

AEG

VARIO

ELLES

▼ fleiss-vallois

We shall say Elle(s), or She/They - a feminine plural pronoun that “can assume all the functions of a noun and be used with all prepositions and prepositional phrases (...)”.¹

Anything goes then – the gallery is She, for She, and truly, it’s She we’re talking about: Pilar Albarracín, Eulàlia Grau, Zhenya Machneva, Lucie Picandet, Niki de Saint Phalle, Julia Wachtel, Virginie Yassef. Plural feminine.

To each her own: one weaves, another paints, yet another cuts, glues, films, performs, assembles, aims and shoots – right on target. The stage is set: the seaside or a town in southern France - a palm tree seen from a low angle, its leaves in the wind. Virginie Yassef starts her camera, the clouds roll away, the sun appears - *Palm Lights*. Is this a dream or a taste for the marvellous? The air becomes yellow, green, fuchsia, turquoise, tranquil; it dances with the branches while everything becomes iridescent. Virginie stretches reality with her lens and a few gelatin filters, just like in the theater. Everything's ready, you can come in.

Lucie Picandet extends fiction. She paints suspended landscapes, imaginary entities that animate other, deeper realities. Energies and flows run through this great body and explode into microcosms - like snow globes we stop shaking to catch a glimpse of a universe where time has stopped.

In fact, *Chronos*, who alone sounds the twelve hours of day and night, seems to have stepped down from his duties. Zhenya Machneva has woven a portrait of him: an old, out-of-use machine which, thread by thread, comes back to life. *Chronos* is blue on a black background, rusty in places; its lively “heart” in the center seems heavy, tangled, as if time could suddenly start crying. “When I first encountered the tapestry technique, I fell in love with its relationship to time,” explains Zhenya.

To each her own, then. Pilar Albarracín chooses to stage, embroider, photograph and film herself - a multiplicity of techniques, but a single *Point de fuite*. The eponymous film confirms that the aim here is essentially feminist, and the focus is clear: to shake up conventions, free oneself from normalization and laugh at “false morality”.

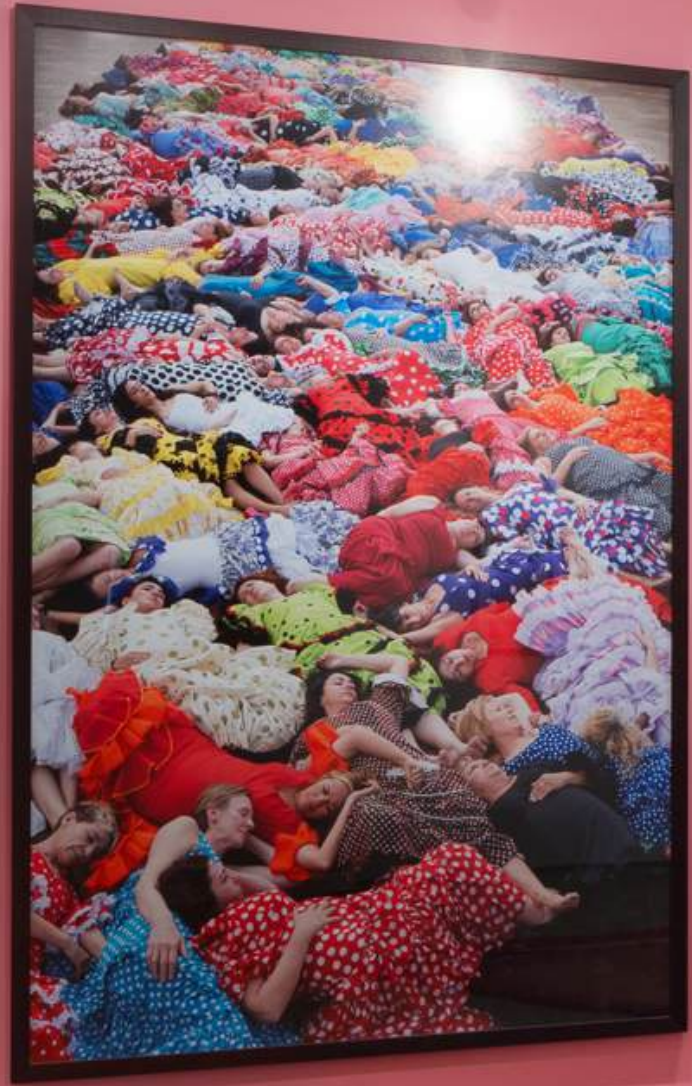
The works of Eulàlia Grau also scream out. Since the 1970s, the artist has been cutting, pasting and enlarging, in anger against totalitarianism, patriarchy and injustice of all kinds. Take a look at *Aspiradora*: a freshly married woman, already thrown to the ground, dirty, ready to be sucked up. A good summary. Fortunately, the 'Virgin' laughs, crowned queen of beauty by the Holy Trinity (Collage Etnografia - 29/10/1973).

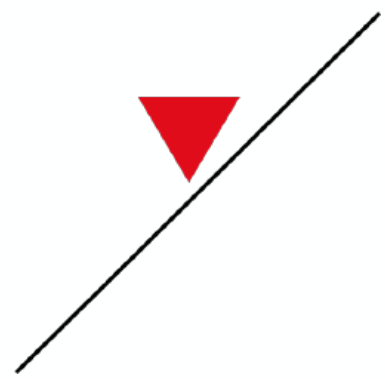
For Niki de Saint Phalle, a Virgin is not enough. The frontispiece of *La Cathédrale aux aigles* is framed by two Virgins, a pistol and surmounted by white calvary, because “white is the spirit”, Niki explains. A macabre assemblage, a soldier crushed between two cars, a fleeing horseman; their bodies marked with a few red spots. Niki shoots her painting with a rifle: the white cathedral bleeds black.

Each of them chooses her own direction, but “the result is feminine”, explains Niki, “a guy could never have done that.”

Read this sentence, push open the gallery door and take your first step onto Pilar’s bright, sexy “mouth”, which sticks out its tongue at you. A nod to Niki, to Elles, and a strange Welcome for the others, and in particular for *Man n°1* - the first man painted by Julia Wachtel in 1997 - the one who dared to step over the threshold, somewhat astonished to have found himself in such a landscape.

¹ **National Center for Textual and Lexical Resources**



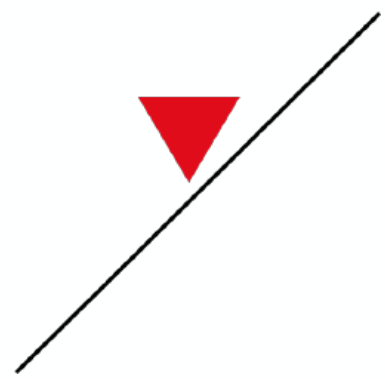


Pilar Albarracín

You Are Welcome / 1997



Handwoven pure wool carpet
260 x 210 cm
Unique

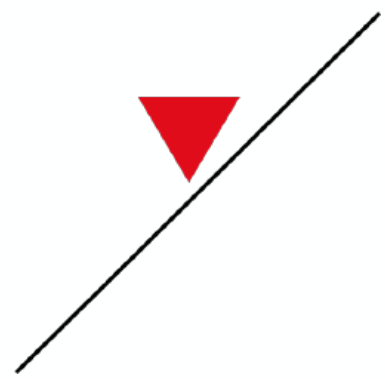


Pilar Albarracín

Point de fuite / 2012



Color video, sound
3'34"



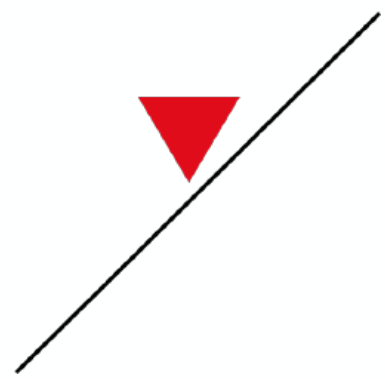
Pilar Albarracín

Fandango por venas y arterias / 2017

Photograph on Dibond

187 x 125 cm

Edition of 3 + 1 EA



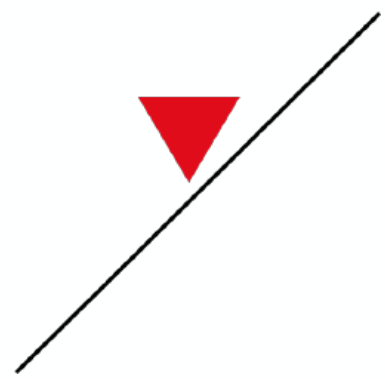
Pilar Albarracín

Seguiriya para un esquelet / 2017

Photograph on Dibond

187 x 125 cm

Edition of 3 + 1 EA



Pilar Albarracín
En la piel del otro / 2018

Color photography
225 x 150 cm
Edition of 5 + 1 EA

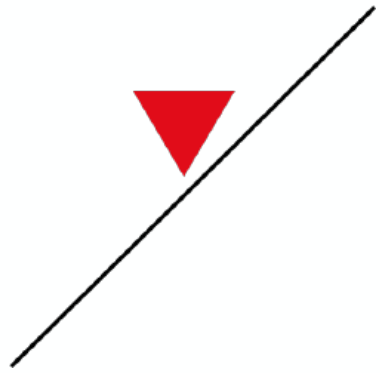




Niki de Saint Phalle

La Cathédrale aux aigles / 1962

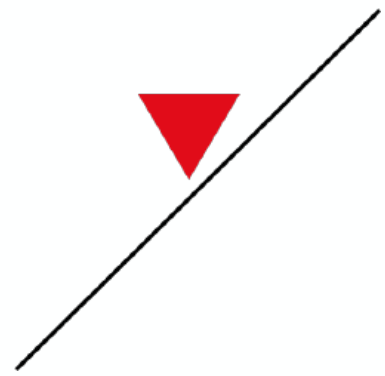
Paint, plaster and various
objects on wood panel
58,4 x 51,4 x 13,3 cm



