

# GARAGE BAND

Exhibition Catalogue



By **HATCH**





# Editorial

Everyone remembers their old garage. This place where one tinkers with hands covered with grease, in the light of a dusty ceiling lamp, this place that oozes elbow grease, where one invents with makeshift instruments. One isolates oneself there, one meditates there, one invents there.

The garage is a priori only a functional place, without poetic. But it is precisely because it is ephemeral, because it is the receptacle of ideas and creation, because it fades into a messy heap that it allows everything. When you push the button on the metal curtain that separates it from the outside, it is the Pandora's box from which melodies, works, and concepts that will change the world emerge. By nature, the garage is the black sheep of the family, the negligible quantity, transformed a hundred times without any qualms.

But for the artist who decides to live in it, to invest it as his own territory, as a source of inspiration, the garage is the most intimate place there is.

It is this place that we have chosen to bring together, for the duration of a squat or an exhibition, artists uniting their universes and their multiple horizons. They will come to put oil in the wheels of a place that will never be again. At the end of the exhibition, this former garage will be transformed into an office park.

Leaving a trace in a place of impermanence is also what lies behind the idea of the garage: a place between transition and destruction. But the engine can spit black one last time. The artists' installations will animate the place in a last breath, in a short but suspended time: the time of the garage.

In this landscape where artifacts multiply, the natural landscape strives to survive. This is also what lies behind the idea of the garage: a place between creation and archiving, between the known and the future. It is in any case, for the artists of Garage Band, a place of mutation, between the already worn innovations and the archaeology of the future.

"*Garage Band*" is this family of artists created on the ruined heap of a garage in the Goutte d'Or.

In this exhibition, these agents of the present and watchmen, bearers of a contemporary gesture and a controlled wandering, sketch a form of answer.

A common mechanism.



# Group Show



'Garage Band' exhibition view, Hatch group show from June 28 until July 22, 2022, courtesy of Adrien Thibault.

Hatch presents 'Garage Band', a dialectic between foundation and progress, exploring the notion of trace.

Artists from all walks of life, **Maria Appleton, Dalia Baassiri, Kara Chin, Nicolas Faubert & Gabriel Moraes Aquino, Léo Fourdrinier, Arthur Hoffmann, Jan Melka, Lorenzo Monnini, Felipe Romero Beltrán, Romain Vicari** question what would be a certain "archéology of the future".

The in situ works exhibited are based on *mise en abîme* where the present comes to haunt, to ponder about the future. Behind each imaginary projected in the space, in the architecture that we envisage, there is a promise of utopia, of a political ideal to come. It is the grace of the possible that inhabits the present moment, all the more precious because of its frail and ephemeral nature.

In these mutations, which affect the architectures as well men, there is as much brutality as poetry. Isn't destruc-

tion, the moment when everything can disappear, also the promise of reconstruction, the idea of order in chaos? Even in the technocratic world, the archaic ceremony remains as an eternal trace, a last vestige of what makes our identity.

The ghostly industrial building, square, dark and unorganic, is transformed for a last curtain call into a luminous and gargantuan line of scaffolding. The eleven artists exhibited, working through different mediums, leave their own trace and alter this forsaken place into a safe hold for the contemporary of creativity.

'Garage Band' explores and reveals, through ephemeral installations, sculpture, photography and video, the inherent conflict of an increasingly invasive industrial landscape in which nature and humans attempt to survive.

It is this gesture that the exhibited artists attempt, each in their own way.



