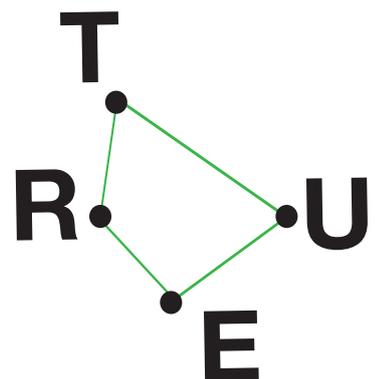
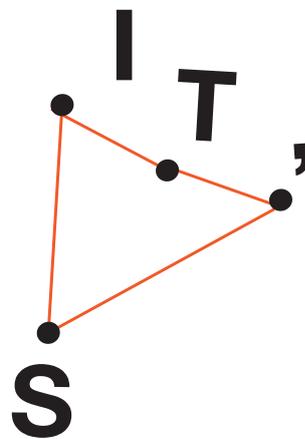
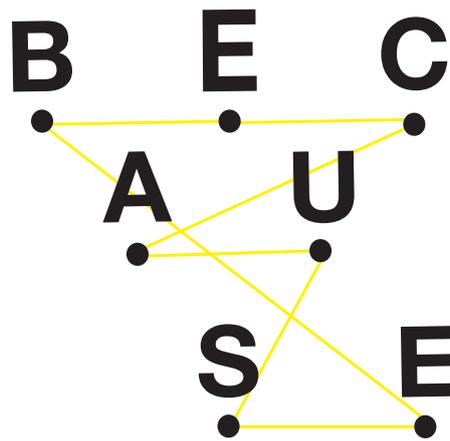
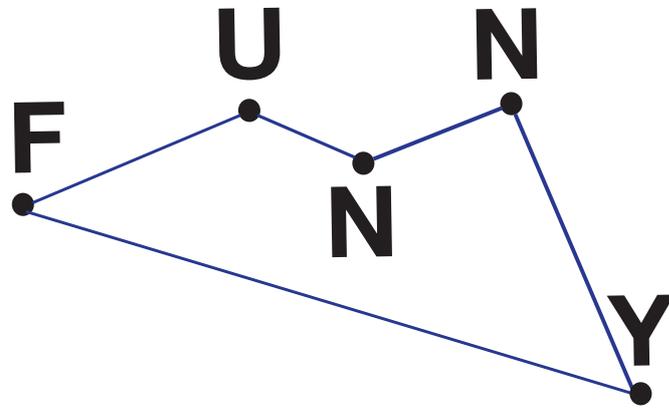
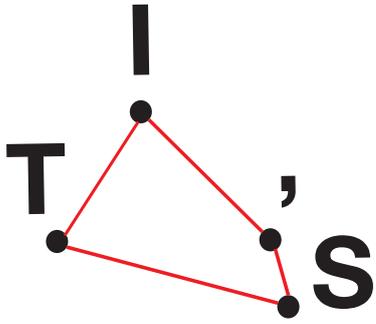


GALERIE PARIS-BEIJING



IT'S FUNNY BECAUSE IT'S TRUE

Cai Dongdong | Ghost of a Dream | Myeongbeom Kim | Gao Lei | Simon Nicaise | Bertrand Planes | Mehmet Ali Uysal

*Group show from January 28th to February 27th 2016
Opening January 28th, from 6:00 pm to 9:00 pm*

Much if not all of the contemporary art appears as absurd ... to his contemporaries .

We generally associate the concept of Absurd to the action of laughing, yet in the field of esthetics this could wear different forms: diversion, humor or even nonsense. This notion firstly appeared in plastic arts in the 20th century.

We certainly remember Marcel Duchamps and his "ready made" and all the other unconventional works that bothered many intellectuals at that time. Not to mention the DADA movement, who at Cabaret Voltaire cultivated its taste for the absurd with the aim of dethroning an art conceived as canonical. Last but not least, Marcel Broodthaers who throughout his career used the notion of Absurdity in his practice to criticize the Institution.

Even today, these works filled with humor could still appear as enigmatic:

the artist undermines our judgment by concealing his intention behind an apparent banality. Aware of the power of ambiguity, the followers of these well-known predecessors learned how to establish a double-reading mechanism.

The simplicity of form is an illusion , it hides the possibility of a more subtle interpretation. In a system where the uncertainty is generalized and relativism reigns , lying seems true (or a lie appears as the truth). A smiling viewer regain the role he thought he had lost.