Niki de Saint Phalle

Mini Nana Maison / 1968-1969

Painted plaster
19 x 17 x 14 cm



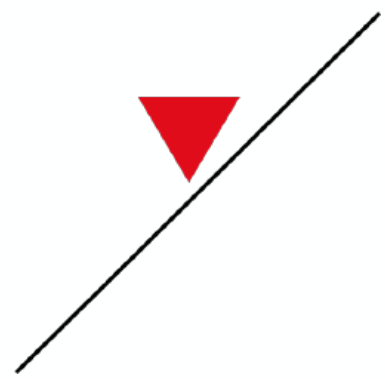
Eulàlia Grau

Etnografia. Rics i famosos / 1972



Photographic emulsion and
anilines on canvas
111,7 x 106,3 x 2,2 cm



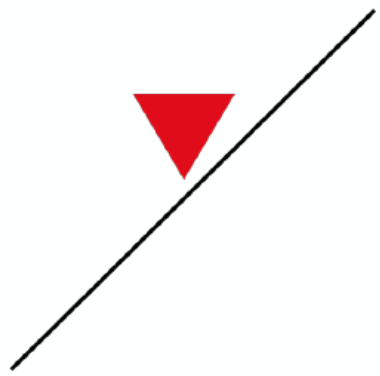


Eulàlia Grau

Collage Etnografia - Rics i famosos / 1972

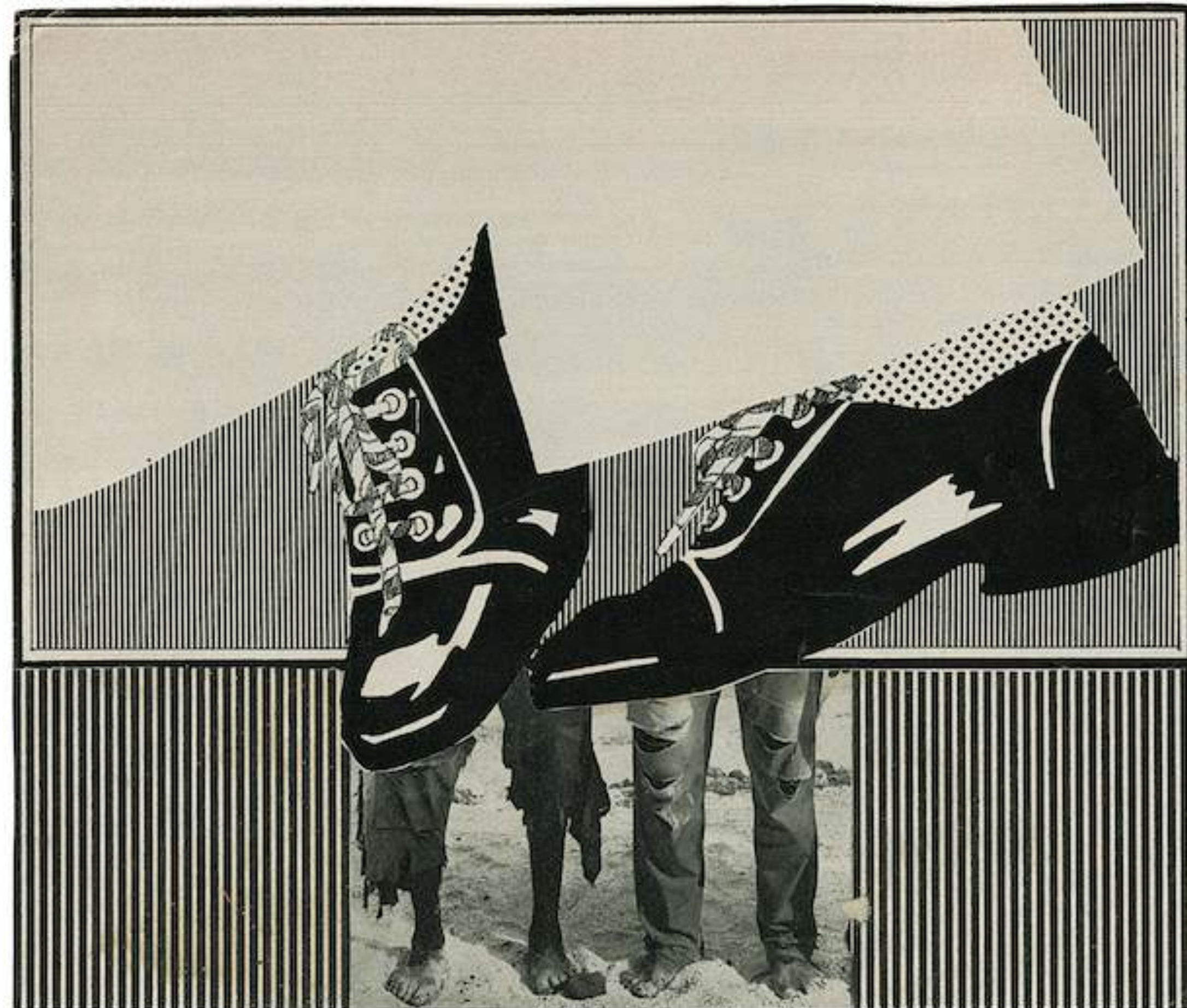


Print on paper, pencil, collage
34 x 24,6 cm

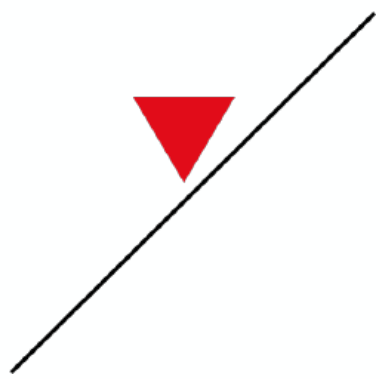


Eulàlia Grau

Collage Etnografia - Misèria i opressió / 1972



Print on paper, collage
16 x 18,6 cm

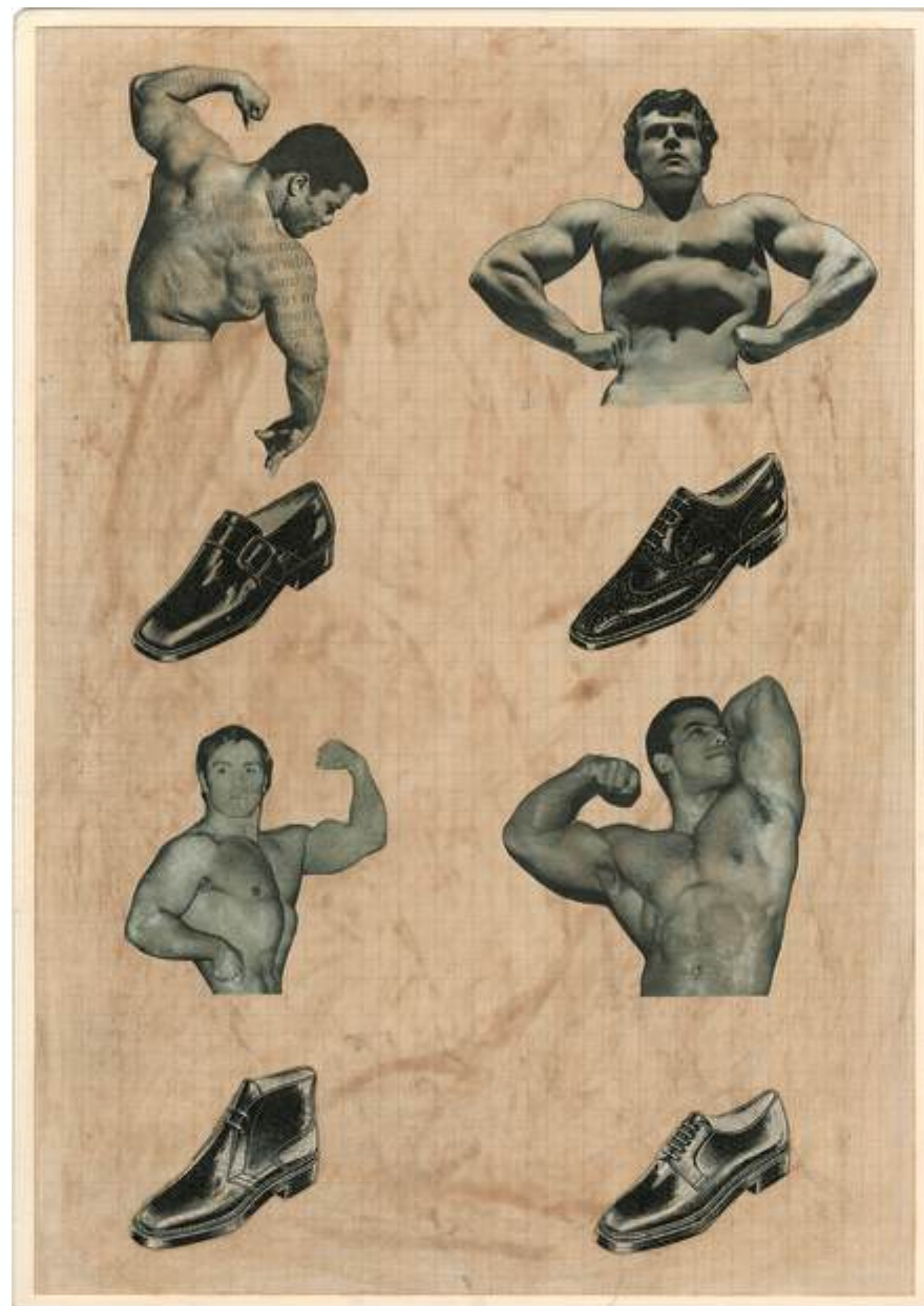
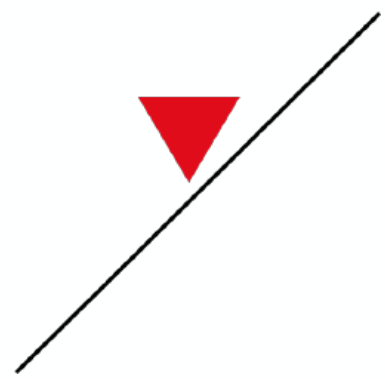


Eulàlia Grau

Etnografia. Pànic / 1973



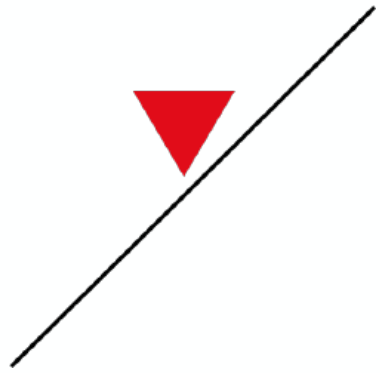
Photographic emulsion, anilines and acrylic on canvas
98,5 x 120 cm