# Participating Artists

*Maria Appleton*

*Dalia Baassiri*

*Kara Chin*

*Nicolas Faubert & Gabriel Moraes Aquino*

*Léo Fourdrinier*

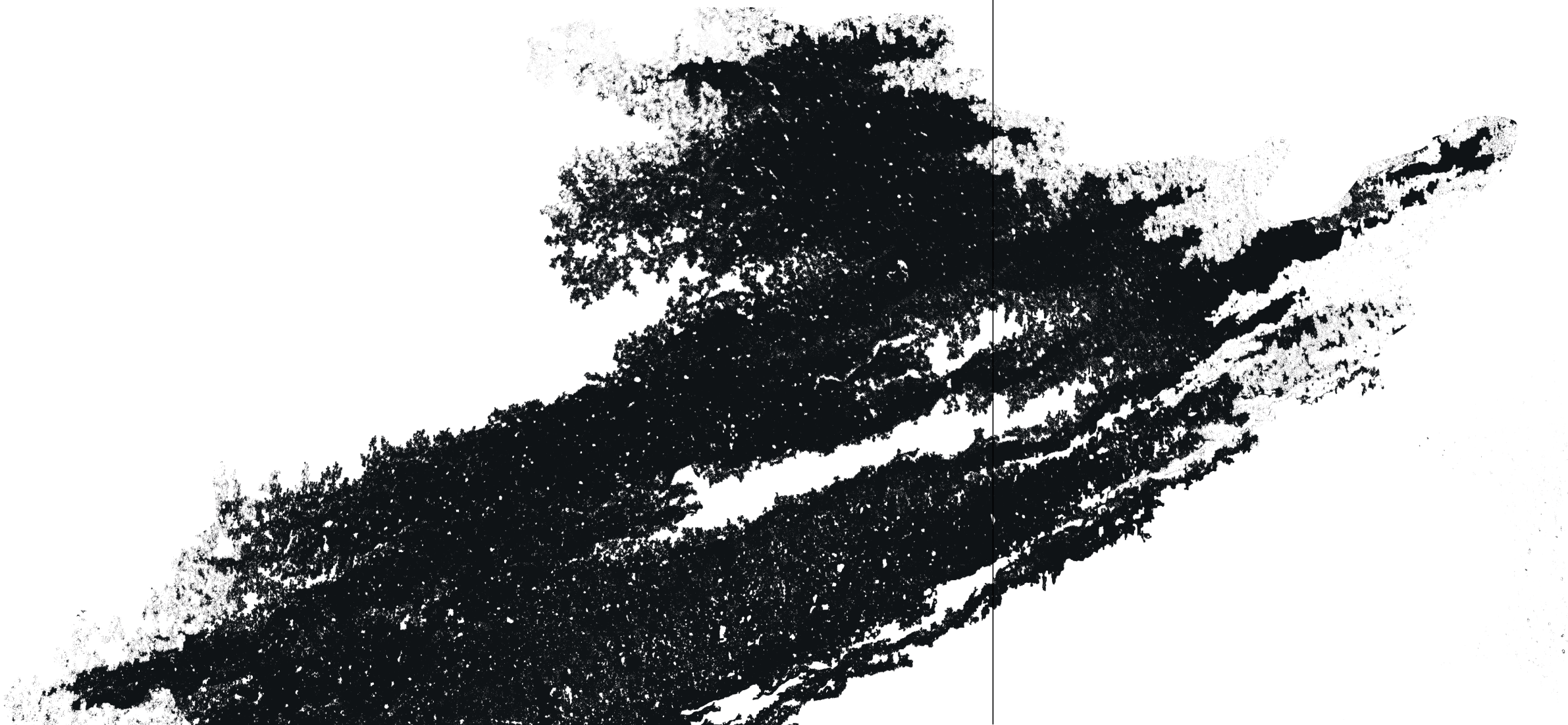
*Arthur Hoffmann*

*Jan Melka*

*Lorenzo Monnini*

*Felipe Romero Beltrán*

*Romain Vicari*





# Maria Appleton



Maria Appleton, *Cave Paintings*, 2022, site-specific installation, variable size, weaving, cotton, linen and acrylic, dyed cotton gauze, paper posters glued and sewn, wood, exhibition view 'Garage Band', courtesy Adrien Thibault.

Operating manually, **Maria Appleton's** process involves equal amounts of craft, intuition and physicality. For her participation in the group exhibition *Garage Band*, her production unfolds as a site-specific installation, like a stage for behavior. Here, the artist explores the idea of deconstruction of visual information, present in today's digital and physical world. A world where an excessive share of information invades a person's private space, distorting and blurring people's perceptions of the same objects or ideas. Each of the projected fabrics, set up through a large web of weavings and each composed of collages and embroidery on fabric, simultaneously floating in the space and laying over its decaying walls, merge together as a synesthesia of colors. Adding to the exalted composition are thoughtfully placed recovered posters from the streets of Paris and from the garage itself, molding reliefs and perspective, enhanced or distorted by the fluidity of the material. Forming this large network, which metaphorically recreates our world of data, one that can adversely affect our thinking and imagination process. This infinite web and limitless source of information, has the power to constitute this hybrid form between ready-made and crafts, especially as a place for interpreting reality. Maria Appleton's site-specific installation, *Cave Paintings*, is organized as a large web, a network, an architecture, a map, almost a city in a garage that will disappear but whose legacy will remain. The ephemeral memories of this space are celebrated through contrast, layering, and a sense of texture. A cave painting as the artist sees it. A representation of our unconscious, through the use of materials available in our current habitat.

## Bio

Maria Appleton was born in 1997 in Lisbon and lives and works in Paris. A graduate of Chelsea College of Arts (2016) and Camberwell College of Artst (2015), Maria Appleton has been featured in several monographic and group exhibitions, including IDEAL Barcelona (2022, Barcelona), MONO Lisboa (2022, Lisbon), FOCO Gallery (2021, Lisbon), ÚTERO (2021, Lisbon), Cosmos Campolide (2020, Lisbon), Triangle Space (2019, London), MU. SA, Museu das Artes de Sintra (2015, Sintra).

