



NEWS - FOR IMMEDIATE RELEASE

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AUTHORS COLLECTIVE PRESENTS:

“LIVING NATURES” a fresh primary market contemporary art digital exhibition curated by BRUNO BLOSSE, director of Loo & Lou Gallery in Paris; the inaugural offering to announce the ANONYM'ART Showspace joint-venture with newly appointed guest artistic director BRUNO BLOSSE.

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Authors Collective is delighted to announce its new partnership with curator and Paris gallerist BRUNO BLOSSE, director of Loo & Lou Gallery; welcoming him on board as guest artistic director of a new joint-venture with the ANONYM'ART Showspace.

Authors Collective launches today the first curated proposition by BRUNO BLOSSE: "LIVING NATURES", the overarching theme to be explored in depth throughout the course of his long-term collaboration as guest artistic director of the ANONYM'ART Showspace.

Since its inception, the ANONYM'ART Showspace has gone from strength to strength, bringing about global awareness to primary market art while exhibiting contemporary art in a different way within the digital spheres. This unique new access gateway, connecting collectors and galleries around the world to artists and their fresh artworks, proved essential and compelling in these very challenging times.

Founding member of the ANONYM'ART initiative and partner of the first hour, it is with great pleasure that Authors Collective hands BRUNO BLOSSE the reins as guest artistic director of our unique digital exhibition space ANONYM'ART, to propulse it into its next stage in the global world of contemporary art. Together, we now have an unprecedented reach to new markets where contemporary art is not only recognized as an asset class, but also appreciated for its absolute value and intrinsic beauty. Via our distinctive Showspace based on the canons of visual perception and its physiological processes, ANONYM'ART brings about an unmatched experience of contemporary art on a digital medium.

Hence it is only fitting to welcome BRUNO BLOSSE, a curious mind with a deep understanding of the intricacies of bridging cultures on the global and also interpersonal levels, through aesthetic and thematic journeys that are universal, yet invite infinitely many interpretations and inspirations.

Early on, BRUNO BLOSSE was interested by politics, thinking of following in his senator-mayor step-father's footsteps, but decided to pursue his love for culture and the arts. He first landed a position at the Regional Cultural Affairs for the City of Paris, where he passionately honed his idiosyncratic take on culture in Paris for thirteen years. There, he built his extended networks globally, evolving amongst



circles or young and established artists, becoming close to many. It is at this time of his life that he unknowingly lay the ground for his future collaborations with several of these artists. Bruno could also acquire a pragmatic knowledge of public institutions and some of the most respected establishments of the art world. He then veered towards the private sector, for his first experience as artistic director at the *Élysée Biarritz*, a Parisian space dedicated to cinema. In the following years, Bruno started to support artists that he discovered through ephemeral exhibitions, and grew to collaborate on several independent exhibition projects with artists such as Georges-Pascal Ricordeau, Dominique Lacloche, to name only a few.

With the intelligence and finesse of a diplomat, the sensitivity and discretion of a confidante, and a trained eye for genuine talent, BRUNO BLOSSE has a rare ability to navigate the public and private institutions that constitute the foundations of the contemporary art world. This unique trajectory following a common thread of meeting of souls and minds led him to take the helm of the Loo & Lou Gallery in Paris since its inception in 2015, following years as artistic director at the Loo & Lou Foundation, founded by couple Aurélie Deguest and Patrice Lucas, a painter and an established business leader in renewable energy, respectively — both consummate art lovers.

Unrelenting in his pursuit of the highest quality and purity of intention in all his projects and long-term relationship with artists, colleagues and collectors, BRUNO BLOSSE's organic journey has always been converging towards the exploration of how humanity and nature are inseparable facets of our experience. By his tireless championing the work of artists with whom he all has a deep and personal connection, Bruno contributes to this age-old tradition of questioning our place in the universe, as well as the nature of the multiple expression of our realities. Bruno's lifelong pursuit and passion also lays at the heart of the very genesis of the ANONYM'ART Showspace, created to push the boundaries of experience by diving deep at the core of the very nature of our visual perception.

“LIVING NATURES is the generic title encompassing the thematic at the heart of the work of the artists chosen for this first proposition. The question of the living and of landscape is approached in various different forms. The cycle of life, dear to Lyrid Arickx and Olivier de Sagazan; the natural landscapes of Jean-Claude Wouters; sometimes imaginary and dreamlike for Olivier de Sagazan and Fred Kleinberg; the drawings and naturalist matrices by Hélène Damville, also a keen observer of



the living in both the plant and animal kingdoms; but also the evocation of more abstract and ethereal natures by Flo Arnold, and anatomical landscapes by Cedric Le Corf, inspired by the plates of the painter and engraver Gauthier d'Agoty. Hence we begin our exploration of the "living natures" which subtly surround us, deserving an emphasis, a detour, a close-up, through the eyes of these artists - to catch our attention." – Bruno Blossé

The maiden digital exhibition of our joint-venture series "LIVING NATURES" by guest artistic director BRUNO BLOSSE is now live on the ANONYM'ART Showspaces, with all primary market contemporary artworks featured exclusively available for acquisition, with our studio-to-wall sales and shipping service open worldwide.

