.000. The incisions in the stone were carried out over a period of 8 000 years, from the Mesolithic to the Iron Age.



SALVATORE PUGLIA: A BIOGRAPHY

Salvatore Puglia was born in Rome in 1953.

Perhaps one is not born haphazardly in a city that is 27 centuries old, and which combines such a History. In fact, it was towards historical research, in its most rigorous concept, and towards scientific research that Salvatore Puglia at first put all his efforts, before deciding, with the same scholarly approach, to turn his mind towards art.

The body of visual artworks that he has undertaken since 1986, is accompanied by investigations as to the documentary sources of images, following a practice that deems the traces left by history as material to be transformed. He superimposes the ruthless documentary precision, the mystery of multi-dimensional enigmas, the supposed naivety of a never far off childhood, enclosed within the shadows of lost paradises, and the terrible condition of the human being in his own times. His referential bestiary invites an extremely ancient exoticism to haunt the space and the framework of his oeuvre.

It is a great zoo, like that of long past kings and emperors, which imbues the remains and which is embedded, individual by individual, in those desolate landscapes, soiled or abandoned. According to the moments, according to the places, according to their history, the animal springs forth as evidence of our incongruities, echoing our environmental destructions, in a phantasmagoria of our aborted wishes. Are they the sublimated documents of a rather despicable reality wherein everyone, powerless, would find it banal to take part? Are they condemnations to exist within a period that displays a blissful pacifism, whereas it projects the worse, without even the faintest hope of a hypothetical improvement?

Maybe, quite simply, it is a work in which the animal's place is so essential that the human's place depends on it. And that is already a great deal.

Salvatore Puglia is represented by the Galerie SIT DOWN, Paris

Exhibitions

- 2015 *Eden*, FLAIR Galerie, Arles,
 2014 *Le jardin des monstres*,
 Galerie Sit Down, Paris,
 2012 *Rupestri*,
 Alessandro Carbone Arte, Rome
 Rupestre,
 Galerie Le troisième oeil, Bordeaux
 2011 *L'art de la copie*,
 Exhibition space in the Lycée Daudet, Nîmes
 SP O tempora, Galerie Sit Down, Paris
 2009 *Time drip*, Galleria s.t, Rome
L'Illustrazione Italiana, Galerie EOF, Paris
Identifications, Galerie Sit Down, Paris
Identifications,
 Galerie Le troisième oeil, Bordeaux
 2008 *Ex voto*, Galerie Atypic, Toulouse
 2007 *Works 2001-2007*,
 Festival It is in the valley,
 Sainte Marie aux Mines
 2005 *Inventarium 2006 Futuro postumo*,
 Fortezza di Montepulciano, Italy
Quattro pose statuarie,
 Lo Studio, Rome
 Fnac Montparnasse, Paris
 2004 *Six leçons de drapé*,
 Moments d'art, Paris
Filmini, Borgotsunami, Rome
 Antiquarium, Galleria Del Borgo, Rome
 2003 *La philosophie dans le boudoir*, 3A, Rome
Sei lezioni di panneggio,
 Galleria Del Borgo, Rome
 2001 *Museum d'histoire industrielle*,
 Société industrielle, Sainte Marie aux Mines
 2000 *Deutsche Menschen*,
 Maison Heinrich Heine, Paris
 Project: *Personal monuments*,
 Overgaden, Copenhagen
A Parachute,
 Jan Van Eyck Academy, Maastricht
 1999 *Iconografie transitorie*, Lo Studio, Rome
 Bilder, Fotogalerie Wien, Vienne
 1998 *3bisF*, Aix en Provence
 Centre d'Art Albert Chanot, Clamart
 Stationen, Palais Yalta, Francfort
 1997 *Kópeskönyvek*, Vizivarosi Galeria, Budapest
Iconostasis, Petit atelier, Paris
 1996 *Still Lives*, Lo Studio, Rome
- 1995 *Abstracts of Anamnesis*,
 Onassis Center, New York
Histoire de l'oeil, Lo Studio, Rome *
L'image de l'autre, Galerie Artem, Quimper
Trönur, Galerie Alternance, Strasbourg
 1994 *Figure humaine*, Espace Lézard, Colmar
Hortus deliciarum, Le Parvi, Paris
Music on Bones, Galeria 21, Sankt Pietroburg
Actes, Tribunal administratif, Strasbourg
 1993 *Par les yeux du langage*,
 Atelier du chocolat, Marseille
Aschenglorie, Lo Studio, Rome
Über die Schädelnerven,
 Galerie Alternance, Strasbourg
 1992 *Leçons d'anatomie*, Galerie Fnac, Paris
Museo, Galerie Alternance, Strasbourg
 1990 *Small Talks*,
 Instituto Cultural de Macau, Macao
 313. *Kein Marternbild*.
 French Cultural Institute, Naples
 1988 *Ash-boxes*, Galerie Fnac, Strasbourg
 1987 *A sea-change*, Centro Ellisse, Naples
 1985 *Falsapartenza*, Galerie ADEAS, Strasbourg