In 2020, Maria Appleton is making a specific installation for Stattbad in Pforzheim, Germany: *Nicht eine Stradt, die war, Not a city that was as a result of her residency at EMMA Kreativzentrum, in the southern German city obvf Pforzheim.*



# Dalia Baassiri



Dalia Baassiri, *Sink-Ronized*, 2022, variable size, graphite on paper, exhibition view 'Garage Band', courtesy Adrien Thibault.

The series presented by **Dalia Baassiri**, *Sink-Ronized*, is a reflection on the crisis situation that Lebanon has been experiencing for several months. The body of work includes pencil drawings of ephemeral soap sculptures made in her kitchen. Soap, ephemeral and delicate, offers the work this unique momentary quality in a country destroyed by political and then economic war. Introducing everyday objects, photographing them, observing them and then making complex pencil drawings, before watching them dissipate and disappear slowly, is how Dalia Baassiri evokes the dissolution of Beirut's identity. If her city no longer resembles her, the soap puddles offer a refuge. So soft and delicate, they dematerialize in the void while emitting a tender and subtle sound. When one feels like a stranger in one's city, one hides in the shadow of one's loneliness like moss retreats into the colander. Today, the destiny of Beirut rests on dirty hands. Hands that have emptied pockets and refrigerators, but have managed to borrow the boarding gates. By drawing soap sculptures with her clean hands, Baassiri slows down time, and fate waits for all the dirt to be washed away.

## Bio

Born in 1981, Dalia Baassiri lives and works in Lebanon. Graduating in 2003 from the Lebanese American University with a BS in Graphic Design, she pursued her MFA in 2012 at Chelsea College of Arts in London. Her work has been presented in various national and international platforms including Janine Rubeiz Gallery (Beirut), Beirut Art Fair, Art Dubai, Abu Dhabi Art Fair, Ayyam Young Collectors' Auction (Dubai), Galerie Odile Ouizeman (Paris), Stand4 Gallery and Community Art Center (Brooklyn NY), Sculpture Space (Utica NY), Arsenale Nord (Venice), OXO Tower Wharf (London), Kempinski (Berlin) and many more. Her first solo exhibition in Lebanon "Wiped off" took place in 2017 at Janine Rubeiz Gallery. She has been awarded by Fabriano, Maraya, and Lebanese Web Design.

starting with a double fellowship in 2015 at Kempinski (Berlin) and Siena Art Institute in Italy, awarded by the Kempinski Young Artist Program, a double residency in 2016 at Residency Unlimited in Brooklyn NY and Sculpture Space in Utica NY, a residency at Fallani Venezia in Venice in 2018, awarded with the Arte Laguna 12th edition prize, and finally a residency at Espronceda Art and Culture Institute in Barcelona in 2018.

In 2021, she was invited to participate in *Cities Under Quarantine; the Mailbox Project* by Dongola Books. In this ambitious artist's book project exhibited at Villa Romana in Italy, the publishing house sent a handmade blank notebook to 57 artists from around the world, who made interventions on these notebooks.

She has also benefited from several artistic residencies,



# Kara Chin



Kara Chin, *The Haunting House*, 2022, installation, variable size, video, ceramic, exhibition view 'Garage Band', courtesy of Adrien Thibault.

**Kara Chin's** work focuses on the digital special effects that saturate our everyday lives and imaginations. In her revisited installation, *The haunting house*, three bodies of work made by the artist between 2018 and 2022, investigate the setting of Robert Wise's 1963 film *The haunting*. Here, the artist questions how the increasing sophistication of the digital world affects both our relationship to information and the world around us. In this context, what is the place of the artist who exploits this material and bathes in a fictional environment? What trace does he leave on the real? These questions bubble up in this programmed and supernatural scene composed of animated and disturbing works. *Quiet table* (2022), a side table with a glass of water and silicone ice, which threatens to melt but never does, imitates or recreates real world situations in a controlled environment. *Ectoplants* (2021), representing a lush patch of slimy green plants, repeats this obsession with the ephemeral from another angle: that of the degraded, constantly threatened environment. Together, they reflect contemporary confusion, that of being haunted by the future loss of the environment or that of being haunted by the temporal ambiguity between real and virtual space.

## Bio

Kara Chin, born in 1994 in Singapore, lives and works in Newcastle, UK. She holds a BA in Fine Art from the Slade School of Fine Art (2018, London). She has been featured in Bloomberg New Contemporaries (2018, London), and has been awarded the Woon Foundation Painting and Sculpture Prize (2018, Amsterdam), Duveen Travelling Fellowship, UCL (2018, London), Alfred W Rich Prize, Slade (2017, London), Max Werner Drawing Prize, Slade (2015, London).

