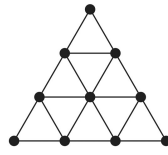


CABINET DA-END X

EXHIBITION FROM DECEMBER 1, 2020 TO JANUARY 30, 2021

WITH : MARKUS ÅKESSON, MARCELLA BARCELÓ, CÉSAR BARDOUX, CLÉMENT BATAILLE, LUCY GLENDINNING, ORIÉ INOUÉ, SARAH JÉRÔME, KIM KOTOTAMALUNE, KRJST, ROBERT MAPPLETHORPE, MIKE MACKELDEY, DAICHI MORI, NIETO, CÉLIA NKALA, LIONEL SABATTÉ, SATOSHI SAIKUSA, SOTA SAKUMA, CAROLEIN SMIT, MITSURU TATEISHI, NIKOLAY TOLMACHEV, VIVIAN VAN BLERK

AND THE KIND PARTICIPATION OF : ALEXANDRE BERNAND, CHRISTOPHE LUNN, GALERIE ART SABLON, GALERIE ENTWISTLE, GALERIE NICOLAS ROLLAND, GALERIE SCHOEFFEL DE FABRY, ...



« The Tetraktys in which is found the source and root of eternal nature. Everything derives from the Decade and everything goes back to it. The

Tenth is the image of the totality in movement.¹ » This is how the Pythagoreans pronounced their oath, claiming that « all is number. » Formulated by the sum of the first four numbers such as $1+2+3+4=10$, the Tetraktys of Pythagoras (6th century BCE) is built on four levels and ten points, giving the sacred ten the shape of an equilateral triangle. According to the interpretations, at the vertex appears the One, the Divine or the harmonious unit. The two points underneath indicate duality or dualism. Then come the three points corresponding to the three levels of the world (infernal, earthly and celestial). The four points forming the base of the triangle suggest the four elements, the four seasons and more broadly they symbolize the creation or multiplicity of the material world. It is in this way that the Tetraktys sums up, for its initiates, « a figurative image of the structure of the world ».

And it is on this theme of the number ten and the symbolic possibilities offered by the Tetraktys - on the occasion of its tenth edition and the tenth anniversary of the gallery - that Cabinet Da-End invites contemporary artists, colleagues and collectors of African, Oceanian or Asian Art, to challenge the moving frontiers of the art world. It is up to everyone to interpret freely. Tribal headpieces formed of concentric circles and hieratic feather bust compete for their bright colors, defying the fluorescence of the wax pyramids. A Jaraï statue from Vietnam, eroded by time, pensively observes the sacred post made of spun glass, placed on the ground by a contemporary sculptor, born Vietnamese. Not far from there, lead pencil mine combustions rub shoulders with acrylic-volcanic eruptions, alluding to the natural elements of the sacred triangle. And while Da Vinci's St. John the Baptist is playing with his fingers recently animated by the Pythagorean formula, the intimate photographs and dance steps sketched on tracing paper lead us into a whirlwind of feet and hands. The oils on canvas evoke in turn biblical genesis, a festive decade or a calligraphic ten. Only a few objects from another time, with their powers, seem immutable in front of the strength of numbers. It is in any case in this newly constituted microcosm that a cosmic symphony rises in harmony with the tinkling of a bell with a crystalline sound. Then, in this glittering night of water-colored pearls, between tribal puppets, ceramic *memento mori*, delicate porcelain skulls and other curiosities, wonder and daydreams overwhelm us... For this exploration through the ages and continents, by its multiplications and its most unexpected or even obvious connections, is nothing but an invitation to this eternal quest, that of the beauties that transcend us.

¹ « Vie de Pythagore » from *Porphyre* around 270