Eulàlia Grau

Collage Etnografia 31 / 1973

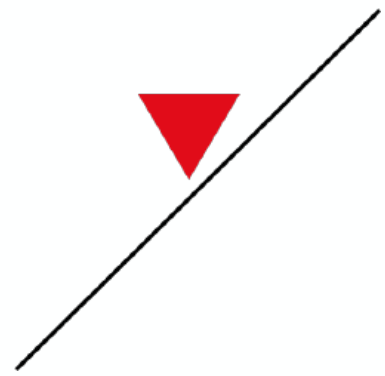
Print on paper, collage
28 x 20 cm



Eulàlia Grau

Collage Etnografia - Aspirador / 1973

Print on paper, collage
27,3 x 18,2 cm

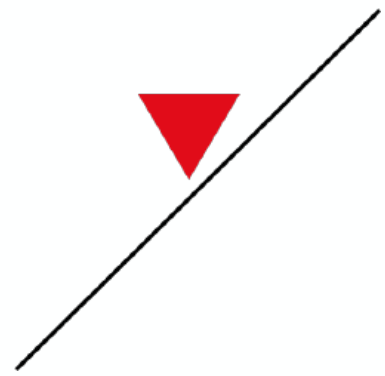


Eulàlia Grau

Collage Etnografia (29/10/1973) / 1973

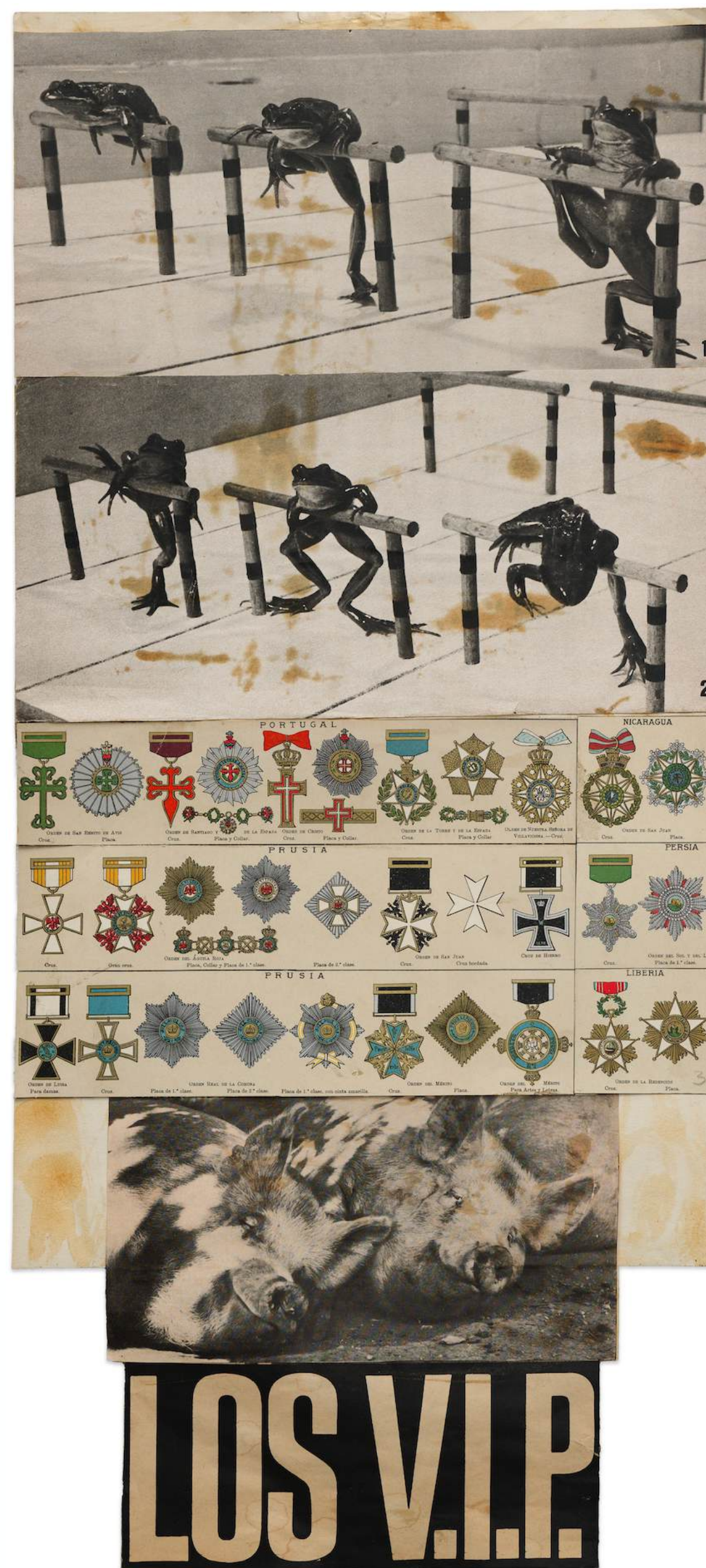


Print on paper, collage
17,8 x 12,1 cm

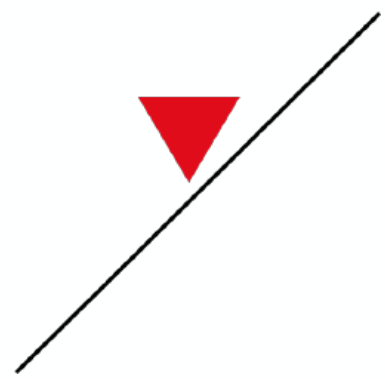


Eulàlia Grau

Collage Etnografia - los V.I.P. / 1973

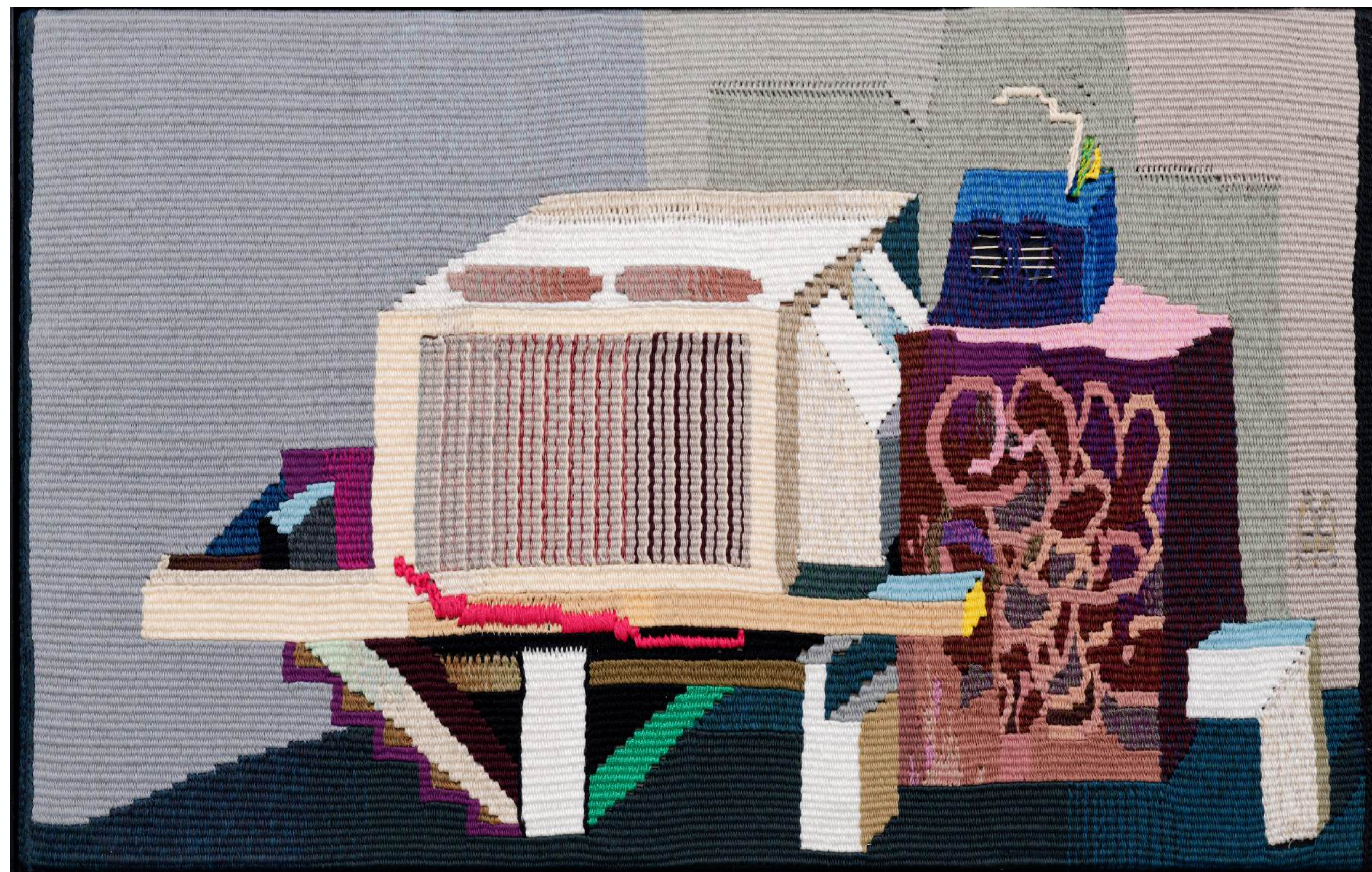


Print on paper, collage
55 x 25 cm



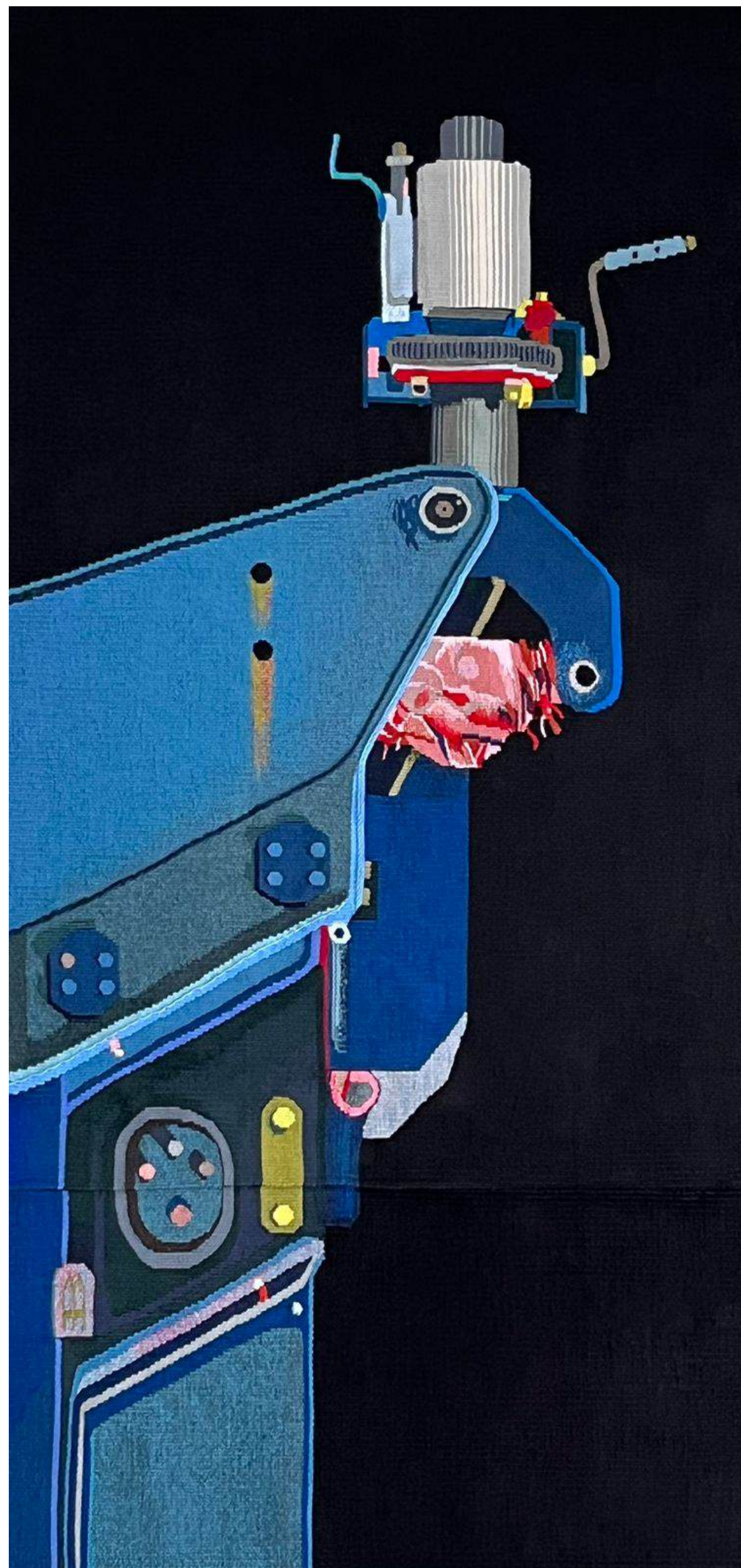
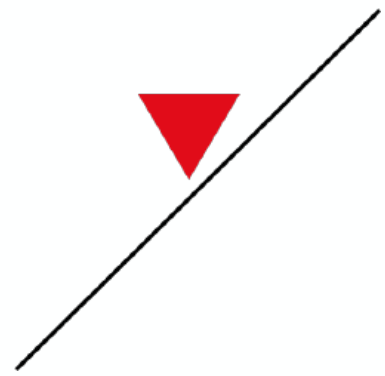
Zhenya Machneva