Kara Chin has exhibited for group and solo shows in galleries and museums including: Humber Street Gallery (2022, Hull), ADM Gallery (2022, Singapore), The 8th International Triennial of Art and Ecology (2021, Maribor), Quench (2021, Margate), VITRINE (2021, Basel), BALTIC39 (2020, Newcastle), VITRINE (2020, London), VITRINE (2020, Digital), DKUK (2020, London), APT Gallery (2020, London), Pineapple Black

(2020, Middlesbrough), Subsidiary Projects (2020, London), Fieldworks (2020, London), IMT Gallery (2020, 2019, 2018, London), South London Gallery (2019, London), Gallery North (2019, Newcastle), CBS Gallery (2019, Liverpool), Fold (2019 London), San Mei Gallery (2017, London), The Milton Gallery (2016, London), UCL Art Museum (2016, London), The Embassy Tea Gallery (2015, London), Science Museum (2013, London), The Pallent House Gallery (2013, London).

Her current and upcoming exhibitions include *What's for Tea?* a traveling exhibition at BALTIC Centre for Contemporary Art, UK (until July 18, 2022) and the artist's first exhibition in China at Linseed Projects in Shanghai, CN (Summer 2022).



## Nicolas Faubert & Gabriel Moraes Aquino



Nicolas Faubert & Gabriel Moraes Aquino, in collaboration with Alex Rousseau-Jamard, *Nouvelle Pangée*, 2022, site-specific installation of 4 m in diameter, two lines on the ground, series of eight trophies-sculptures in glazed ceramic on oak wood treated with Tung oil, supports of feet in raw steel two light showers, exhibition view 'Garage Band', courtesy of Adrien Thibault.

### Nicolas Faubert

Born in Libreville, Gabon in 1991, Nicolas Faubert is a dancer and performer who lives and works in Paris.

In 2022, he exhibited his first visual works at the Espace Julio in Belleville, on the invitation of the artist Gabriel Moraes, with whom he is currently exhibiting the film *Battle Piece - Part 1* at the Fondation Fiminco, Romainville.

In 2021, he will carry out a research residency on movement and decolonization at the Delfina Foundation (London) with the artist Shiraz Bayjoo. Then, they present together a performance in the Diaspora Pavilion at the 59th Venice Biennale. In 2021, he is choreographer, improvisation coach, actor and movement designer for the work *Rescue Dummies* by artist Agata Ingarden, which won the Special Prize of the Future Generation Art Prize in Kiev.

In 2020, he performed at the Ideal Libraries for *Sonnets to Orpheus* with pianist Richard Sears, in the exhibition *The Meeting of the Waters* curated by Claire Luna;

The negative version of the positive version of things at Balice Hertling Gallery (Paris); *The City of the Arts* by artist Mona Varichon, presented at ICA London; at the festival *Les Urbaines* in Lausanne; at the National Gallery in Prague. In 2018, he was chosen by artist Laure Prouvost to be one of the main actors in her film *Deep See Blue Surrounding You* and performed in the French Pavilion throughout the 58th Venice Biennale 2019. He then performs on the stage of the Théâtre du Châtelet (Paris) and Bozar (Brussels) alongside a projection of *Deep See Blue Surrounding You* and artist Flavien Berger.

Nicolas Faubert was resident at the Cité Internationale des Arts in Paris in 2020.

He will present a new performance accompanying Laure Prouvost's film *Deep See Blue Surrounding You* at La Scala theater in Paris in October 2022.

Nicolas Faubert and Gabriel Moraes Aquino lead the dance at Garage Band. With their installation, hosting an "all styles" dance battle, for *Battle Piece - Part II*, the two artists intend to cross two worlds that do not always mix: contemporary art and popular culture dance movements (Hip-Hop, Rap, Breakdance, Jam, Djing, Graffiti, etc.). They wish, they say, to bring a valorizing glance on a triumphant and multicultural youth. This work, both thought as heritage and ritual, provokes a decompartmentalization through an immersive experience. This work, both thought as heritage and ritual, provokes a decompartmentalization through an immersive experience. The *Nouvelle Pangée* is materialized here by this circular ecosystem, a place of meeting and expression of different bodies, origins and beliefs that coexist. In the middle of the arena, encircled by sculptures taking the form of trophies, the eight dancers express themselves freely, and evolve in a "safe space". They dialogue with the works of the exhibition, with the public, real actor, and with themselves. The strength of the dancers and the crowd resonates even in the artifacts that make up the installation, to the point of giving them life. The trophies are a tribute to this duality without violence, to this competition where one triumphs, in the end, only over oneself.

### Gabriel Moraes Aquino

Gabriel Moraes Aquino is a Brazilian artist born in 1994. He lives and works in Paris, since 2017.

He first graduated with a degree in Visual Communication Design at Pontifical Catholic University of Rio de Janeiro in 2016 before graduating from the Beaux-Arts de Paris in 2020. He then completed two residencies, one at Luren Gallery, Suzhou in 2018 and an 11-month residency at Cité Internationale des Arts in Paris in 2019. He is now part of the residency at the Fiminco Foundation in Romainville since 2021.