It's funny because it's true brings together 7 artists from different backgrounds. All bound by the need to express themselves with humor and poetry. Their works echo a reality where everything seems possible , the concepts of space and time are deprived of their meaning. The traditional codes are hijacked and taken to a sublimation of the absurd and paradoxical.

"In a world which really is topsy-turvy, the true is a moment of the false" said Guy Debord in 1967 in *The Society of Spectacle*.

Let's forget our marks, and allow ourselves to get carried away in a world where truths are not absolute, where the force of gravity can be overcome, where trees do not grow up to the sky, where fish are swimming in a light bulb, where the clocks don't give the time anymore but become memento mori...

CAI DONGDONG

Born in 1978, China

Chinese photographer Cai Dongdong plays with the staging techniques to deflect with humor both the photographic medium as his subjects. Each shot is the starting point of an addition or a withdrawal on the image in order to create a bridge between what is real and what the photography allows us to perceive.



Source
Silver gelatin print & robinet
64 x 51,5 x 10 cm



Rolled Road
Silver gelatin print
62 x 54 x 5 cm



Lune mobile
Silver gelatin print
50 x 55 x 5 cm



Entrainement à la carabine
Silver gelatin print & miroir
52 x 52 x 52 cm

GHOST OF A DREAM

Born in 1977 et 1974, USA

The works of the American duo **Ghost of a Dream** highlight our quest for renewal and our perpetual search for a better life. Through a critique of the role that the media play in a society of consumption, they analyze the misplaced hope and trust of our time, characterized by fantasies of wealth and easily attained happiness.



Bruning Bush

Discarded lottery tickets and found objects with UV coat
104 x 96 x 96 cm

GAO LEI

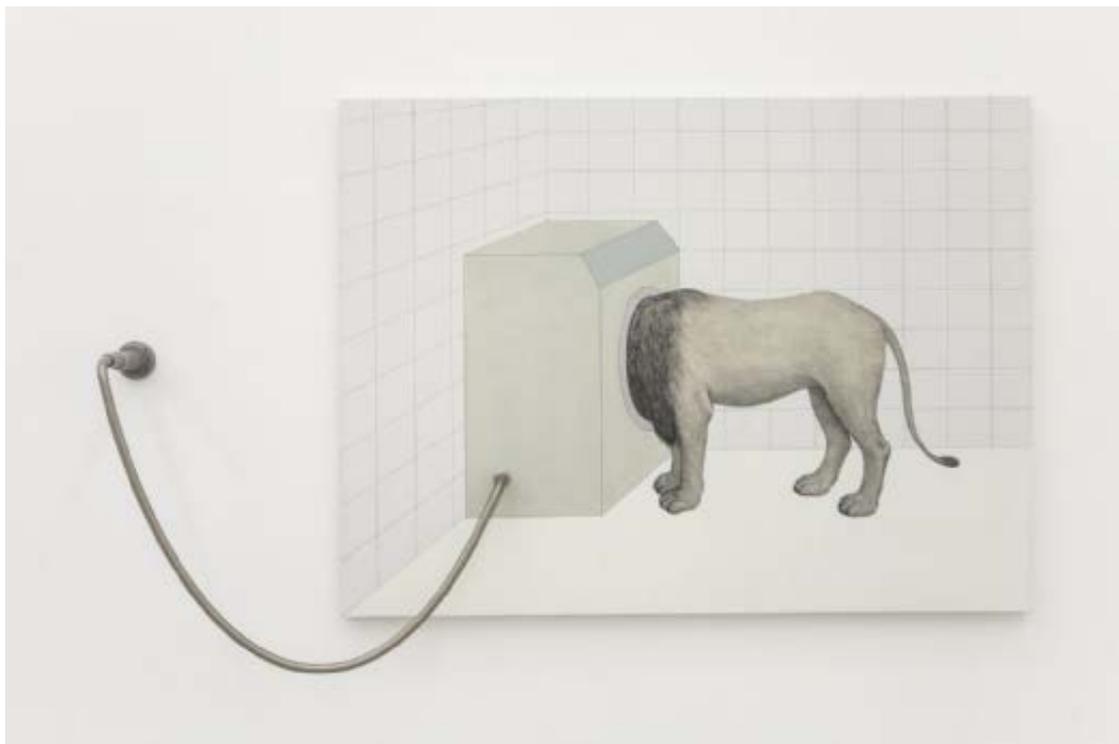
Born in 1980, China

Through his installations, **Gao Lei** freely cross the border between the virtual and the real.

The artist deprives everyday objects of their functional properties transforming, combining or linking two apparently unrelated items.

Here again, the original meaning is lost, but a new connection between the object and its surrounding environment is established .

