

AMA

The new developments of painting at Art Paris Art Fair?

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“The single static viewpoint in painting [...] can no longer satisfy the expectations deriving from our new knowledge of history, physical structure, psychology. We now think in terms of process rather than substance.” This statement, made by John Berger in 1959 while speaking of Lipchitz is not a new idea ; yet this notion of deriving process, as well as product and substance is clearly on display at the 2016 edition of Art Parts Art Fair. We have the opportunity within the environment of an art fair to move along from booth to booth, taking a small taste of galleries and artists from around the globe with the unique chance to tie a link between the dynamic importance of creating, and how it may manifest in similar ways yet with varied results.

Action Painting Alive At Art Paris

Um Gallery from Seoul, part of the 2016 ‘Guest of Honour’ group of galleries is presenting two Korean painters: Kim Ku-lim and Lee Kun Young. Kim Hu-lim’s paintings have a palpable physicality, which dwarfs the viewer in a dramatic and dynamic fashion. The self-described action painter preforms the mechanical act of painting while the audience can see the canvas, yet the artist cannot. The artist only makes expressions with his body, only actions, not allowing his eyes to make perceptions. This paradoxical contradiction where the artist’s body becomes the agent of perception creates a delightful outcome of paintings that are physical, energetic, and lively, while somehow simultaneously concerned with the surface of painting itself. Ku-lim’s *Yin and Yang*, is somehow both bold and muted in colour, energetic and static; it is massive, dwarfing the viewer yet somehow not imposing, but inviting.

To continue on this tour of physicality and process in painting at the Art Paris Art Fair 2016, we may move onto ABC Arte presenting the work of Shozo Shimamoto. Shimamoto is an artist of historic importance as he was a founding member of the avant-garde Gutai group, the first post-war radical artistic collective formed in Japan. On display at ABC Arte’s booth is a selection of Shimamoto’s *Bottle Crash* paintings, in which once again, the energy on display is not only a formal choice but also a direct result of the artist spectacle of creation. Both the action and results are an integral part of the artistic process. The artist aesthetic mark is not only found in the results (paintings) or the process (performance); but in a vague flux between the event and the work.

Artist Jurgen Jansen, presented by JanKossen Contemporary, creates a dialogue between viewer and artist with colour and surface. Jansen has a concern for materials that are tangible. The many layers of paint are evidence of this, as the artist creates an alliance between spontaneity and reflection, applying layer after layer of lyrical gesture yet allowing each layer to set before moving on to the next step. The artist pours, drips, and sprays, creating a sparkling luminescent membrane coating each canvas and inviting a creative yet ambiguous collaboration between viewer and artist. Jansen's *Beauty and the Beast*, on display at Art Paris Art Fair plays with form and colour while exploring depth with only lyrical concerns, aesthetically combining gesture and the "idea as sensuous appearance" (Hegel). The artist continues to breathe life into a genre considered dead more than once over the course of the last century.

New Media and Painting

"The art world is a model of a pluralistic society, in which all disfiguring barriers and boundaries have been thrown down [...]" (Danto). Purity in art consists in the acceptance, willing acceptance, of the limitations of the medium of the specific art. Is the dominant art of today mass media, with the others trying to "shed their proper characters and imitate its effects?" This willing acceptance towards pushing limitations created in painting is on display at Galerie Charlot. The gallery is updating the classical art genres—the portrait and the landscape—through contemporary forms. *A Fleur d'Eau*, is a generative landscape by artist Jacques Perconte where a computer specific program endlessly moves, dancing around a compression of video data. This landscape, although completely analytical, is also poetic as the artist transports us to "[...] the transparent hull of a boat, travel in waves to Ajaccio Sanguinaires Islands [...]" (Perconte). This landscape is created using studies of internal psycho-visuals, mathematical structures of the movement of a tracking shot filmed, although "pluralistic" and "disfiguring boundaries" goals of the most basic idea of landscape and the sublime within nature, and idea which artists have been tackling for centuries now.

At Photo12 Galerie, Lee Lee-Nam shows *Mona Lisa, Ruin*, where the artist has built upon a canonized masterpiece by transforming it into a 'moving painting.' The 'digital crossover' from different periods creates a composition that explodes with unexpected fictional elements while creating a dreamlike world on a face that is completely recognizable. Lee-Nam has never been scared of, or bewildered by state of the art technology, instead she used the medium to paint in a way that provides her vocabulary with limitless opportunity.

Yang Yongliang walks through the city—Shanghai—and photographs. These photographs lay the basis for his digital-pictorial-'paintings' in which the artist creates a megalopolis of accumulation, which harkens back to traditional Shui Mo painting and calligraphy. The illustrious footsteps, in which the artist treads, recalls mountainous Chinese Shanshui paintings, some of the most influential and classical landscapes which have influenced artists for centuries. But when the viewer approaches *Travelers Among Mountains and Steams*, part of the artist's Artificial Wonderland series on display at Art Paris Art Fair, the ominous and looming nature of the digital dystopia the artist created becomes nearly overwhelming. The artist works digitally, but his medium lies in his wondering and moving through the city creating an accumulation of augmented reality. "Even to the flâneur, the city - be it that where he was born [...] - is no longer native soil. It represents to him the

stage for a performance” (Benjamin).

A Variety of Genres at the Fair

Galerie Claude Bernard presents the work of French artist Ronan Barrot. Barrot’s work manages to maintain the importance placed on the figurative, as well as the emphasis on the gestural. Reminiscent of the darkened secretive spaces of a Rembrandt, Barrot’s work is a contemporary rendering of these dark figures of the past and the action focused painting of the Modernist era. *L’Apparition*, one of the works on display at Art Paris Art Fair this year, elicits the notion of the uncanny when viewed. The work entices the viewer to enter the world of the image, where all is not as it seems.

Galerie RX exhibits the work of Korean artist Lee Bae. Bae’s work couples the happenstance of gestural painting with a controlled, and well-executed process based application of several layers. The works are comprised of a first layer of charcoal on canvas, thereafter the artist applies a layer of resin and re-traces the original shape, the final step is the application of a layer of acrylic. This three-step process is repeated numerous times until the desired effect is achieved. Although the image and process might seem antithetical to one another, Bae manages to merge the symbolic, gestural, and process in these works. *Sans Titre*, a work created in 2014, incorporates these elements in a seemingly unified movement of the artist’s hand, the intellectual process, and the outcome.

Speerstra Gallery has been working to promote and solidify the graffiti movement for well over the least three decades. At this years’ Art Paris Art Fair, the gallery presents the work of the famed New York graffiti artist JonOne. Throughout the work of this artist, the hand behind the work is visible in the viewer’s mind. *Da Fighter*, created in 2008 attests to this with the rendering of image on canvas, simultaneously invoking the spectacle of the production of the work and communicating this in the movement of the end product.

The paintings on display at Art Paris Art Fair 2016 combine a variety of tropes sourced from many genres within the last three centuries of painting. These images make use of various practices relating to the physical production of the image, intellectual process at work, and the pre-meditated application of brush and body to canvas.

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