In 2021, he participated in collective and collaborative projects such as the inclusive project between college students *L'Autre cet Extraordinaire*, a partnership between the Fiminco Foundation and La Villette. He has also had several collective and monographic exhibitions, such as his end-of-residency exhibition at the Fiminco Foundation (2022, Romainville), IESA arts & culture (2022, Grande Halle de la Villette, Paris),

Julio Artist-Run Space (2022, Paris), Maison du Chiffre (2022, Paris), at DOC (2021, Paris), Pal Project (2021, Paris), Espacio Temporal (2020, Pantin), at the XXI Cerveira International Art Biennial (2020, Vila Nova de Cerveira), LUXELAKES-A4 Art Museum (2020, Chengdu), Offshoot Gallery (2019, London), Luren Gallery (2019, Suzhou), at the Performative Arts Festival (2019, Abandoned Pharmacy School, Shanghai), in. Plano (2019, Paris), Stour Space (2018, London), Global Art Joint Curriculum as part of the ENSBAX Geidai Project at Sogetsu Plaza (2018, Tokyo), La Chapelle des Petits-Augustins (2018, Paris).

He has been selected for the 71st edition Festival Jeune Création (2021, Romainville). For 2022-2023, he will work with the association Orange Rouge to develop a one-year collaborative project with young people with disabilities (cognitive, behavioral or visual disorders, intellectual disabilities, etc.).



# Léo Fourdrinier



Léo Fourdrinier, *[Super]natural Delight (Chrome Miracle)*, 2022, site-specific installation, variable size, exhibition view 'Garage Band', courtesy Adrien Thibault.

Fascinated by the links between antiquity and new technologies, **Léo Fourdrinier** creates in each of his works bridges between recovered contemporary objects and a scenography inspired by archaeological museums. His archipelagic installation, *[Super]natural Delight (Chrome Miracle)*, proposes a counter-archaeology, where the vestiges of old myths are illuminated by a futuristic staging. It plays a double role: of ruin and of prophecy. It embodies this nostalgia for the future in the face of the risks of a world guided by a market logic that is losing its meaning. Golden and luminous, like a sacralization of industrial waste, *[Super]natural Delight (Chrome Miracle)*, combines archetypal iconographies with objects unearthed from the garage and more intimate sources of inspiration. The quarter circles, set on a raised base, produce an effect of levitation and movement. They host the heart of the work of two casts of ancient heads, from which sprout artificial flowers, evoking mythological episodes. Cosmology is also emphasized in the installation through direct references to certain deities, sometimes fossilized, as antithetical representations of a passage from one state to another, of the transition. By diverting altered universal symbols from the past, Fourdrinier shows how they can modify the perception of contemporary and future realities.

## Bio

Léo Fourdrinier (b. 1992) lives and works in Toulon. Graduated and congratulated from the Ecole Supérieure d'Arts et Médias de Caen/Cherbourg in 2017, he has notably worked within different residency programs: Le Confort Moderne (2018, Poitiers), Fugitif (2018, Leipzig), 40mcube/GENERATOR (2019-2018, Rennes), Le Port Des Créateurs (2020 - 2023, Toulon). He is currently guest curator at the axolotl gallery (Toulon) and has the status of associate artist for three years in the third place, Le Port Des Créateurs.

His work has been presented in several monographic and collective exhibitions, notably at the : Center d'Art Contemporain de Nîmes (CACN) (2021, Nîmes), Galerie l'axolotl (2020, Toulon), 72nd Festival Jeune Création, Fondation Fiminco (2022, Romainville), 14th Festival des Arts Ephémères (2022, Marseille), Spinnerei (2019,

Leipzig), Palazzo San Giuseppe (2020, Polignano a mare), La Vallée (2019, Bruxelles), Le Confort Moderne (2018, Poitiers). He was selected for the 16th Lyon Biennial - *MANIFESTO OF FRAGILITY*, curated by Sam Bardaouil and Till Fellrath, Lyon, France, as well as for the 2022 Prix Révélation Emerige.

# Arthur Hoffmann



Arthur Hoffmann, *Screan Paintings*, 2022, variable size, acrylic spray on canvas, exhibition view 'Garage Band', courtesy of Adrien Thibault.

**Arthur Hoffmann** invites us to experience of retinal persistence through his *Screan Paintings*, immersing us in a futuristic, almost apocalyptic projection.

The colored patches applied, like an incalculable number of pixels that intertwine, do not refer so much to a form of abstraction as to an optical game that negotiates with reality. Diffused with a body spray, the layers of pigment, which die one after the other, produce a velvety texture on the surface. With this technique, Hoffmann updates the Leonardian sfumato and refers to the Gaussian blur of image processing software. Between the acidity of the edges with fluorescent tints and the chromatic indefinision of the center of the canvas, the artist plays with both analog and digital references. He invites us to reflect on the increasingly porous boundaries between material and virtual reality. This series synthesizes what, from the painting material to the digital tool, we can apprehend of the slip between our incarnation in the world and its erasure. A projection of an order in the chaos. A chaos which interests particularly Arthur Hoffmann, who by his intervention, uses the tire as a symbol of the exile. The artist sacralizes popular objects, digital screens and pieces of plastic, which would become vestiges of our contemporary world.