Hermit / 2022



Hand-woven tapestry, cotton, synthetics fibers
52,5 x 82 cm

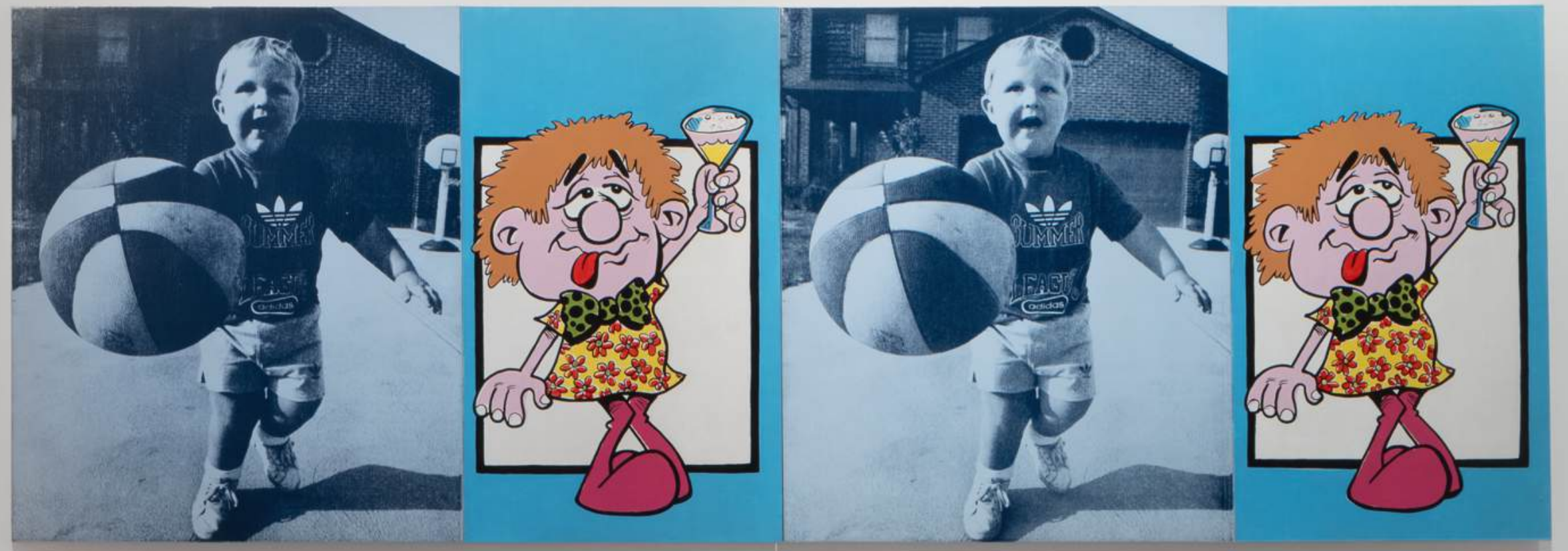


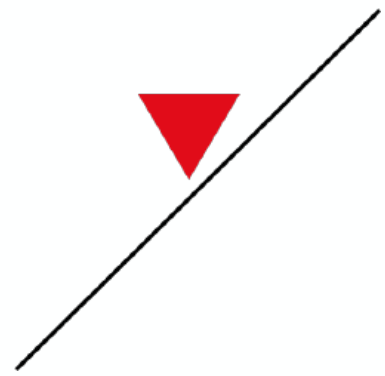


Zhenya Machneva

Chronos / 2024

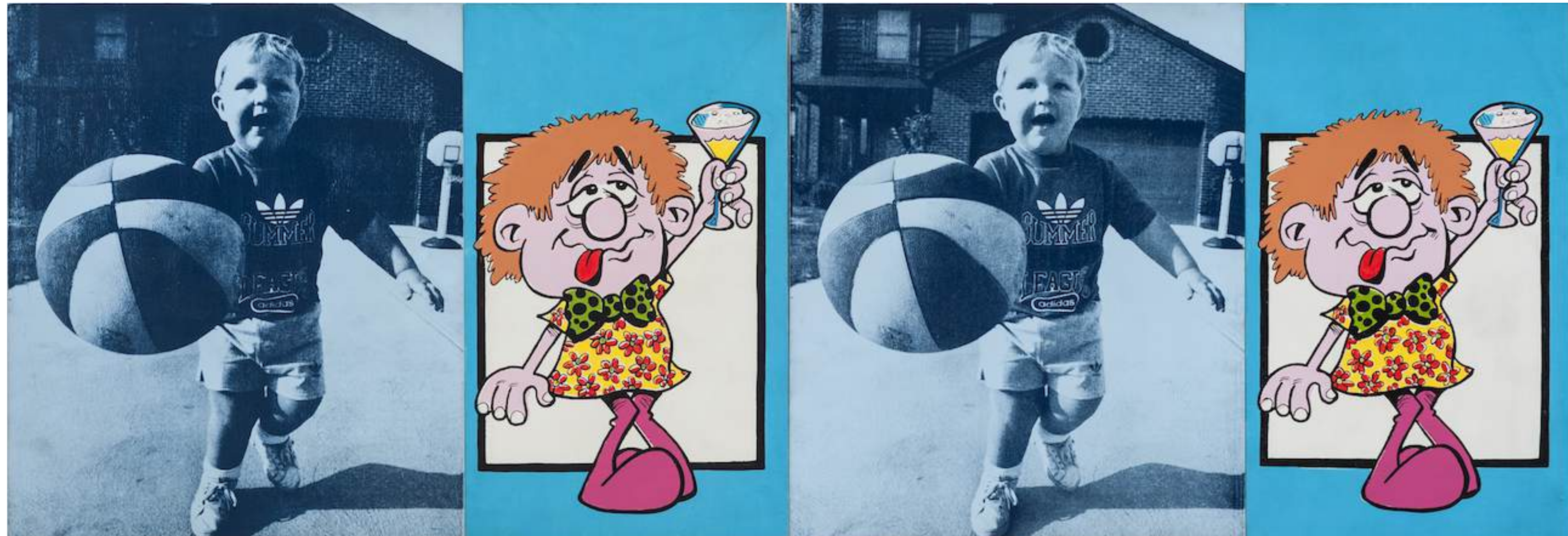
Hand-woven tapestry in cotton and
synthetic fibers
170 x 80 cm



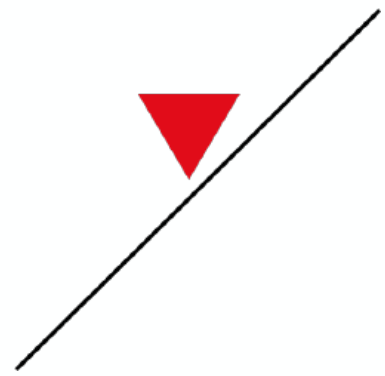


Julia Wachtel

Blue landscape / 1988



Oil, acrylic and ink on canvas
114 x 330 cm

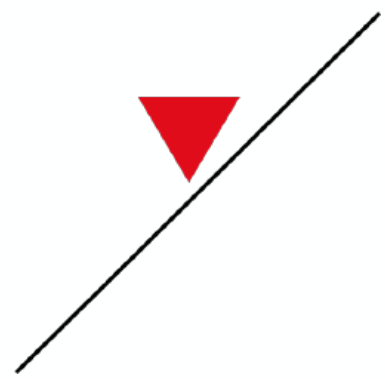


Julia Wachtel

Man n°1 / 1997

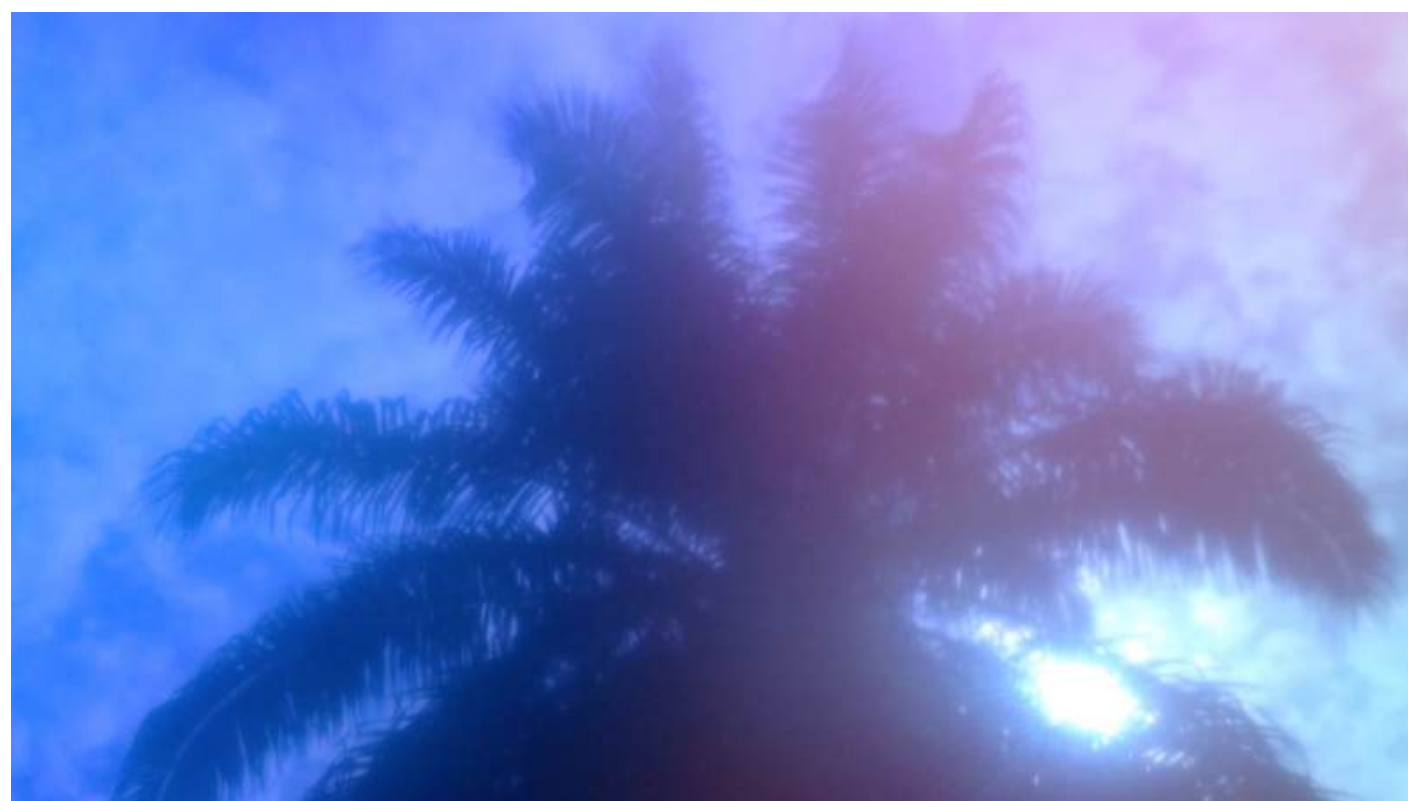


Oil and ink on canvas
91,5 x 106,5 cm



Virginie Yassef

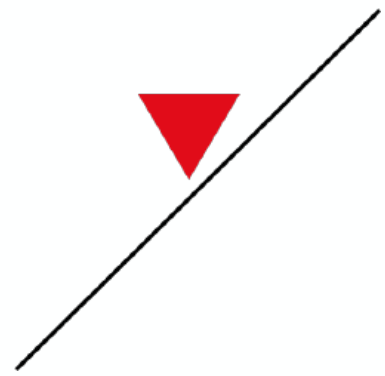
Palm Lights / 2019



Color video, sound

21'19"

Edition of 3 + 2 EA



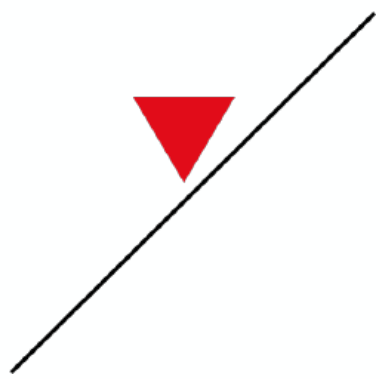
Lucie Picandet

Les Angelusques - Paysages suspendus 1 - Les
Suspenseurs de réalité / 2020



Oil on canvas
130 x 195 cm





Lucie Picandet
Mandrages / 2024

Acrylic on canvas
138 x 130 cm



ELLE

▼ fleiss-vallois

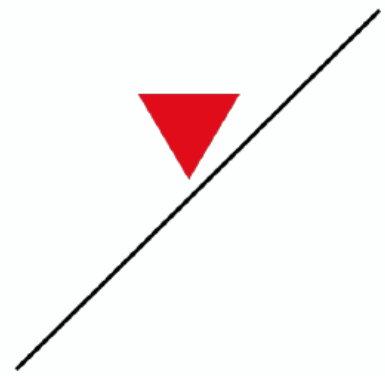
Leonora Carrington was primarily a draughtswoman.

In 1934, Leonora moved to Paris where, for the next year, she studied under the tutelage of Lucien Simon, co-founder of the Académie de la Grande Chaumière. With Simon, Leonora learned to draw realistically and, thereafter, whenever she explored the city, eager to learn, she took with her sketchbook and pencil and drew what was in front of her. Although her intention was to draw what she saw, curiosity often revealed that she was more interested in what she witnessed. Fifty examples of these never-before seen drawings, produced between 1934-35 are currently on view at the Galerie 1900 – 2000. They will be of interest to the educated and students of Carrington's art.

Leonora was fascinated by people's internal reality, their attitudes, gestures, and facial features. Among these drawings are telling moments that, had they not been captured, they would have been lost forever. Human behavior beckons her attention. There is one where a woman cupping her breasts, smiles big as a man whispers in her ear. At the Chelsea College of Arts, the following year, Leonora made an etching from the image and titled it in French, *La sale blague*. In another, behind an empty chair, a man sitting on a cushion is hiding his face. In the merry-go-rounds drawing, adults gesture at the children riding make believe animals. Drawings in red pencil were done coming home, on the boat from Calais to Dover. Back in England and enrolled in art school, Leonora's drew nudes, interiors and portraits, as didactic exercises. The portraits project a psychological immediacy rare for a 17 year old. In one, a woman is looking hard at something; in another, a sad woman is looking inwardly. Profiles of a bearded man and of a woman stand out for their exaggerated features. Leonora drew her rented room in the Chelsea embankment, sketched horses, and a huntsman, whip in hand, keeping the dogs together, preparing for the hunt. Among these treasures is the preparatory drawing for *In the Row, Hyde Park, London, 1935*, the first painting Leonora exhibited, in the student collective show, the work of a young but already a mature artist.