Organization of exhibitions

- 2005 *Promemoria*, Palazzo Lercari, Taggia, Italy
 2001 *Memoria e storia. La rappresentation de l'extermination des Juifs*, Naples
 1999 *Via dalle immagini – Leaving Pictures*, Rome

Site specific installations

- 2006 *Postcard 02-03*, Festival Esterni, Terni
 2005 *Promemoria*, Palazzo Lercari, Taggia
 2004 *La place du père de famille*,
 Festival di Malborghet
 2002-04 *Glances across Europe*, 12 plates
 2002 *Impalcatura*, Teatro Festival, Parma
Arredamento, Albergo dei poveri Naples
 2001 *La storia*, Albergo dei poveri, Naples
 1999 *Laralia*, Dale i Sunnfjord, Norway

Public collections

- Galleries Photo Fnac - Paris
 Fonds National d'Art Contemporain - Paris
 Hôtel Dieu - Paris
 Altar Aalto Museo Jyväskylä- Finland

VISUALS OF THE EXHIBITION – FREE OF RIGHTS



Eden 02, 2014
Mixed technique
40 x 60 cm
© Salvatore Puglia



Nella selva antica 06, 2014
Mixed technique
40 X 60 cm
© Salvatore Puglia



Land Paintings 12, 2014
Mixed technique
40 X 30 cm
© Salvatore Puglia



THE COLLECTION

The objects shown in FLAIR Galerie, alongside the exhibitions of artworks, have all been selected by Isabelle Wisniak. The only condition for their entry in this original place: the common themes of animals.

Precious, often unique, these objects are also there to exalter the drôlerie and the happiness of a life shared with them.

This collection of objects promises to never be the same. From the niche in driftwood, to the length of wallpaper painted with a cat motif, by way of the coordinated coat "such master, such dog", publications, art books, or by a dog collar worthy of the one worn by his mistress, nothing is too imaginative, too creative, too of the wall for these companions of fortune – or of misfortune which are those animals rightly called of company.

No limits therefore in the choices, except those of humor, of discovery, and of love, of course.

VISUALS OF THE COLLECTION - FREE OF RIGHTS



Created by Philippe Morillon



Created by Bruno Lafforgue



Created by Jenifer Corker



Created by Claude Guillot



Created by Jeanne Bayol

Ozu bis, 2014
Wallpaper
Length : 62 x 300 cm
Created by Philippe Morillon
For FLAIR Galerie
© Philippe Morillon

Igloo chat, 2014
Driftwood
36 x 65 x 65 cm
Unique piece
Created by Bruno Lafforgue
For FLAIR Galerie
© Jacques Durand

D-Charmed, 2015
Dog collar
Leather and sterling silver
and Mother of Pearl
33-36 x 1,8 cm
Unique piece
Created by Jenifer Corker
For FLAIR Galerie
© Phoebe Corker-Marin

Teckel, 2015
Wire
82 x 15 x 45 cm
Unique piece
Sculpture by Claude Guillot
For FLAIR Galerie
© Jacques Durand

Such master, such dog, 2014
Coordinated coats
Wool and embroidery
Unique piece
Created by Jeanne Bayol
For FLAIR Galerie
© Jacques Durand

EXHIBITIONS PROGRAM IN 2015



Illustration by Christian Roux



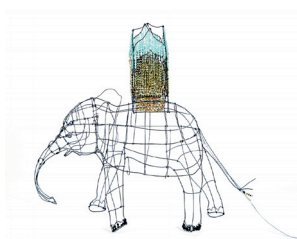
Illustration by Christian Roux

From May 23 to June 27

Illustrations by Christian Roux
from the book
"The wolf and the seven young goats"
Editions du Seuil Jeunesse



Photograph by Nicolas Guilbert



Sculpture by Marie Christophe

From July 4 to September 5

Photographs by Nicolas Guilbert
Sculptures by Marie Christophe



Painting by Baltasar Durrbach

From September 12 to November 28

Paintings & drawings by
Baltasar Durrbach
Ceramics by Aurélie Durrbach



Illustration by Jenifer Corker



Sculpture by Holy Smoke

From December 5, 2015 to January 16, 2016

Illustrations by Jenifer Corker
Sculptures by Holy Smoke



Droopy, in a 50% partnership with FLAIR Galerie

USEFUL INFORMATIONS

Opening hours:
from Tuesday through Saturday
from 11AM to 1PM and from 3PM to 7PM
and by appointment

Press visuals on request:

Press relations: Pascal Scuotto
Tel: + 33 6 11 13 64 48
mail: pascal.scuotto@gmail.com

Texts press release: F.R. S&C
Translation: Ann Cremi