## Bio

Arthur Hoffmann (born in 1991) lives and works in Paris. In 2010 he joined the Ateliers de Sèvres before moving to Berlin, BTK Kunsthochschule from which he graduated with a Bachelor of Art and Photography in 2017.

Hoffmann's work has been shown in monographic and group exhibitions in various galleries and art centers: Bertrand Grimont Gallery (2022, Paris), Generation Y (2022, Berlin), Laurence Pustetto Gallery (2022, Libourne), Supramare (2022, Marseille), Atelier Klan-destin (2022, Dove), Galerie Joseph (2021, Paris), at the Bertrand Grimont gallery for the FIAC Hors les Murs (2021, Paris), at the Espace Sylvia Rielle (2020, Paris), at Houloc (2020, Paris), at the Green House (2020, Berlin). He deepens his practice of painting with a new tool: the bodywork gun, going beyond the classicism of brushes.



# Jan Melka

Over the last two years, **Jan Melka** has moved her practice away from purely painting to sculpture, and more precisely, around the subject of the cabin, a structure often materializing the state of emergency and the notion of survival. Here again, her intervention in situ is imagined as a "safe space". The hut, *Halfway House (Hafe In Hafe Out)*, she creates for 'Garage Band' is a shelter and an object of curiosity that must be earned. To access her world, which generally reflects the universe of her studio, you have to bend down, explore, bend your neck. A specificity of the artist is the use she makes of discarded materials, gleaned from the immediate environment, wood, cardboard, broken furniture, plastic waste. It is in any case, those that Jan Melka decided to use, by recovering the tiles of the old dusty ceiling lamp of the garage. They are moved by constructions of repetitive figures with baroque geometry and destructured human forms. One discovers this intimate universe, where light emanates from within, and where organic objects flourish, which contrasts with the exhibition space, which does not allow the organic world to evolve. The greenhouse embodies this impulse of life in a devitalized place. In the background, the hut, like the refrigerator, "freezes" everyday objects. It is at the same time the anti-life and the condition of survival of the objects, that we rediscover fifteen years later, and that we appropriate.



Jan Melka, *Halfway House (Hafe In Hafe Out)*, 2022, site-specific installation, 190 x 186 x 120 cm, wood, canvas, plexiglass, cardboard, charcoal, oil paint, exhibition view 'Garage Band', courtesy Adrien Thibault.

## Bio

Jan Melka (b. 1995) is a French-American painter who lives and works in Paris, France. She graduated from EPSAA - École professionnelle supérieure d'arts graphiques - Ville de Paris in 2017.

Melka's work has been shown in monographic and group exhibitions, including: Spaceless Gallery (2022, Paris), Biquini Wax (2022, Mexico City), Galerie Lawt (2021, Paris), Bubenberg (2021, 2020, Paris), Ground Effect gallery (2021, Paris), Paul Iverno gallery (2021, Paris), with JCDC, Centre Pompidou (2021, Paris), Galleria Continua (2021, Paris), La Wonder (2021, Clichy), Ben Broom Drabl (2021, Paris), Archive Album (2021, Paris), Guido Romero Pierini allery (2021, 2020, Paris), Drabl (2020, Paris, digital exhibition), Galerie Sébastien Lepeuve (2020, Clichy), Casa-Pixan (2020, Mexico City), The Window gallery (2019, Paris),

The Lobby (2019, Tokyo), Michael Bargo gallery (2019, New-York), Plate gallery (2019, Paris), Galerie Sans Titre (2017, Paris), Kestin Hare Gallery (2017, Paris), Agnes B Galerie (2016, Paris).

She has also benefited from several artistic residencies starting with La casa de Mercado Sonora (2020, Mexico City) and at El Consultario (2019, Mexico City).

She made a mural performance for *La Vallette* at the Palais de Tokyo in 2022 and for *Robe - Tableau* at the Centre Pompidou, performance robes tableaux with Jean-Charles de Castelbajac, Charles de Vilmorin, Lou Ros, Damien Poulain.

# Lorenzo Monnini



Lorenzo Monnini, *Stanza* series, 2022, 130 x 100 cm, oil on canvas, exhibition view 'Garage Band', courtesy of Adrien Thibault.