We look forward to your visit on the ANONYM'ART Showspace; to your thoughts and enquiries!

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For sales and enquiries, please contact us directly:

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LYDIE ARICKX

Lydie Arickx is a painter and a sculptor who was born in 1954 in France from Flemish parents. After graduating in 1978 from the École Supérieure d'Arts Graphiques de Paris (ESAG), she had her first solo exhibition of pastels and oil paintings in 1979 at Jean Briance Gallery. Since the beginning of the 1980s, she has participated in numerous international events such as Art Basel, FIAC, and Art Paris.

In 1988, she presented her work in Belgium, Switzerland, Germany, the Netherlands, Spain and the United States with a group exhibition at Amaury Taittinger in New York, in which her work was presented alongside pieces by Francis Bacon. In 1991, she moved to Landes, in France, and worked on large formats while pursuing the creation of monumental sculptures. In 1999, for the 800th anniversary of the Jurade of Saint Émilion, Arickx presented a double personal exhibition in the cloister of the Monolithic Church. Arickx regularly organizes cultural events in theaters, such as the Art Sénat 2001, which meshes contemporary art and live performance, while also hosting creative workshops for schools and businesses.

Arickx's pieces have been incorporated into major international public collections, including the Museum of Modern Art in Paris, the Pompidou Center, Palais de Tokyo, Fonds National d'Art Contemporain, as well as in public spaces such as the Paul-Brousse Hospital, the Intercommunal Hospital Center of Créteil, the IUFM of Mont-de-Marsan, the MACS Saint-Vincent-de-Tyronne, and a fresco for the commemoration of the centenary of the arenas of Dax in 2013. Arickx's studio is a source for experimentation, where she likes to share with all audiences. In 2014, she published her first book, "Nous vivons", with Diabase Editions. In May 2015, Arickx filled the city of Roubaix, France, with four large exhibitions that paid homage to her family roots, one of which was at the Piscine, a museum for art and industry, with a monumental fresco that measured up to 200 meters long.

The following year, strong from her experience in Roubaix, Arickx was invited by the Center of National Monuments to create two monumental performances with one exhibition in the room for the Gens d'Armes at the Conciergerie in Paris along with one installation at the Expiatory Chapel. In 2017, for her first collaboration with Loo & Lou Gallery, she showed her work within the exhibition "Gravité," which took over the gallery's three spaces. In 2018, she participated in



the exhibition, “Tant qu’il y aura des Ogres”, which included more than 500 works around the theme of the fairytale. Later, in 2019, she exhibited her work alongside Niki de Saint Phalle and other female artists for « Créatrices – L’émancipation par l’art », which was held at the Museum of Fine Arts in Rennes, France. In 2020, the National Domain of Chambord, another architectural and historical gem, welcomed a large-scale project by the artist. Arickx used different themed rooms to transform the architecture of this historic castle with a transfigured vision of living beings in mutation. Two pieces featured in this iconic exhibition can be now found on the ANONYM’ART Showspace. This marks the second digital exhibition featuring works by Lydie Arickx on the ANONYM’ART Showspace.

FLO ARNOLD

Born in 1975 in Alsace, France, Flo Arnold grew up in Casablanca, Morocco. She graduated from the Académie des Arceaux in Montpellier, France, and continued her studies in the United States, where she became a member of The American Watercolor Society. She currently lives and works between Morocco and France.

The blending of cultures is a key element in her work. She has continued to explore this idea through many trips abroad, which include Africa, Europe, and the United States. Her artistic gestures are the result of her path, and her installations display this existential nomadism. Her creations are often backlit and sometimes supplemented with sound. She uses Japanese white paper to suggest ephemerality and fragility, a material that gives her sculptures a levitating effect.

Arnold’s sculptures thus float, creating a space for contemplation, spirituality, and self-reflection. As a citizen of the world, she “nourishes” her sculptures through her encounters.

In April 2018, she created the in-situ installation “Vertige du monde” at the Atelier of the Loo & Lou Gallery in Paris. This germination of organic flows of paper, backlit and enhanced with a soundtrack, came to devour the space like a luxuriant vegetation. The architecture of the space disappeared under an immaculate



waterfall. Arnold underlined that in order for everyone to forget the vertigo of the world around us, we must live in a sphere without borders, without limits in search of inner peace. This proposal was complemented and enriched by the exhibition “Territoire Unique” by artist Christophe Miralles, presented in parallel in the exhibition space of the Loo & Lou Gallery in the Haut Marais, Paris.

