

## Virtual exhibition

April 2021

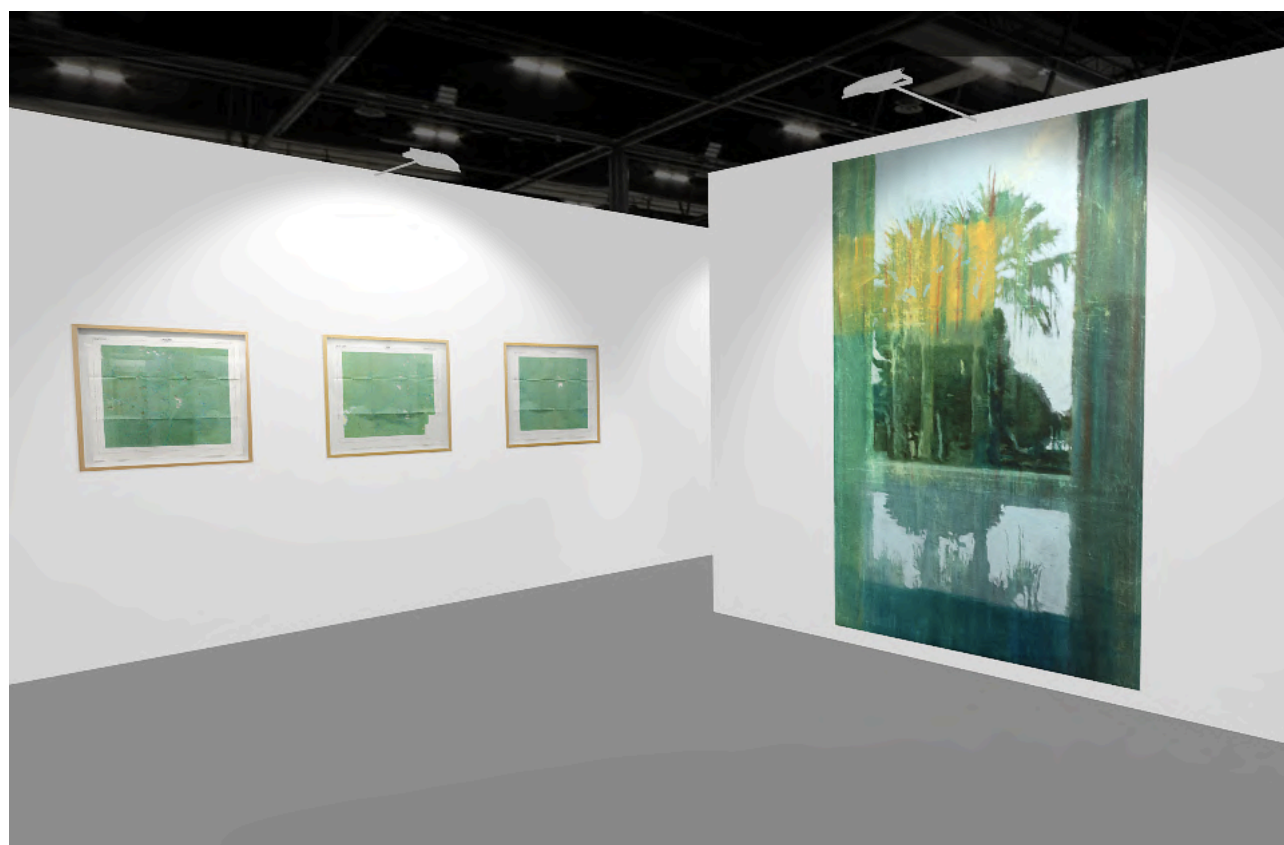
### *Le paysage n'est nulle part*



While waiting for the reopening of the galleries and the new solo exhibition of Massinissa Selmani, we regularly offer you thematic virtual exhibitions.

*“If we opened people up, we'd find landscapes. If we opened me up, we'd find beaches.”* said Agnès Varda in *The Beaches of Agnès* (2008). For this third exhibition, we focus on these landscapes and territories, real or imaginary, borrowing the title of Marion Baruch's work: *“Le paysage n'est nulle part”* (The landscape isn't not far and wide).

With works by Marion Baruch, Julien Discrit, Yann Lacroix, Valérie Mréjen, Decebal Scriba and Massinissa Selmani.









galerie  
ANNE-SARAH BÉNICHOU

---

## Available artworks



## MARION BARUCH

*Le paysage n'est nulle part*

2020

Cotton

100 x 154 cm

Unique artwork

Since the end of the 2000s, Marion Baruch has made a major artistic shift by taking an interest in left-overs of fabric from the textile industry. From this material, she has created artworks that are both sculptures and pictorial compositions. She notably emphasizes on the way the fabric reconstructs the space when it is hung. At the beginning of this new artistic cycle, she conceived her artworks by spontaneously quoting art history, from painting to more conceptual works. *Le paysage n'est nulle part* is an ironic nod to classical paintings. Marion Baruch uses its traditional horizontal format although there is nothing narrative about it. It is only a poetic reference.

