

CABINET DA-END 09



SEPTEMBER 15TH
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GALERIE DA-END
17 RUE GUÉNÉGAUD 75006 PARIS

Things inconspicuously appear. The artists in this Cabinet appeal beyond mere curiosity. Reality does not suffice: they seek to fill a void. One could say that they are chasing dreams and inspiration, but above all, they compose an answer to the lack of meaning in our societies. In 1987, René Huyghe warned us in that regard in his essay “L’art entre le visible et l’invisible”: “The inner life cannot sustain itself when confronted by the rational materialism of the outside world, it can no longer feed its essence and our conscience, which until recently we dared to call our souls, needs to be allowed to follow its own path and aspirations, to which sacred once replied.” It would be simplistic to oppose art/craft and industry/manufacturing, and it is not the exhibition’s intention, which rather aims to unveil. The artists lead us to focus on that which is beyond our understanding, powerlessness, a feeling of beyond that inspires their creations. The most important piece to one is not necessarily important to another; the art accumulates levels of interpretation and cannot be summarized. Visiting this exhibit highlights a time in action, the temporal context of the work and makes us wonder: Does the invisible become visible due to attention or in forcing our attention to it?

Annually and for nearly 10 years now, the gallery Da-End organizes its cabinet and gathers artists around elective affinities. However, current events have made some choices more conscious and the disappearance of some familiar landmarks has raised many questions. What does the news say about the end of an era concerning our approach to spirituality? What is the role of artists at such times of disarray? One of our artists, Nieto, as a former theology student, reflects on the invisible, putting the artistic gesture into perspective. The techniques he uses, similar to those of the illusionist, raise the question of our attention, of our ability to be receptive. It is essential to see patterns in fabric, a living presence in the art as in Markus Åkesson’s “Toiles-camouflages.” Likewise, Lucy Glendinning’s feather ears want us to bend over them, Satoshi Saikusa’s papers call us to listen to the

effect of the texture, to the stiches and needles that crossed the image and the light.

We can only take in what we already know, which is precisely why it is so challenging to portray invisibility. Mitsuru Tateishi’s pictorial works take us back to an earlier mineral era where our gaze is held, confronted with an insoluble mystery. We cannot talk about a “first time” in front of a work of art, as our previous emotions and experiences are implicated. Carolein Smit and Nikolay Tolmachev take inspiration from legends and fairy-tales and confront us at the limits of the human being by their exploration of the strangeness. The fifteen exhibited artists deepen their own know-how and maintain both a technical and spiritual dialogue with traditions. Kim KototamaLune’s glass threads go beyond the mastery of her medium to depict an aesthetic of suspense. Painters, sculptors, and other “image creators” do not delegate the manufacturing process and the reflection it entails but assume their responsibility for the gesture and any possible accidents. They craft their visions with their own hands. Aware that forms and content are inseparable, they aim to transmit their understanding of the world, sometimes under the guise of humour or mockery, some things of a metaphysical experience.

Original text by Henri Guette

Featuring the art of Markus Åkesson, Marcella Barceló, Marion Catusse, Nicolas Darrot, Marielle Degioanni, Lucy Glendinning, Sarah Jérôme, Kim KototamaLune, Nieto, Célia Nkala, Satoshi Saikusa, Carolein Smit, Mitsuru Tateishi, Nikolay Tolmachev.