Salomon Grimberg



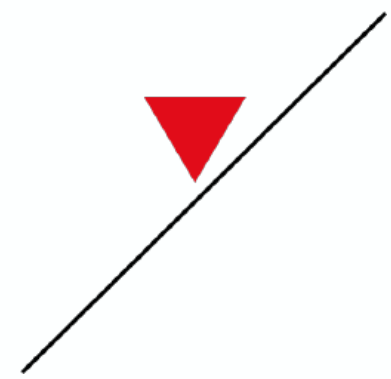


Leonora Carrington

Untitled / Ca 1934-35



Pencil on double-sided paper
17,7 x 25,2 cm



Leonora Carrington

Untitled / Ca 1934-35



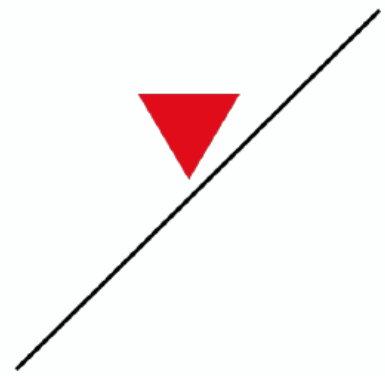
Pencil on paper
25,3 x 36,2 cm



Leonora Carrington

Untitled / Ca 1934-35

Pencil on double-sided paper
17,6 x 12,6 cm



Leonora Carrington

Untitled / Ca 1934-35



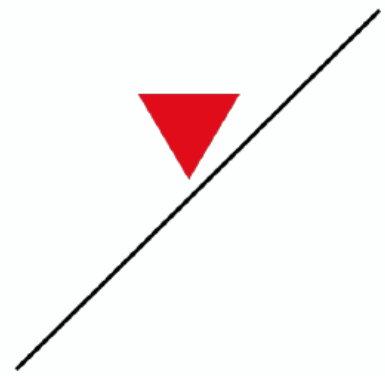
Pencil on double-sided paper
12,5 x 19 cm



Leonora Carrington

Untitled / Ca 1934-35

Pencil on paper
19 x 12,5 cm

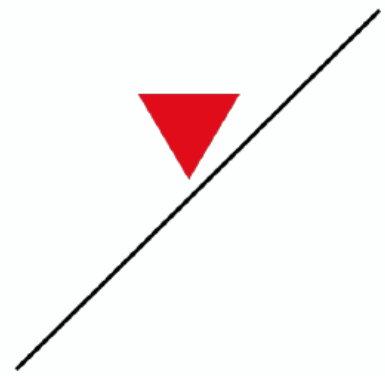


Leonora Carrington

Untitled / Ca 1934-35



Pencil on double-sided paper
12,6 x 17,6 cm

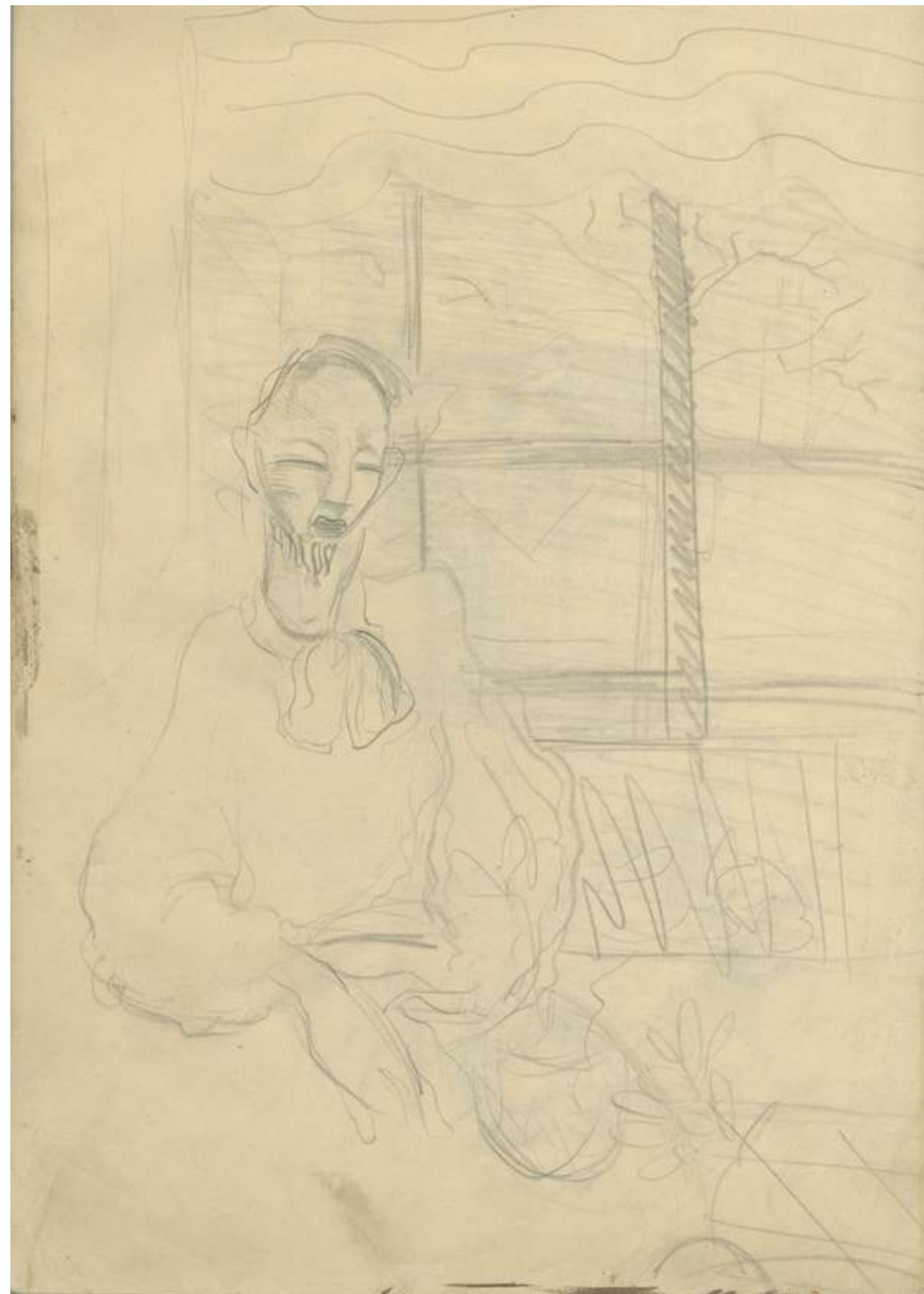


Leonora Carrington

Untitled / Ca 1934-35



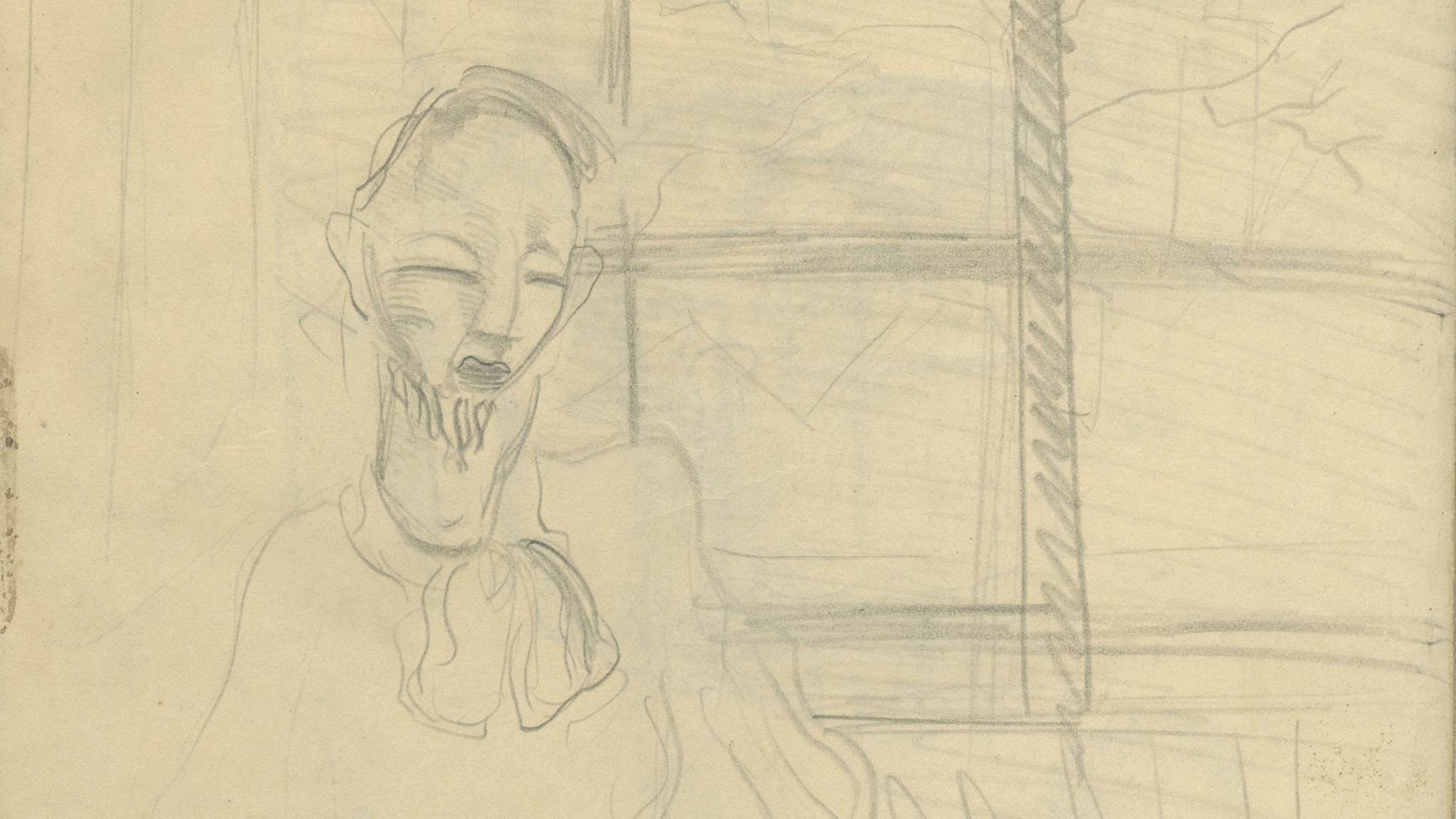
Pencil on double-sided paper
12,6 x 17,6 cm



