

# BALICE HERTLING

GALERIE

47 rue Ramponeau  
75020 Paris  
France

T +33 (0)1 43 48 15 68  
gallery@balicehertling.com  
www.balicehertling.com

Press Release

*Windowlicker*

An exhibition organized by Julie Beauflis, Ana Iwataki and Marion Vasseur Raluy

With works by Bogdan Cheta, Susan Cianciolo, Sean MacAlister and Paolo Thorsen-Nagel

April 26<sup>th</sup> | May 26<sup>th</sup>, 2018

*To miniaturize is to make portable-the ideal form of possessing- things for a wanderer, or a refugee. Benjamin, of course, was both a wanderer, on the move, and a collector, weighed down by things; that is, passions. To miniaturize is to conceal. Benjamin was drawn to the extremely small as he was to whatever had to be deciphered: emblems, anagrams, handwriting. To miniaturize means to make useless. For what is so grotesquely reduced is, in a sense, liberated from its meaning-its tininess being the outstanding thing about it. It is both a whole (that is, complete) and a fragment (so tiny, the wrong scale). It becomes an object of disinterested contemplation or reverie.*

- Susan Sontag, *Under the Sign of Saturn*

This act of miniaturization is one of making choices from the world to make manageable its enormity. It's at once the fragmentation of the world and the existence of a little world. Intimacy, not breadth. To make one work of art, or to collect certain objects, or to organize an exhibition of certain artists and artworks allows a partial possession of what can never be completely possessed or assimilated or conquered. There is an easing of the painful pangs of desire, of lack, and the need for more. A salve, not a cure.

**Bogdan Cheta** (b. 1983, Ploiesti, Romania) is currently based in Calgary, Canada, where he is finishing his MFA studies at the Alberta College of Art & Design, with a particular focus in Craft. Drifting between the surface of the printed page, the looseness of improvisable walks, or the meandering movements of large-scale installations, his projects usually gather in a search for the act of writing. Recent presentations of his work include solo shows at 67 Steps, Los Angeles and at Stride Gallery in Calgary, Canada. His writing has been featured both in gallery contexts (The New Gallery, 12th Havana Biennale) or in literary anthologies that are especially queer in orientation (*Out Proud: Stories of Pride, Courage, and Social Justice*, 2014 and *Knock on Any Door*, 2012). His experimental walks have been presented by the Mountain Standard Time Performative Festival, The New Gallery, Stride Gallery, and as part of Unlearning Weekenders, in Canada.

**Susan Cianciolo** (b. 1969, Providence, RI) lives and works in New York City. From 1995–2001 Cianciolo produced her critically-acclaimed collection RUN. More recently, her work has been the subject of solo exhibitions at Bridget Donahue, New York, NY, USA (2017); Yale Union, Portland, OR, USA (2016); and 356 S. Mission Road, Los Angeles, CA, USA (2016); ; and Alleged Gallery, New York, NY, USA (2001). Her work has been included in group exhibitions at the Whitney Museum of American Art, New York, NY, USA (2017); The Swiss Institute, New York, NY, USA (2016); Interstate Projects, New York, NY, USA (2016); White Columns, New York, NY, USA (2016); MoMA PS1, Long Island City, NY, USA (2015); and Portikus Museum, Frankfurt, Germany.

**Sean MacAlister** (b. 1987, Calgary) is a self taught multidisciplinary artist who believes that art has no beginning or end. As such, he conducts his work through a series of ongoing projects that rely on an experimental coverage of preexisting situations, forms, and experiences. He has shown his work in solo and group exhibitions at numerous artist run spaces in Vancouver.

# BALICE HERTLING

GALERIE

47 rue Ramponeau  
75020 Paris  
France

T +33 (0)1 43 48 15 68  
gallery@balicehertling.com  
www.balicehertling.com

## Press Release

ver, Calgary, Halifax, Toronto, Montreal, and Sao Paulo. His work has been reviewed by C Magazine and Color Magazine and published by Swimmers Group and JMS Press. MacAlister is the founder and director of 67 Steps, an exhibition space where he lives and works in Los Angeles.

**Paolo Thorsen-Nagel** (b. 1985, Chicago) is a German-American musician and artist. In his sound, performance, and moving image works, he concentrates on the materiality of sound and its relationship to physical and psychological space, as well as their visual dependency.

Recent projects include *Interiors II* (Athens), *Listening Space*, documenta 14, Athens (2017); *Interiors* at Mavra, Berlin, and *Measures* at Taylor Macklin, Zurich (2016); a performance with Tobias Spichtig, at the Hammer Museum, Los Angeles (2015); (Untitled) Hannah Weinberger, with Jannik Giger, Kunsthau Bregenz (2014); *Words on Pictures–Puns and Punishment*, for Avery Singer, Kunsthalle Zurich (2014); *Orchestra*, with Calla Henkel, Max Pitegof, and Tobias Spichtig, New Theater, Berlin (2014); *S.S.O.R.*, for Adriana Lara, Kunsthalle Basel (2012); and a featured performance in Alexandra Bachzetsis's *Etude*, dOCUMENTA 13, Kassel (2012). He was Sound and Music Advisor for documenta 14, as well as the curator of *Listening Space*, Athens, and co-curator of the documenta 14 concert series at Megaron, the Athens Concert Hall.

**Julie Beaufils** (b. 1987, Sèvres) lives and works in Paris. Co-curator of the exhibition *Windowlicker*, Julie Beaufils is above all an artist. After studying at the Ecole des Beaux-Arts, Paris, she continued her studies with an MFA at the University of South California (USC). Using mostly painting as medium, she is interested in representation of feelings and the communication of emotions through her works. Recent presentations of her works include solo shows at Mendes Wood DM, São Paulo, Brazil (2017), Kunsthalle, Mulhouse, France (2016), Overduin & Co., Los Angeles, USA (2016), Balice Hertling, Paris, France (2014 and 2016). Her works have also been presented in group shows for the Palais de Tokyo (extra-muros), Zurich, Switzerland (2016) ; Neil Beloufa's studio, Villejuif, France (2015) ; Shanaynay, Paris, France (2015) ; at Fondation d'entreprise Ricard, Paris, France (2014). She is preparing a new solo exhibition at Balice Hertling Gallery which will open in June 2018.

**Ana Iwataki** (b. 1989, Los Angeles, California) is a curator, writer, and translator who lives and works in Los Angeles. She co-directed Shanaynay, Paris, from 2015-2017. Recent work includes *A Lover's Guide to the Package Factory*, a publication accompanying Benjamin Reiss's *Package Factory* (Natural Marriage of Natural Resources) at Bel Ami, Los Angeles.

**Marion Vasseur Raluy** (b. 1989) lives and works in Paris. She co-directed the project space Shanaynay, Paris, from 2014-2016. She will be the co-curator for the next session of *Orange Rouge* (2018- 2019), a project that brings together artists and disabled teenagers. She is an art critic and is currently writing a short fiction novel.

Recent exhibitions organized by **Ana Iwataki** and **Marion Vasseur Raluy** include a solo exhibition by Luca Francesconi, 67 Steps, Los Angeles, California; *Beloved in the Landscape*, Bel Air, Essen, Germany; *Nothing Recedes Like Failure*, Mortadelle, Arles, France; and *Some of My Best Friends Are Germs*, le Doc, Paris. An anthology of their Art Viewer Screen program was published by Hololoholo Books in April 2018.



Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
Confederaziun svizra

The exhibition was made possible with support from the Embassy of Switzerland in France

Ambassade de Suisse en France