**Lorenzo Monnini's** work reflects his interest between the language of architecture and the manifestation of political ideas through optical canons and visual iconographies, looking at hierarchies among the objects that compose the contemporary landscape. Adopting a sculptural approach to pictorial language, he works with crafted materials, repurposed imageries, and textural experimentations, referencing how different densities, opacity, colours, consistencies often sit one next to the other – sometimes in a deceptive, or illusionary form. The title of the installation, *Stanza*, refers to the Italian word for “room”, which is also used to indicate the basic unit of poetry – a division of a poem consisting of a series of lines arranged together in a usually recurring pattern of meter and rhyme. The arrangement of objects in the space of a room, or words in the space of a poem, is translated into the arrangement of colour on the picture plane. These works can be considered as studies on the spatial organisation of colour, variations on the theme of the pictorial ground as a permeable, multilayered accumulation of substance. They also refer to the spatial organisation of physical grounds, and the way in which the ground is cultivated, digged, reworked, redistributed, partitioned, made private, made public, traded, conquered, abandoned.

## Bio

Lorenzo Monnini (b. 1990, Milan) lives and works in Milan. He holds an MA in painting from the Royal College of Art (2018) and a BA in Fine Art from Camberwell College of Arts (2016). Monnini's work has been featured in monographic and group exhibitions, including at: Balcony (2019, Lisbon), Cripta747 (2019, Turin), Hockney Gallery (2018, London), Kunstraum Gallery, in collaboration with FTHo (2018, London), Barbican Art GroupTrust, for the London Artworks Open Prize (2017, London), Camberwell College of Art for his degree (2017, London), Dilston Grove Gallery (2015, London), The Bear (2014, London), Harts Lane gallery (2014, London).

He has also benefited from several artistic residencies starting with Cripta747 Studio Programme (2019, Turin)

and at Palazzo Monti (2019, Brescia). Monnini was awarded a grant from the Nicholas Berwin Charitable Trust (2019, London) and was a runner-up of the Artwork Open Prize, selected by Florence Peake and Tai Shani at the Barbican Arts GroupTrust (2017, London).



# Felipe Romero Beltrán

The colombian artist **Felipe Romero Beltrán** is interested in the details of historical layers, like a millefeuille of lives that evokes a trajectory, a crossing, in a young but already hectic life. In his work, visual textures, deeply urban, appear attenuated and reduced, distilled to the corner of a decayed yellow wall, an old column swallowed by concrete, or the simple glimpse of intricate woodwork on a heavy door. Working with young Moroccan immigrant men in Spain, he questions his own status as a migrant and the tenuous boundaries between citizenship and statelessness. This series of photographs (named, dated, located in Seville, qualified documentary) is a tribute to these trajectories, a trace of their existences. Entitled *Dialect* (2020-ongoing), it explores the routines, memories and experiences of a small group of young immigrants who crossed from Morocco to Spain as minors and live in a shelter, which functions as a kind of airlock, in the interminable wait for the normalization of their legal status. To acquire a new identity.



Felipe Romero Beltrán, *Dialect* series, 2022, variable size, pigment on paper, exhibition view 'Garage Band', courtesy of Adrien Thibault.

## Bio

Felipe Romero Beltrán (born 1992 in Bogota, Colombia) lives and works in Madrid.

A PhD graduate at the Universidad Complutense de Madrid (2018-2023), the artist was a recipient of the Circulation(s) 2022 and Aperture Portfolio 2022 awards.

His work has been presented in several monographic and group exhibitions, including Die Biennale für aktuelle Fotografie (2022, Mannheim), Circulations Festival (2022, Paris), FORMAT Photofestival (2021, Derby), GetxoPhoto Prize (2020, Getxo), Joop Swart Masterclass (2020, Amsterdam), Fotocanal Madrid Photobook Prize (2020, Madrid), Hedjuk Tours (2020, Santiago de Compostela), Galician Prize for Contemporary Photography (Lugo, 2019), Festival Encuentros da imagem (2019, Braga), ARTBO at the International Art

Fair (2019, Bogotá), Photoespaña, Solo Exhibition (2019, Madrid), Tabacalera Art Center (2019, Madrid).

He was a Finalist for the Emerging Photographer Fund by Burn magazine at the Magnum Foundation, (2018, New York). He has won the Aperture Prize (2022, New York), Getxo Photo Award (2020, Getxo) and the Madrid Photobook Prize (2020, Madrid).

His solo exhibition of *Dialect* will be on view at Baxter St at the Camera Club in New York City in the summer of 2022.

# Romain Vicari



Romain Vicari, *Double-Face Over Me*, 2022, site-specific installation, variable size, resin, glass, light bulbs, found objects, lead, wood, steel, video, plaster, oranges and various materials, exhibition view 'Garage Band', courtesy of Adrien Thibault.