Leonora Carrington

Untitled / Ca 1934-35

Pencil on double-sided paper
25,2 x 17,7 cm

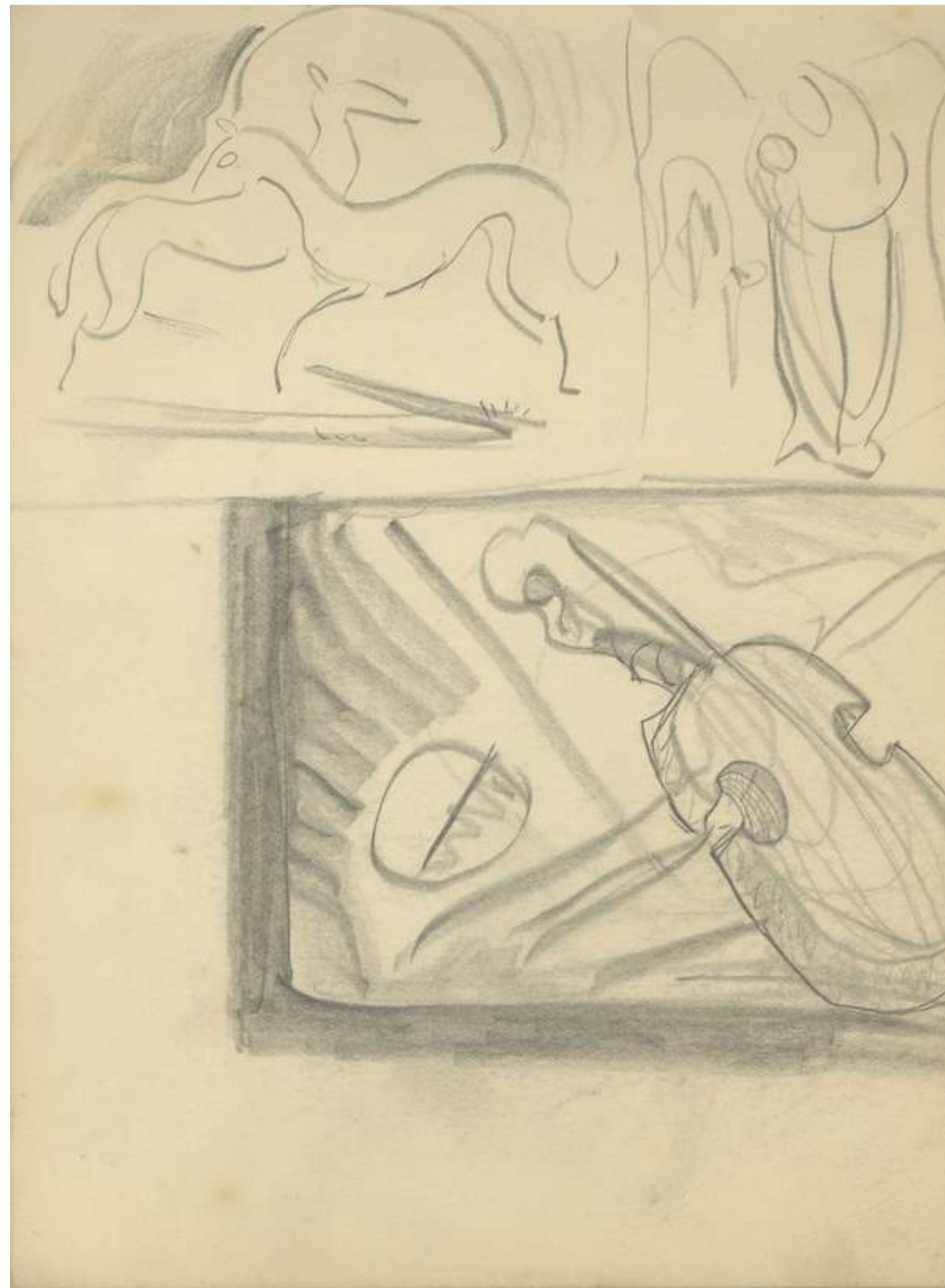




Leonora Carrington

Untitled / Ca 1934-35

Pencil on double-sided paper
17,6 x 12,6 cm



Leonora Carrington

Untitled / Ca 1934-35

Pencil on double-sided paper
17,6 x 12,6 cm



Leonora Carrington

Untitled / Ca 1934-35

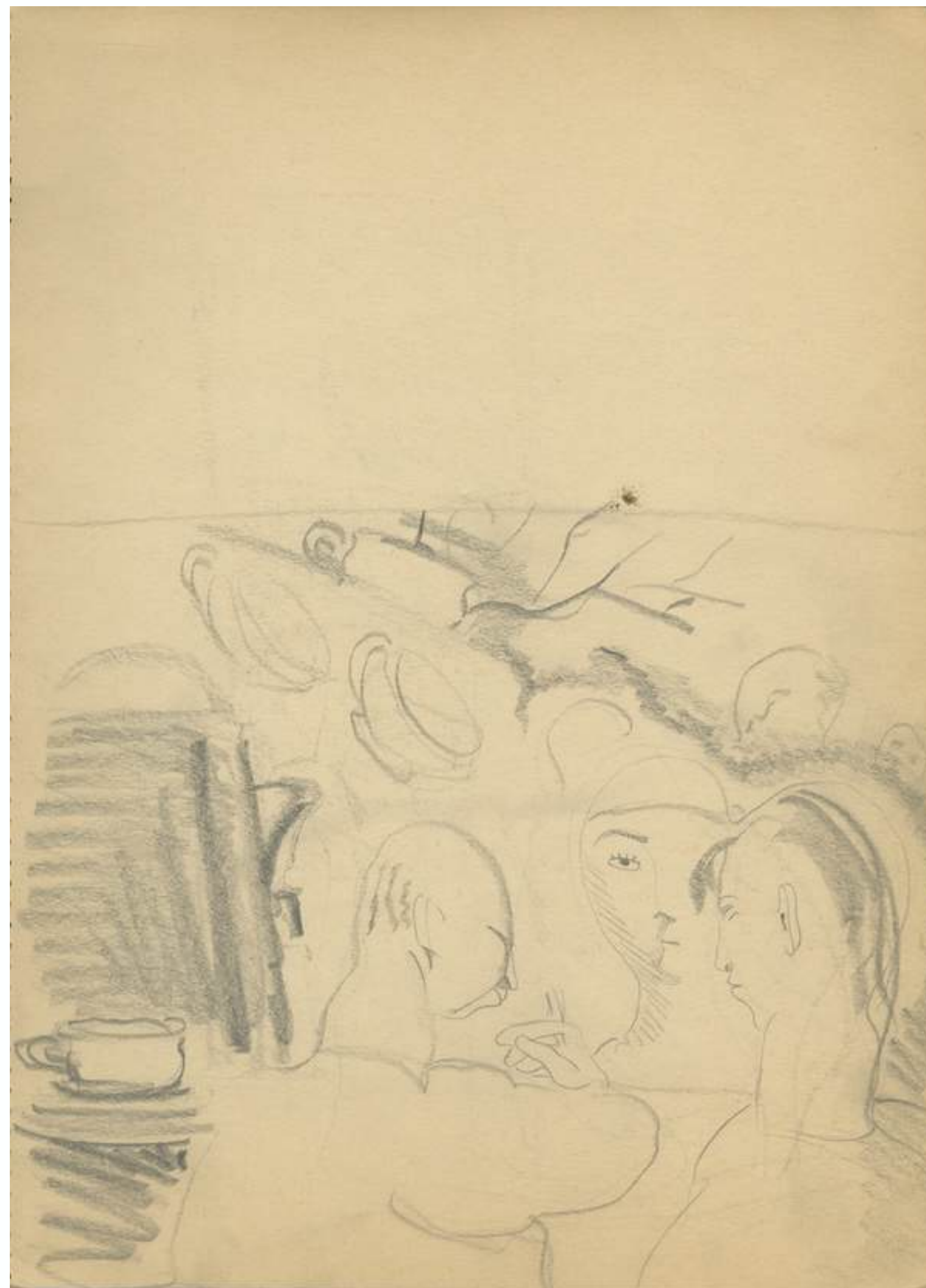
Pencil on paper
25,2 x 17,7 cm



Leonora Carrington

Untitled / Ca 1934-35

Pencil on double-sided paper
31 x 22,8 cm

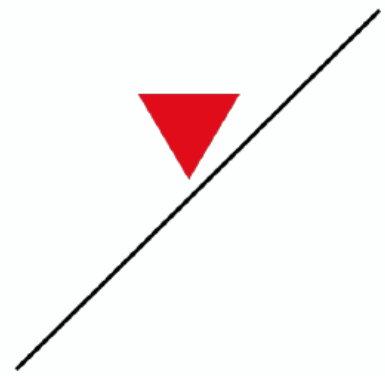


Leonora Carrington

Untitled / Ca 1934-35

Pencil on double-sided paper
31 x 22,8 cm



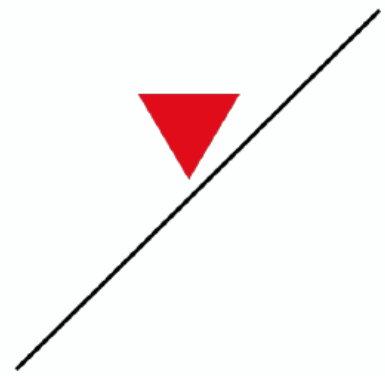


Leonora Carrington

Untitled / Ca 1934-35



Pencil on paper
12,6 x 17,6 cm

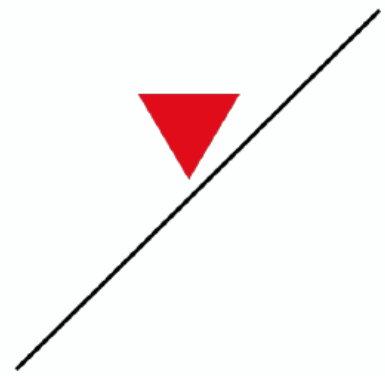


Leonora Carrington

Untitled / Ca 1934-35



Pencil on paper
11,4 x 13,8 cm

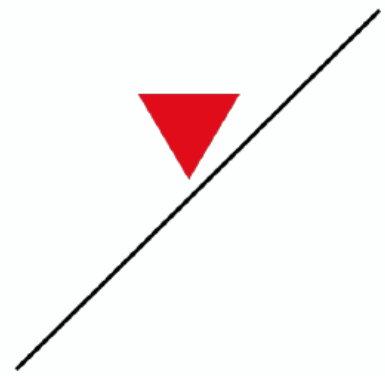


Leonora Carrington

Untitled / Ca 1934-35



Pencil on paper
11,4 x 13,8 cm

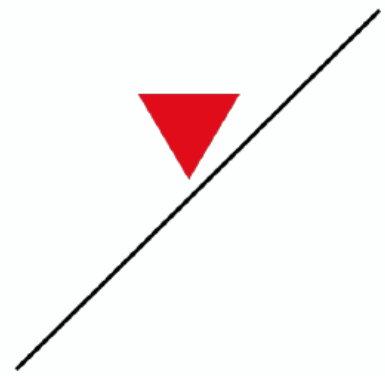


Leonora Carrington

Untitled / Ca 1934-35



Pencil on paper
11,4 x 13,8 cm

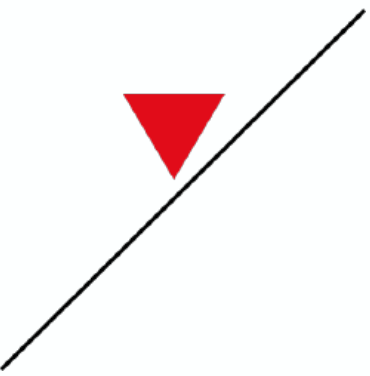


Leonora Carrington

Untitled / Ca 1934-35



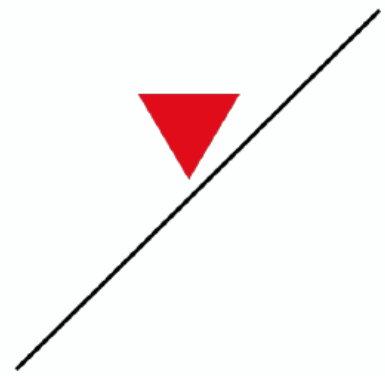
Pencil on paper
11,4 x 13,8 cm



Leonora Carrington

Untitled / Ca 1934-35

Pencil on paper
13,8 x 11,4 cm



Leonora Carrington

Untitled / Ca 1934-35



Pencil on paper
11,4 x 13,8 cm

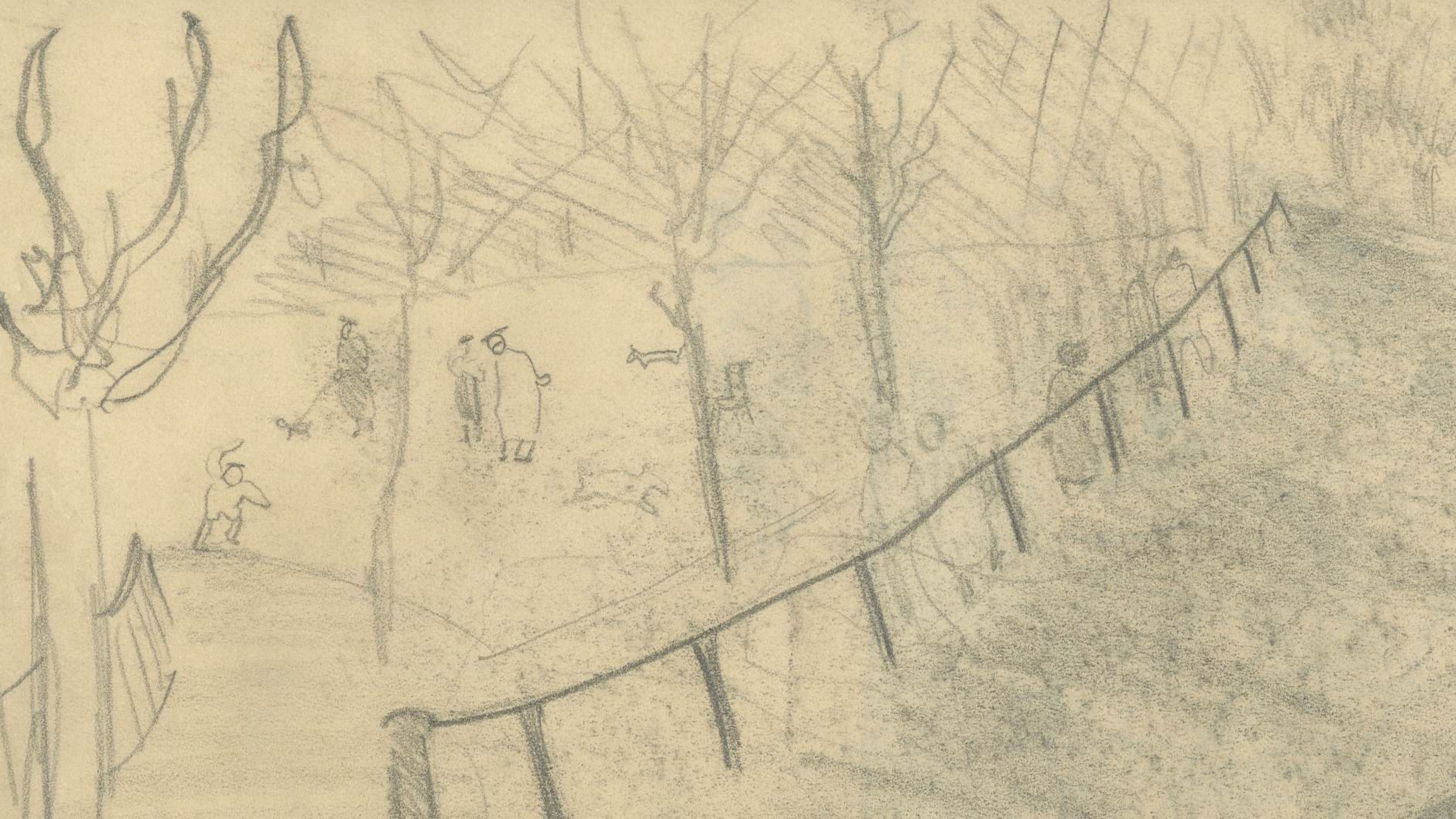


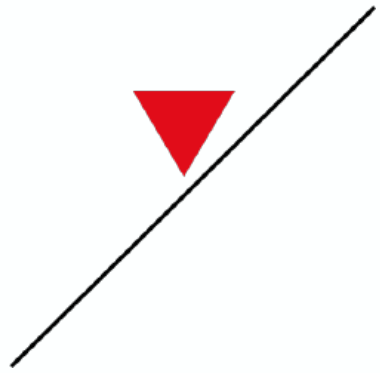
Leonora Carrington

Untitled / Ca 1934-35



Pencil on double-sided paper
17,7 x 25,2 cm



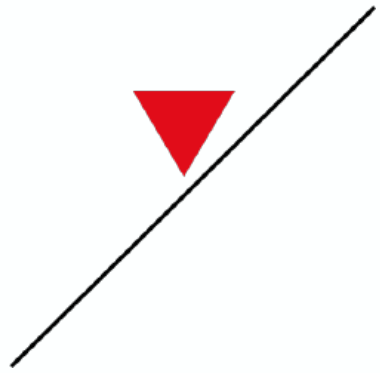


Leonora Carrington

Untitled / Ca 1934-35



Pencil and watercolor on paper
22,8 x 29,6 cm



Leonora Carrington

Untitled / Ca 1934-35

Pencil on double-sided paper
14,5 x 10,7 cm



Leonora Carrington

Untitled / Ca 1934-35

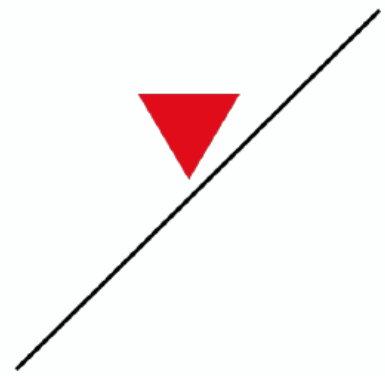
Pencil on double-sided paper
25,2 x 17,7 cm