Exhibited:

- *Marion Baruch: une retrospective*, Les Abattoirs, Musée - FRAC Occitanie Toulouse, France, 2020-2021

- *Pré, prêt, près, pré*, Galerie Anne-Sarah Bénichou, Paris, France, 2020



JULIEN DISCRIT

*États inversés - San Francisco*

2017

Pigment print

177,5 x 119 cm

Frame: 188,5 x 130 cm

Edition of 1 ex + 1 AP

The *États-inversés* series was initiated in 2010 by Julien Discrit. Based on a division of American geography, the artist reinterprets the process of shading in cartography, which consists of highlighting variations in terrain by reproducing fictitious sunlight on the slopes and thus producing a two-dimensional impression of relief. By inverting the conventionally used spectrum and turning these maps into black and white, Julien Discrit creates a new way of apprehending relief. He thus reverses the reading of the American territory, creating new motifs from a pre-existing mode of representation. In the first instance, he produced a complete atlas of the American relief in two volumes. In a second phase, in 2016, he decided to make prints of some of the cities in the book by reproducing them in large format. In doing so, he added a new dimension to the work by integrating the idea of scale, which disrupts our representation of spaces and questions our ways of making the world around us intelligible.



galerie

ANNE - SARAH BÉNICHOU



JULIEN DISCRIT

*Terrae Incognitae -Arouani-*

2015

Perforated map

80 x 80 cm

Frame: 76,5 x 74,5 x 4 cm

Unique artwork

These maps representing French Guyana have been produced by the French national geographic institute. In some areas the map shows lack of information where it is written 'nuages' (clouds). These blank spaces have been cut, as the inverted representation of the cumulus passing over the rain forest, the day the institute took aerial pictures.

Exhibited:

- *La Bonne éducation*, musée national de l'Éducation, Frac Normandie Rouen, Rouen, France, 2019.

- *Le réel dispose de son invention*, Les Tanneries, Contemporary Art Center, Amilly, France, 2019.

- *L'Atlas des nuages*, Fondation François Schneider, Watwiller, France, June, 23rd - September, 30th, 2018.

- *Le Souvenir des pierres*, Gallery Anne-Sarah Bénichou, Paris, France, 21 may -23 july 2016.



**JULIEN DISCRIT**

*Terrae Incognitae -Haute-Mana-*

2015

Perforated map

80 x 80 cm

Frame: 76,5 x 74,5 x 4 cm

Unique artwork

These maps representing French Guyana have been produced by the French national geographic institute. In some areas the map shows lack of information where it is written 'nuages' (clouds). These blank spaces have been cut, as the inverted representation of the cumulus passing over the rain forest, the day the institute took aerial pictures.

**Exhibited:**

- *La Bonne éducation*, musée national de l'Éducation, Frac Normandie Rouen, Rouen, France, 2019.

- *Le réel dispose de son invention*, Les Tanneries, Contemporary Art Center, Amilly, France, 2019.

- *L'Atlas des nuages*, Fondation François Schneider, Watwiller, France, June, 23rd - September, 30th, 2018.

- *Le Souvenir des pierres*, Gallery Anne-Sarah Bénichou, Paris, France, 21 may -23 july 2016.



**JULIEN DISCRIT**

*Terrae Incognitae -Inini-*

2015

Perforated map

80 x 80 cm

Frame: 76,5 x 74,5 x 4 cm

Unique artwork

These maps representing French Guyana have been produced by the French national geographic institute. In some areas the map shows lack of information where it is written 'nuages' (clouds). These blank spaces have been cut, as the inverted representation of the cumulus passing over the rain forest, the day the institute took aerial pictures.

**Exhibited:**

- *La Bonne éducation*, musée national de l'Éducation, Frac Normandie Rouen, Rouen, France, 2019.

- *Le réel dispose de son invention*, Les Tanneries, Contemporary Art Center, Amilly, France, 2019.

- *L'Atlas des nuages*, Fondation François Schneider, Watwiller, France, June, 23rd - September, 30th, 2018.

- *Au loin une île*, Mains d'Oeuvres, Saint-Ouen, France, February 1st, March, 14 2018.

galerie

ANNE - SARAH BÉNICHOU



YANN LACROIX

*Retour*

2020

Oil on canvas

280 x 200 cm

signed, titled, dated on the back

From his memories (images gleaned from the Internet, trips abroad, daily environment...), Yann Lacroix paints deliberately composite landscapes, inhabited by exotic vegetation, tropical greenhouses and swimming pools, made up of their own artificiality and empty of human presence but whose traces of a past or possible history bring sensuality and life: a reflection on heterotopias that is articulated through these places that are both phantasmagoriated and borrowed from the poetry of everyday life like allegories in the painting itself.

Exhibited:

- *The plot thinks*, Centre d'art les Églises, Chelles, France, 2021.

galerie

ANNE - SARAH BÉNICHOU



## VALÉRIE MRÉJEN

### *Leur histoire*

2014

HD Video, colour, sound

3'30"

Edition of 5 ex + 2 AP

Directed by Valérie Mréjen and Bertrand Schefer, with Irène Jacob and Antoine Chappey.