**Romain Vicari** is fond of urban spaces, which he uses as his main space of expression. Here, he exploits a shallow industrial pond of the garage, which has become a source for creation, to revitalize "Candomblé", an Afro-Brazilian tradition of black magic resulting from a mixture of indigenous rites and African beliefs in a colonial context. On a crumbling floor are stored offerings with an important symbolic charge. To cast a spell, that is how to leave a trace. This scene influenced by the various Macumba rites, revisits this tradition by integrating recycled materials and more contemporary enemies, such as the capitalist system or the world's indifference to the threatening climate crisis. Vicari's challenge: to create a poetry of matter. In the installation he presents here, *Double-Face Over Me*, mechanical and organic elements, trinkets and pieces of objects evoke this charge of ritual, both sacred in inspiration and prosaic in construction. A miniature model, with an androgynous and animal-like appearance imagining a crab or a spider of the future, is accompanied by a video of a butterfly taking off. It reminds us of nature and technology growing and emerging from the ground, perhaps a tragic end, that of the end of the world? Our feet in the void, at the edge of this empty industrial pool, the spectator is invited into a meditative contemplation, that of the Romain Vicari's Macumba. It is up to each of us to interpret what this esoteric-inspired metal dump reveals.

## Bio

Romain Vicari (born in 1990 in Paris) lives and works between Paris and Sao Paulo.

Graduated and congratulated from ENSA Dijon (2012, Dijon) and ENSBA Paris (2014, Paris), Romain Vicari is laureate of the Prix Découverte des Amis du Palais de Tokyo (2016, Paris), finalist of the Prix Fondation de la Maison Rouge (2016, Biarritz).

His work has been presented in several group exhibitions, including at BSMNT Gallery (2020, Leipzig), Studio Argote (2020, Pantin), La Villette (2020, Paris), Houloc (2020, Aubervilliers), Palais de Tokyo (2018, Paris), at the Villette de Paris (2020 and 2019 Paris), at the CAC La Traverse (2019 and 2015, Alfortville), ThunderCage (2019, Aubervilliers), at the Magasins Généraux (2018, Pantin), at the Ateliers Vortex (Dijon, 2017), at the Parc Saint Léger, Center for Contemporary

Art (2017, Dorne), at the Villa Medici (2017, Rome), at the Bugada & Cargnel gallery (2017, Paris), at the Air Project gallery (2017, Geneva), at the Villa Medici (2017, Rome), at the Double V gallery (2017, Marseille), at the Sans Titre gallery (2016, Paris), at the Ceysson & Bénétière gallery (2016, Saint Etienne), at the Villa Belleville (2016, Belleville), at the Jeanroch Dard gallery (2015, Brussels) or at the Friche Belle de Mai (2015, Marseille), at the Dohyang lee gallery (2015, Paris).

In 2020 he had a monographic exhibition at Placement Produit (Paris), and in 2021 at Ateliers Chiffonnier (Dijon). Romain Vicari is curator of the ThunderCage exhibition project in Aubervilliers. He has participated in the festival Ovin (2018, Nice) and at the 14th Biennale Lyon, *MONDES FLOTTANTS* (2017, Lyon).



## *Battle Piece - Part II*

### Performance/cultural initiative

Hatch is pleased to announce its participation in *Battle Piece - Part II*. This project, initiated by Nicolas Faubert and Gabriel Moraes Aquino, is in partnership with the non-profit organization Heart Street. With *Battle Piece*, **Nicolas Faubert and Gabriel Moraes Aquino** intend to bring together institutional contemporary art with hip-hop culture and its actors. The exhibition hosted a "1vs1 all styles" dance battle with eight dancers (Nara, Dani, Viola, Omega, FEEJ; Quan Ten, Nash-Kyu and Sosa), two judges (Oomoo and Rachid Zk Flash), a DJ (DJ Sakeul), a speaker (Kryzastyle), a coordinator (Cashmire) and a host (Gabi). The performers and dancers faced each other, round after round, through figures on the ground (breakdance, freeze, footwork...) and standing (toprock, waacking, popping, krump...) in a circular installation created for the occasion. The public voted online and then by applause for the finalists and the winner was announced, Quan Ten. This battle is designed to represent, in a non-exhaustive way, the disciplines that make up the Hip-Hop culture, in order to offer an inclusive performance to neophytes as well as to the most refined connoisseurs.

#### Heart Street

Created in 2020, by Dary Angue Bikoro, Diouldé Fall and Nicolas Faubert, Heart Street contributes to the promotion of urban and popular culture, and more particularly that of dance, that of the Hip-Hop register encompassing rap, graffiti and djing. In the form of dance beats, jams, open mic, performances or concerts, the association gives voice and offers a territory of artistic expression to a youth initially from Normandy, birthplace of the association, and newly national.



Gabriel Moraes Aquino, Collaboration with Nicolas Faubert and with the support of Heart Street Battle Piece, Part I, 2022, Video Installation, Fiminco Foundation Romainville.

# Information

## *Closing*

Tuesday July 19  
6pm until 9pm

## *Access*

78 rue Philippe de Girard  
75018 Paris

## *Dates and opening hours*

Exhibition from June 28 to July 22

Tuesday until Sunday — 2pm - 8pm

By appointment only

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Hatch founders

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