Leonora Carrington

Untitled / Ca 1934-35

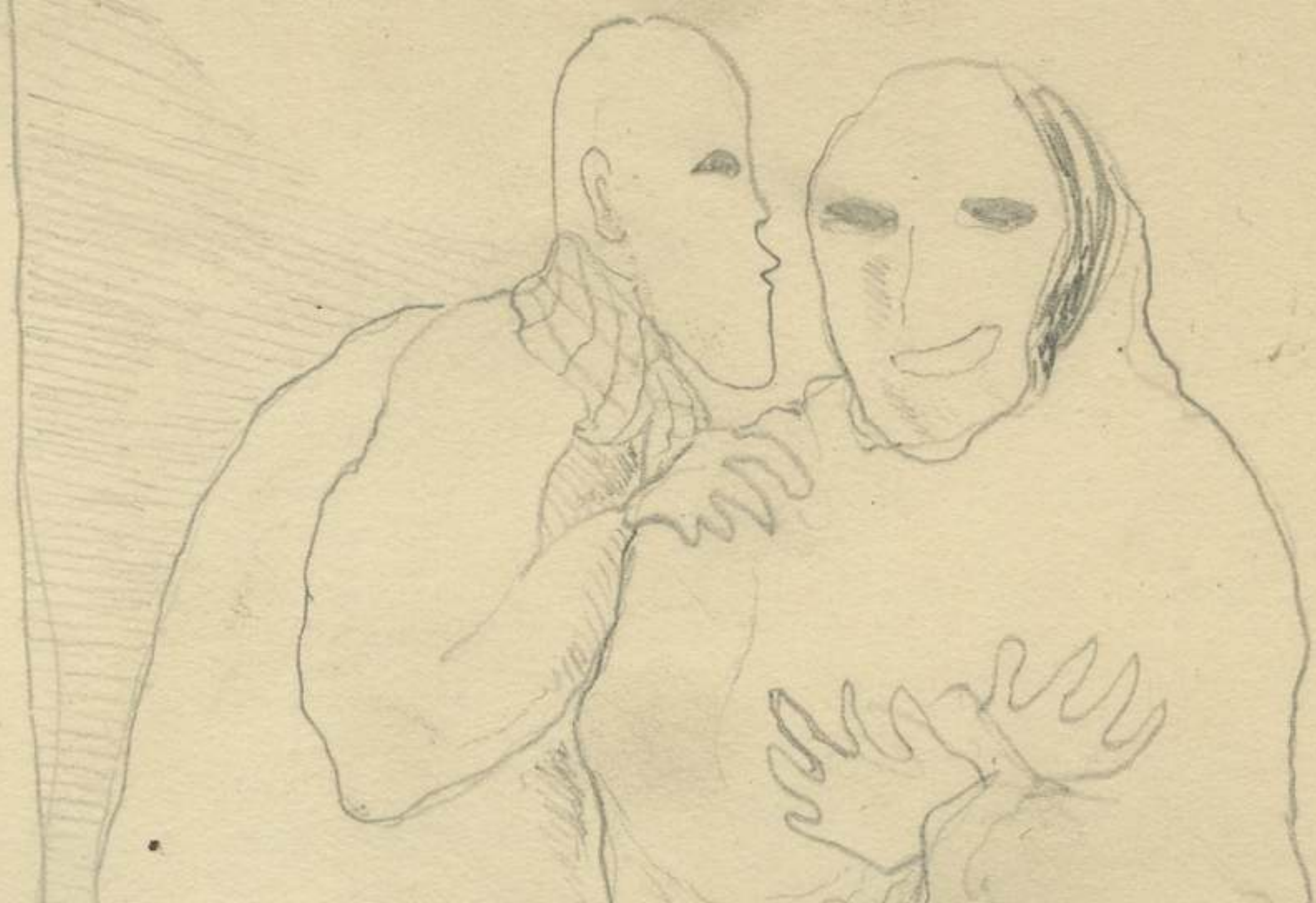
Pencil on double-sided paper
17,6 x 12,6 cm

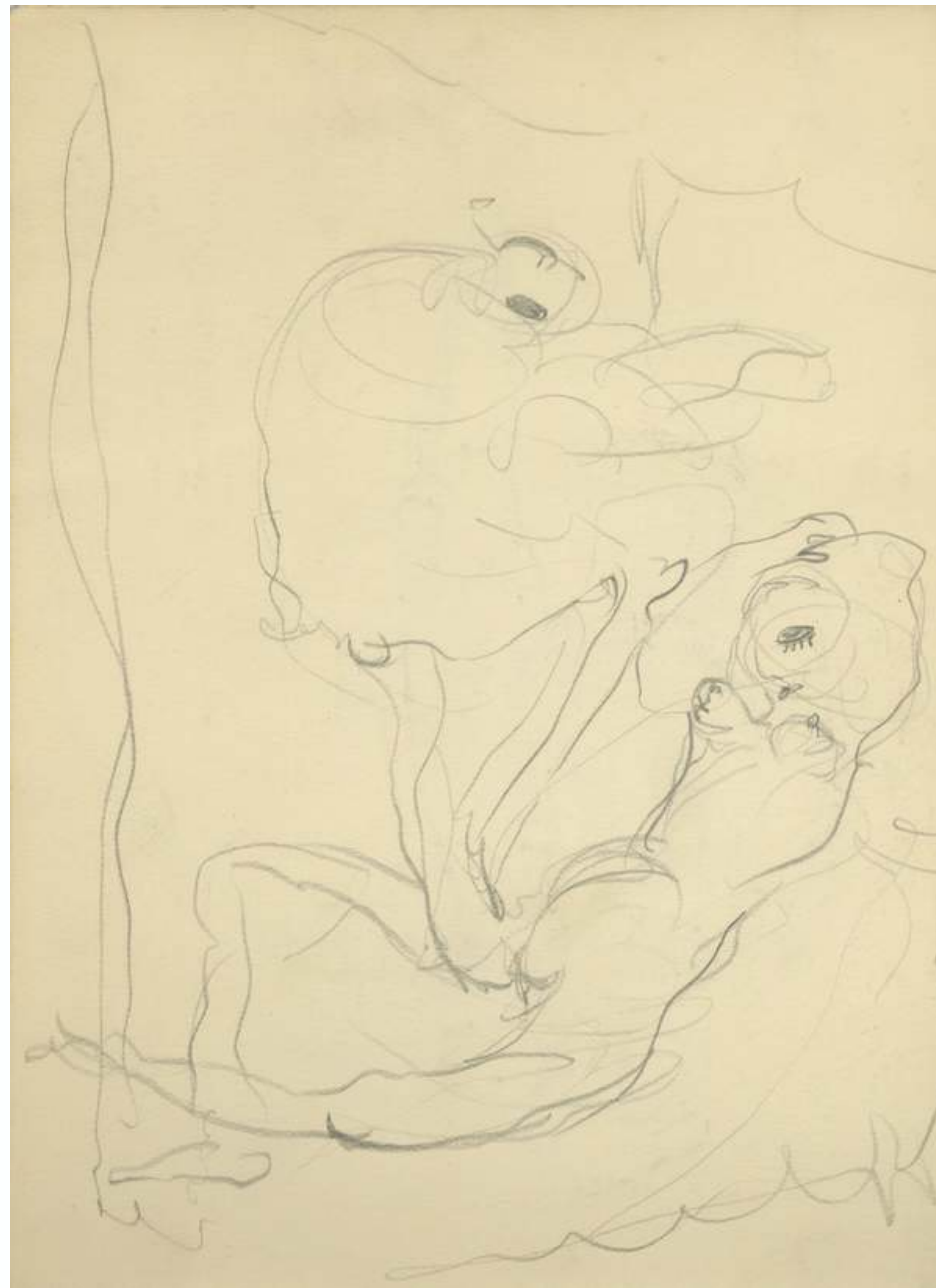


Leonora Carrington

Untitled / Ca 1934-35

Pencil on double-sided paper
17,6 x 12,6 cm





Leonora Carrington

Untitled / Ca 1934-35

Pencil on double-sided paper
17,6 x 12,6 cm



Leonora Carrington

Untitled / Ca 1934-35

Pencil on double-sided paper
31 x 22,8 cm



Leonora Carrington

Untitled / Ca 1934-35

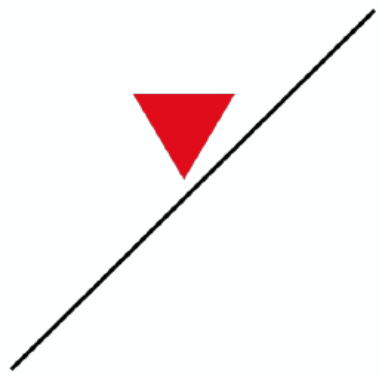
Pencil on double-sided paper
25,2 x 17,7 cm