Picture: Raphaël André. Sound: Yolande Decarsin. Editing: Anne Laure Viaud. Mix: Damien Aubry.

A man and a woman are having dinner in a restaurant. Their conversation is punctuated by images of landscapes, cities, mountain roads, empty squares, all collected from postcards. The phrases they exchange form perhaps the chaotic whole of the already long history they live together. Perhaps they are both projecting what a possible love affair between them would become. Perhaps each of these hypotheses is true at the same time.

Video's link : <https://vimeo.com/103446342>

galerie

ANNE - SARAH BÉNICHOU



## DECEBAL SCRIBA

*"Rocks", study*

1987

vintage black and white gelatin silver prints - triptych

23 x 15,5 cm (each)

Unique artwork

These photographs are the outcomes of a collaboration with a team of geologists. They embrace both aesthetical and scientific concerns. Decebal Scriba focuses on stratigraphic layers composing these rocks, both sources of temporal data and creator of complex structures, alluding to archaic architectures.

galerie

ANNE - SARAH BÉNICHOU



## DECEBAL SCRIBA

*Labyrinth #06, landscape intervention*

1984-1985

Serie: "Série "Mirror""

vintage black and white gelatin sliver print

18,5 x 25 cm

Frame: 32,3 x 26,4 x 2,5 cm

Unique artwork

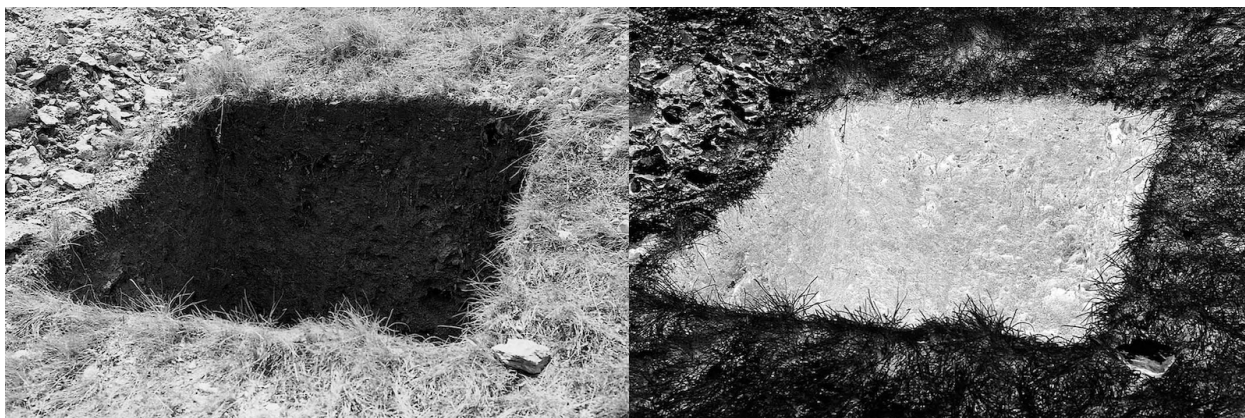
The *Labyrinth* photographs, from the *Mirror* series, capture an intervention on the seaside, and act as a philosophical reflection around the concept of reality. Like a labyrinth, this notion of reality can take a multitude of paths; there is a global picture of reality in accordance with a supposedly established definition, becoming nevertheless more and more complex and elusive as soon as our common conventions are reconsidered, calling into question its very existence.

Exhibited:

- *Passages*, Galerie Anne-Sarah Bénichou, Paris, France, 2019

galerie

ANNE - SARAH BÉNICHOU



## DECEBAL SCRIBA

### *Untitled (Void study)*

1973

black and white gelatin silver prints

30 x 90 cm

Frame: 42 x 103,4 x 3,5 cm

Edition of 5 ex + 2 AP

*Untitled (Void study)* is the photographic capture of a rectangular breakthrough in grass. The image, which became obsessional for the artist, found its meaning when it was turned to a negative. It then evolves into a questioning around the notion of emptiness and fullness, existence and nonexistence, life and death. Through the investment of the philosophical field, the artist invites us to interrogate our definitions in order to highlight their complexity.

### Exhibited:

- *Passages*, Galerie Anne-Sarah Bénichou, Paris, France, 2019

- *Situations et concepts*, curated by Magda Radu, Salonul de proiecte, Bucharest, Romania, 2017



galerie

ANNE - SARAH BÉNICHOU



MASSINISSA SELMANI

*Balances précises*

2019

graphite and coloured pencils on paper

76 x 56 cm

Frame: 81,3 x 62,4 x 3 cm

Unique artwork

Signed and dated lower right

Massinissa Selmani's drawings are inspired by political news, especially from cut-outs of the press that he has been collecting for many years. By confronting and juxtaposing these elements without logical coherence, the artist creates enigmatic and ambiguous scenes, underlining the ironic, even tragic character of the absurd and strange situations represented in his drawings.

Exhibited:

- *En attendant Omar Gatlatto*, Manifesta 13, Friche la belle de mai, Marseille, France, 2021
- *Le calme de l'idée fixe*, CCCOD, Tours, France, 2019