His imaginary is populated by a carnival of animals that appear in room-sized installations, drawings, and mixed-media oil paintings, evoking a naturalist's sketchbook. His pseudo-scientific universe also contains explicit references to Classical Myths, a strange world where animals are connected to machinery...



H5126

Acrylic on canvas, stainless steel, fire hose
150 x 200 cm

MYEONGBEOM KIM

Born in 1976, Korea

Through ingenious combinations of elements taken from the everyday and from nature, **MyeongBeom Kim** solicits our imagination while keeping one foot firmly rooted in the real. His creations take us into an intense metaphorical and emotional dimension; they speak to us of life (and death), at once offering us a sense of the lightness of being and the vulnerability of our existence.



Edison
Branch, fish, mixed media
38 x 38 x 76 cm



Elevator
Digital print
110 x 72 cm

SIMON NICAISE

Born in 1982, France

Simon Nicaise combines dichotomous elements to create a new poetic reality. His artistic gesture in the field of the object tries to define the new boundaries of sculptural practice.

His works are the result of a combination of everyday objects carefully distorted by the use of a complex and yet discrete device.

In the piece *Cariatides*, the confrontation between a contemporary object, the vices, and an other more traditional, the caryatid, marks a point of tension both symbolically and physically. These tools, normally employed in architecture for holding a structure, become here an independent spatial device.



Cariatides
Mixed media
200 x 300 x 150 cm

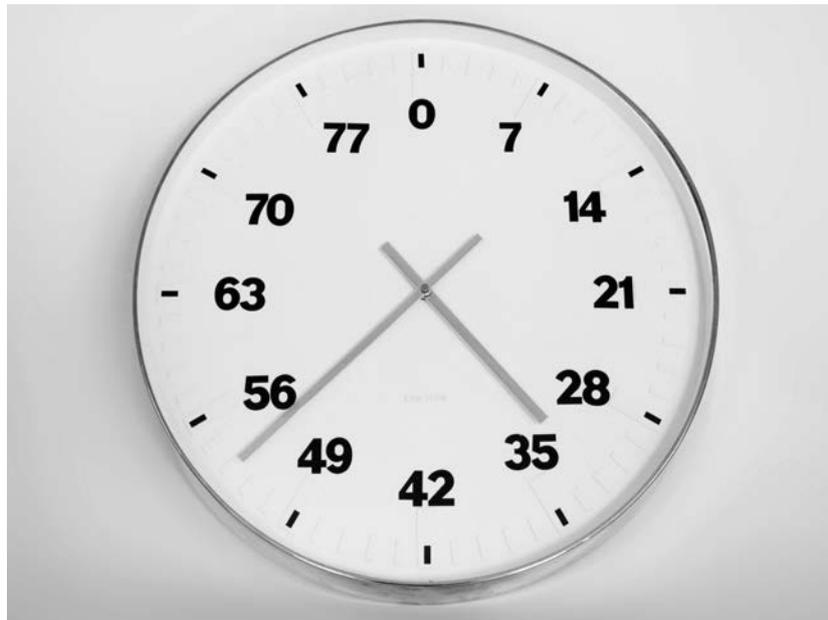


Untitled (Soap bubble)
Mixed media
22 x 23 x 6 cm

BERTRAND PLANE

Born in 1975, France

Bertrand Planes cultivates the paradox by distorting the use of the object. Planes diverts the primary functions of an item while maintaining its aesthetic qualities. Yet the object is endowed with a new meaning, its original purpose is lost and forgotten. The work *Life Clock* (2007) is a slowed-down clock which runs 61320 times slower than normal: a full revolution on the clock corresponds to the human life span.



Random clock
Karlsson clock modified



Untitled
Swimming pigeon radio-controlled

MEHMET ALI UYSAL

Born in 1976, Turkey

In **Mehemet Ali Uysal** *Suspended* series , the classical frames conventionally used for marking the limits of the artwork, lose their function and become instead distorted specimen, hung on the wall as the carcass of a caught animal or a hunting trophy.

Uysal enjoys playing with the traditional codes of contemporary art by interfering directly in the structure of the gallery space and dismantling its formal characteristics.



Block Series
Polyester and Sand
220 x 82 x 42 cm



Suspended Series
Polyester
140 x 30 x 25 cm

High definition images are available on demand.
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censured videos & photographs

November, 7th 2015 - January, 16th 2016

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Focus on the emerging chinese contemporary art scene

Curated by the acclaimed independent art critic - **BAO DONG**

March, 12th - April, 30th 2016

ART PARIS - ART FAIR

March, 31st - April, 3rd 2016