Leonora Carrington

Untitled / Ca 1934-35

Colored pencil on cardboard
19 x 12,5 cm



Leonora Carrington

Untitled / Ca 1934-35



Pencil on paper
17,7 x 25,2 cm

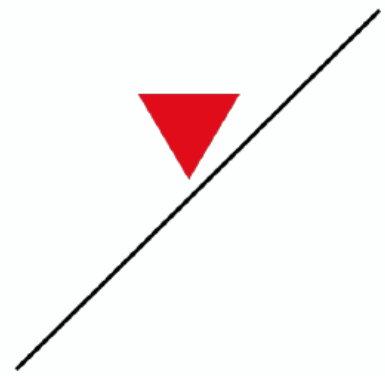


Leonora Carrington

Untitled / Ca 1934-35

Pencil on paper
25,2 x 17,7 cm



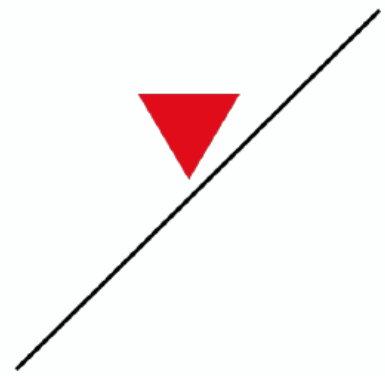


Leonora Carrington

Untitled / Ca 1934-35



Pencil on double-sided paper
12,6 x 17,6 cm

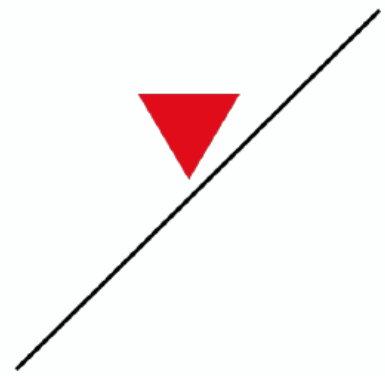


Leonora Carrington

Untitled / Ca 1934-35



Pencil on paper
11,4 x 13,8 cm

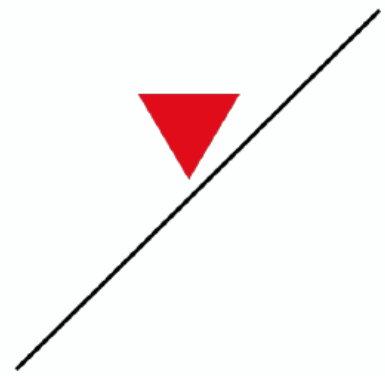


Leonora Carrington

Untitled / Ca 1934-35



Pencil on paper
11,4 x 13,8 cm



Leonora Carrington

Untitled / Ca 1934-35



Pencil on paper
11,4 x 13,8 cm

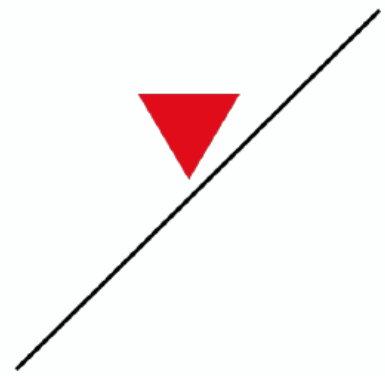


Leonora Carrington

Untitled / Ca 1934-35



Pencil on paper
17,7 x 25 cm

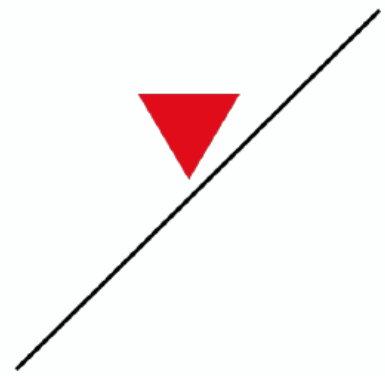


Leonora Carrington

Untitled / Ca 1934-35



Pencil on paper
17,7 x 27,2 cm



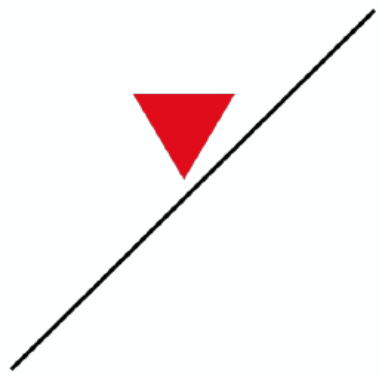
Leonora Carrington

Untitled / Ca 1934-35



Pencil on double-sided paper
17,7 x 25 cm





Leonora Carrington

Untitled / Ca 1934-35



Pencil on paper
17,7 x 25,2 cm



Leonora Carrington

Untitled / Ca 1934-35

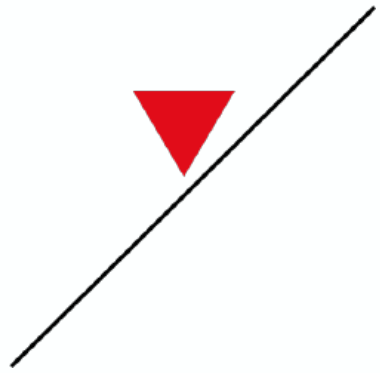
Pencil on double-sided paper
25,2 x 17,8 cm



Leonora Carrington

Untitled / Ca 1934-35

Pencil on double-sided paper
25,2 x 17,8 cm

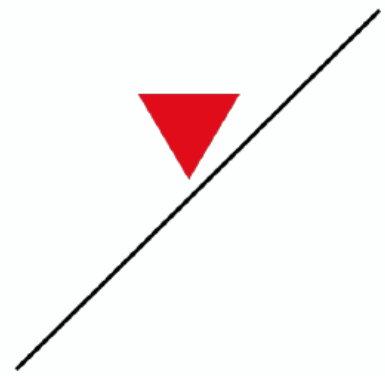


Leonora Carrington

Untitled / Ca 1934-35

Pencil on double-sided paper
29,1 x 23 cm



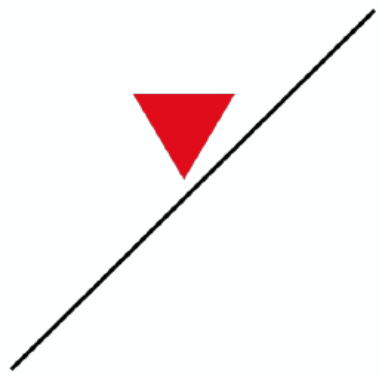


Leonora Carrington

Untitled / Ca 1934-35



Pencil on paper
15,4 x 24,4 cm



Leonora Carrington

Untitled / Ca 1934-35



Pencil on double-sided paper
14 x 17,7 cm



Leonora Carrington

Untitled / Ca 1934-35

Pencil on double-sided paper
31,6 x 22,5 cm



Leonora Carrington

Untitled / Ca 1934-35

Pencil on paper
25,2 x 17,7 cm

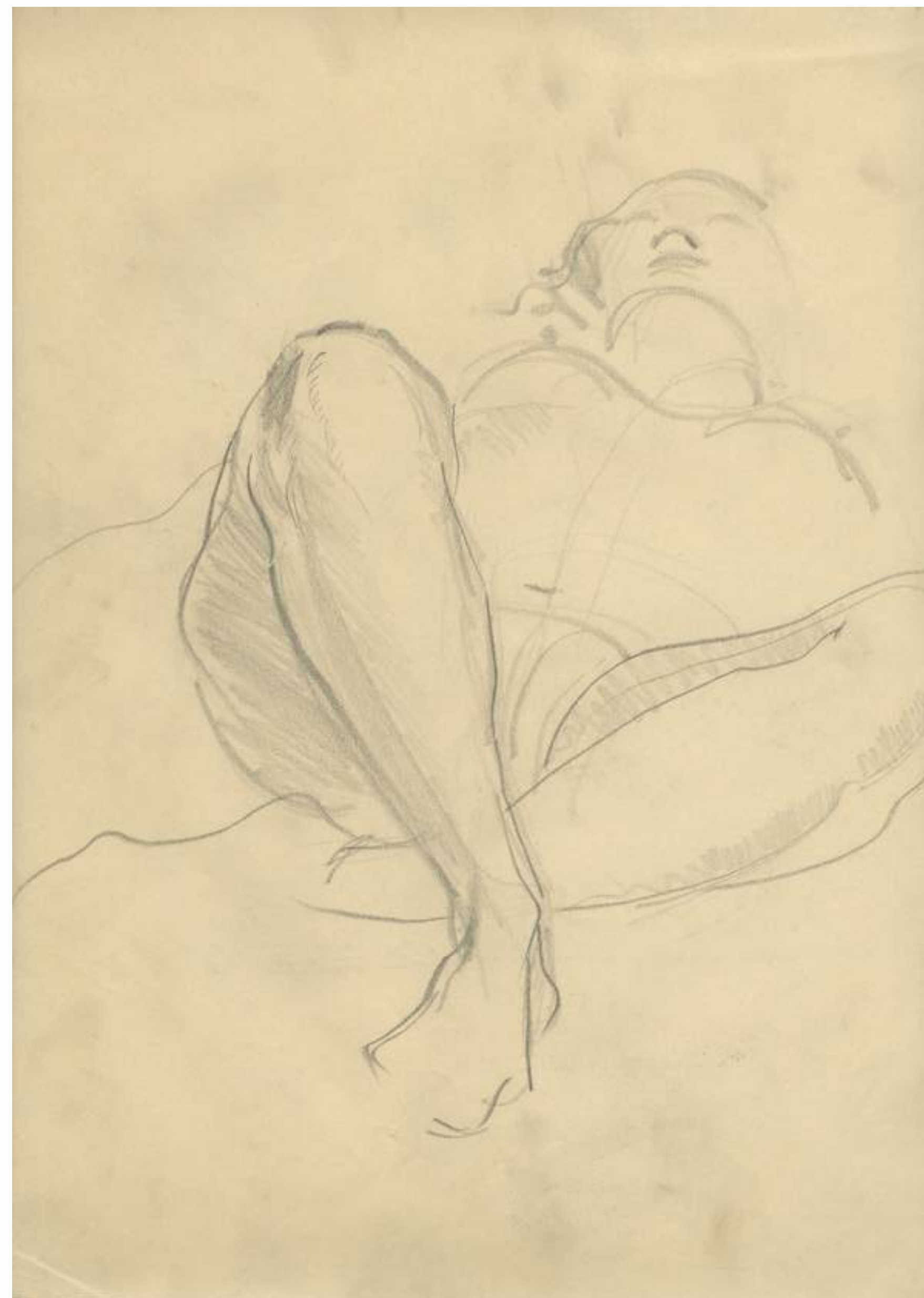




Leonora Carrington

Untitled / Ca 1934-35

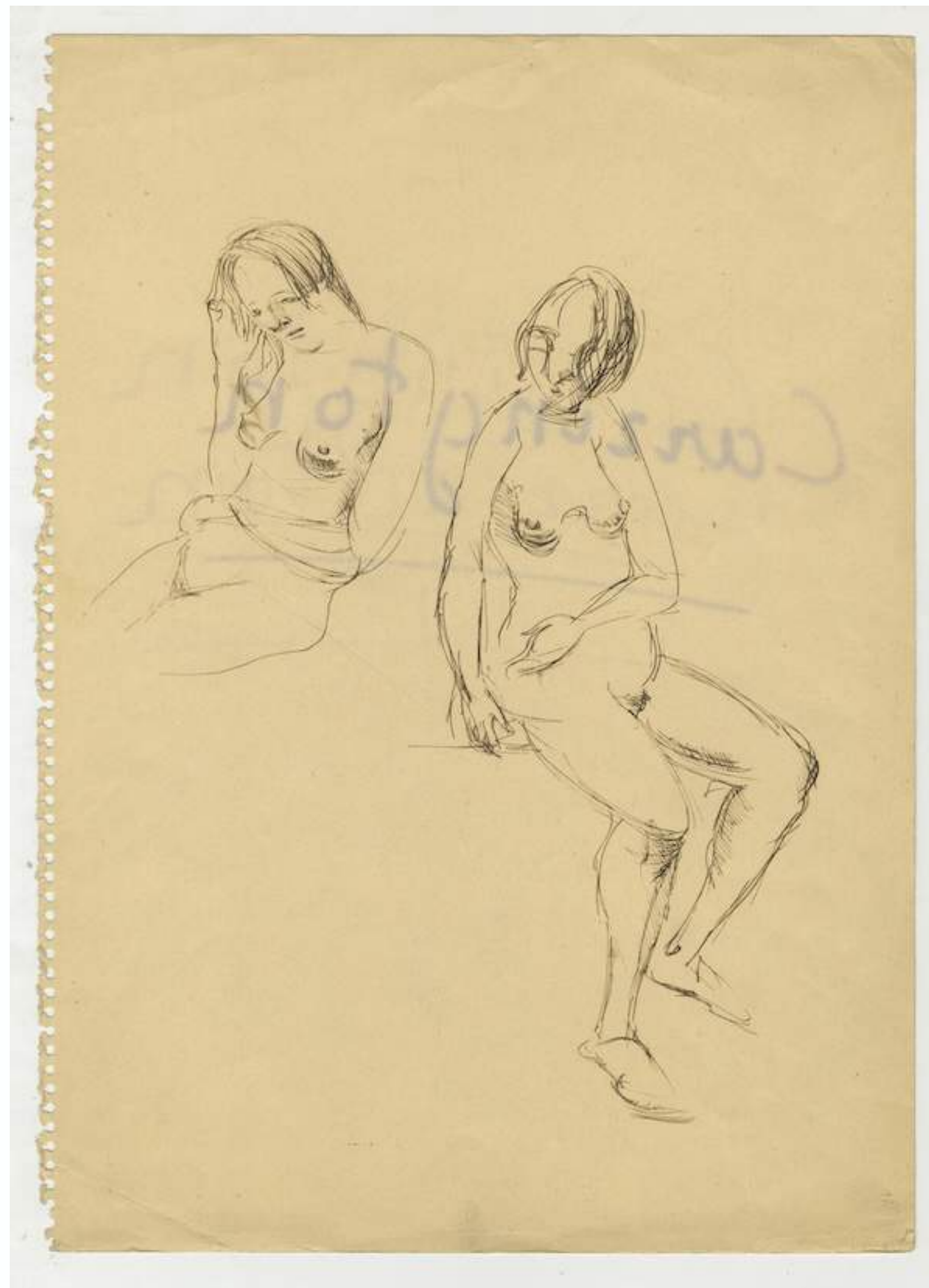
Pencil on double-sided paper
29,6 x 22,8 cm



Leonora Carrington

Untitled / Ca 1934-35

Pencil on paper
25,2 x 17,7 cm



Leonora Carrington

Untitled / Ca 1934-35

Pencil on double-sided paper
31,5 x 23 cm

Lili de Mari, Sales Director

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