

## PRESS RELEASE



# 1832

*A Salon that never took place*

**Mehdi Boualli, Tristan Chevillard, Nick Collerson, Max Coulon, Jack Lanagan Dunbar, Julien Heintz, Luc Pommet**

October 8 – 30, 2022



Jack Lanagan Dunbar, *End of the Hall*, 2022, acrylic on canvas, 140 x 120cm

### **Opening Saturday, October 8**

5 pm – 8 pm

18 rue Dauphine, Paris 6

A contemporary re-enactment of the 1832 Paris Salon cancelled because of cholera, the exhibition brings together recent paintings and sculptures by seven emerging artists from the Australian and French art scenes at the Galerie l'inlassable from 8 to 30 October.

[List of exhibited works by following this link](#)

## **Mehdi Boualli**

Born in 1998 in France. Lives and works in Paris.

It was when he arrived in Paris in 2019 that Mehdi began to paint scenes inspired by urban violence, then began to question his relationship to the image, and deconstructed his subject to represent it in another way.

Through plants, said to be dangerous or sometimes toxic, he evokes more freely a subject, both contemplative and violent. He also rediscovers a certain aesthetic and a relationship with his first tools such as aerosol, where he opposes the lightness of the paint gun to the opaque layers of acrylics and vinyl emulsion; thus creating dialogues and pictorial oppositions.

## **Tristan Chevillard**

Born in France. Lives and works in Paris.

While the impact of Man has never been so heavy on his environment, we seem to have never been so disconnected from the living. Today, plastiglomerates - rocks created from the fusion of natural debris and plastic waste - invite us to redefine the concept of nature. Here, these paintings-objects, looking like tombstones or deic icons, invite us to reflect on the ephemeral, the aseptic nature of our spaces and, more broadly, on our way of looking at the living.

## **Nick Collerson**

Born in Newfoundland, Canada, in 1977. Lives and works in Sydney.

In his practice, artist Nick Collerson uses the medium of painting to combine observations of the everyday with reflections on the unrepresentable. At times, his work approaches a recognizable standard of photorealism; yet his sensitive representations of form and perspective are simultaneously rejected by an awareness of the theoretical commentary that underlies the visual qualities of his work. Incorporating text and symbol, Collerson's paintings project the explorations of early modernism onto subjects and ideas that define the contemporary.

## **Max Coulon**

Born in France. Lives and works in Paris.

Max Coulon's figurative sculptures draw from a repertoire of found objects, playful forms and architectural conventions. His sampling techniques intersect with contradictory operations, repairing ruined objects and diverting ornamental archetypes.

He tests architectural models, both classical and modern, and replays them with intuitive gestures inside and outside the academy. The logics of canonical sculpture, dictating its balance, calibration, and symmetry, are weakened to be more focused.

The artist observes the ornamental norms and characteristics of the neoclassical style, the creatures of the neo-gothic style and grotesque fantasies. Their architects erected strong figures, powerful images to support the buildings. As much in filiation as in reaction to this heritage, Max Coulon parodies these genres that excel in the art of quotation. He treats the motifs as inanimate bodies whose matter he stirs up. His objects sculpted in the mass derive from Atlantes and Caryatids and then return to a primitive state of sculpture, to its base which learns to support itself. The artist fashions young forms with robust materials such as wood and concrete. She lets herself be guided by their properties, to evacuate the technical constraints and thus give them the body that they sometimes already contain. Reglued parts and swollen joints give rise to numerous stigmas. By provoking their defects, these aggregates of molded objects and sculpted raw materials reflect a physiognomy of materials. Their personalities are embodied in animal figures, bas-reliefs of seven dwarfs, and homemade models.

### **Jack Lanagan Dunbar**

Born in 1988 in Australia. Lives and works in Sydney.

Inspired by the tension between materiality and time, Jack Lanagan Dunbar's work explores history, fantasy, archaeology, classics, romance, humor and tragedy.

His work crosses media, typically incorporating elements of drawing, painting, printmaking, sculpture and photography into his pieces and often imposing them on each other. Copper, steel, wood, paper and clay make up the bulk of Lanagan Dunbar's raw materials and it is on and in these materials that he makes his marks, sometimes imposing them himself, sometimes stepping back to let the material speak for itself.

Jack Lanagan Dunbar has exhibited extensively in Australia and abroad, held positions at the University of Technology Sydney and the University of Sydney, received the 2016 Redlands Art Prize (Emerging Artist) and the 2019 Brett Whiteley Travelling Art Scholarship.

### **Julien Heintz**

Born in 1997 in France. Lives and works in Paris.

With oil painting, his preferred technique, he seeks ambiguity between abstraction and figuration. The preparation of the canvas has a particular importance for him. The surface is approached as a unique material that he prepares with a gesso made from a mixture of marble powder, skin glue and water. This preparation, then sanded, gives the canvas a smooth, hard and porous aspect, almost as thin as a sheet of paper, which makes it a unique and fragile object. It is this fragility that pushes him to apprehend in a singular way the surface on which he paints, to memorize its defects and qualities. "I am inspired by Japanese craftsmanship. This form of devotion to the manufacturing process

fascinates me. In my work, what surrounds me is important: my space, the quality of the materials and the tools I use. I take a lot of time to choose my pigments and grind them. I think I have a more physical than intellectual apprehension of painting. "

Often, Julien Heintz paints characters whose faces, framed in a tight shot, seem frozen in another space-time. Their features seem about to disappear, absorbed by the surface of the canvas, thus testing the persistence of memories and the emotional charge associated with them. Faced with these figures, whose evanescent gaze slips away, the viewer is led to focus his attention on the work's facture. The fact of minimizing the importance of the subject and painting only backgrounds that give no information about their context is a way for Julien Heintz to exalt the abstract quality of his painting.

## **Luc Pommet**

Born in 1998 in Reims. Lives and works in Paris.

Recently graduated from the École Nationale Supérieure des Beaux-Arts de Paris, former student of the workshop of François Boisrond and then of Mimosa Echard.

His selected solo exhibitions include Looking for Attention - DNSAP at the École Nationale Supérieure des Beaux-Arts de Paris in 2022, Graduation show - DNA at the École Nationale Supérieure des Beaux-Arts de Paris in 2021 and Lumière sur plan, solo exhibition at the Galerie Jacques Bivouac / CCCP, Pierrefitte-sur-seine in 2019.

For group exhibitions, Luc Pommet participated in HFBK Hamburg Jahresausstellung 2021, Klasse Jorinde Voigt 11/02/2021 with Partick Salutt, Philine Mayr, Max Kapsner, Chai Chiau Syuan, Anna Shumacher, Rashid Asadipour, Kazunori Kura, Wilhelm Meister, Sanja Nandi, Paula Hoffmann, Sophia Quiero Suarez, and Nos rêves familiairs, group show at the École nationale supérieure des Beaux-Arts de Paris 09/03/2019-11/03/2019. With Julie GIBLOT-DUCRAY, Paul Curti and Juliette Bonhoure.

In 2018, he was awarded the DIAMANT grant for drawing.



Mehdi Boualli, *Walter wasps*, 2022, acrylic and airbrush, 100 x 80 cm



Tristan Chevillard, *Icône Miroir 3*, 2022, wood, acrylic, resin and plants, 19,5 x 11,5 cm



Nick Collerson, *PAN*, 2022, oil on canvas, 56 x 61 cm



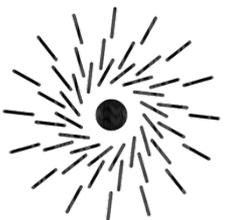
Max Coulon, *Standing Gargoyle*, 2021, concrets and pigments, 73 cm, courtesy Galerie Guido Romero Pierini



Julien Heintz, *Sans titre*, 2022, oil on canvas, 33 x 24 cm, courtesy Pal Project



Luc Pommet, *Apparition II*, 2022, oil on canvas, 24 x 19 cm



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