Florence Arnold has had various individual and group exhibitions in France and abroad, in addition to exhibiting her work in numerous art fairs. She participated twice, in 2014 and in 2016, in the Marrakech Biennale. In the latter’s last edition, she exhibited one of her installations of water-repellent paper on sheathed brass for the first time. Following her participation at the JustMad art fair in Madrid, Spain in 2019, she received the first prize of the Room Mate Collection. She also participated in Art Paris in 2019 with the Loo & Lou Gallery.

Her work can be found in many private and public collections internationally, including the Mamda Foundation in Rabat, the Saadi Palace in Marrakech, the BMCE Bank in Morocco, the San Francisco Food Bank, the Royal Palace of Morocco and the Palmeraie Museum in Marrakech.

CÉDRIC LE CORF

Cedric Le Corf was born in 1985 in Bühl, near Baden-Baden, Germany. He lives and works in Brittany, in the Morbihan region of France. He graduated in 2009 with honours from the École Européenne Supérieure d’Art de Bretagne in Lorient, France.

The anatomical landscapes inspired by Jacques Fabien Gautier d’Agoty’s plates have recurrently surfaced as a key inspiration for Le Corf’s work. Little by little, a dismembered man is transformed into a landscape of a man. Humans, trees, and the earth all possess a kind of “skin” and with it, the potential to be flayed. Is it not true that a dissected body is merely a wide range of landscapes, full of mishaps, folds, and crevices? The slightest roughness in a bone is reminiscent of the rocky landscapes of Patinir; the venous, arterial, or nervous networks irrigate like rivers, plains, and estuaries; muscles, like the clay of the Genesis, model gorges and mounds.



Using this metaphor, Le Corf uses plant roots as a landscape element to interlock bones, vertebrae, or joints made of porcelain. The root, in its etymological sense, is an element implanted inside another, much like the root of a tooth, a hair, or the dorsal root of the spinal nerve. It thus opposes the raw element of chaos to the mastery of creation, from roughness to polish, from decomposition to the inalterable, from the durability of art to the ephemeral predicament of man.

Imbued with the Rhineland and Armorican heritage, confronted with the pathos of Grönewald, Baldung Grien, the hanged men within “Des misères de la guerre” by Jacques Callot at “l’Ankou”, along with the macabre dances of Kernasclédén, where the animate and the inanimate are mixed, to the horror of the mass graves of Sobibor, Le Corf tries, by attaching himself to a motif, to deafen the subject that the sculpture, the painting, or the engraving contains.

Le Corf has done several artist residencies, including the Dufraigne Foundation in Chars, the Académie des Beaux-Arts between 2016 and 2018, the Spitzberg Expedition Residency 2017; he was welcomed as a member of the Casa Velasquez in Madrid in 2018-2019, and of the Miro Foundation in Palma de Mallorca 2019.

He received the Georges Coulon Prize for Sculpture from the Institut de France, Académie des Beaux-Arts in 2017. He has participated in numerous solo and group exhibitions in France, Germany, Spain and Belgium. Cedric Le Corf is represented by Loo and Lou Gallery, Paris.

HÉLÈNE DAMVILLE

Born in a family of artists in Normandy, France, Hélène Damville has been practicing drawing inspired by nature since childhood. This passion for the observation of life, of both fauna and flora, led her to explore the Natural History Museum in Paris, where she discovered Buffon and the naturalists. Starting out by copying works by her teachers, she familiarized herself with the complexity of skeletons and their articulations, as well as the networks and ramifications of the plant realm - all these dry elements which represent life’s architecture as well as the traces left by passed lives. In parallel to her assiduous visits to museums, she



completed her studies by following artistic anatomy classes and graduating with a Masters in Oriental Philosophy from the Université de la Sorbonne in Paris. Thriving in this environment of scientific, philosophical, and artistic analysis, she built her portfolio of etchings.

The desire to be close to living matter pushed her to choose engraving as the main media for her research; engraving, but more specifically carving directly on metal and wood. Through lines and vigorous strokes, Hélène Damville is able to translate the essence of life in her work. Trained with a copper chisel by André Bongibault at the Studio L'Estampe de Chaville, she later perfected ornamental engraving on metal at l'École Boulle. In her pieces, humans are rarely directly represented.

FROM ENGRAVING TO TATTOOING — “We find a natural extension in Damville’s pieces from working lines in the wood to the ancient art of tattooing. She is currently an apprentice in the Parisian tattoo salon belonging to Alessio Pariggiano. Since she loves working with organic matter, Damville found the artistic niche she has been looking for.” — Pascal Hemery

From 2014 to 2015, she was an artist-member of the French Academy in Madrid, Casa de Velazquez. In 2017, she won the Jean Asselbergs Prize from the Taylor Foundation.

FRED KLEINBERG

Fred Kleinberg was born in 1966 in Paris, where he currently lives and works. He studied at the École Nationale Supérieure des Beaux-Arts in Paris and his work has been exhibited internationally since 1983. His artworks are present in numerous private collections, galleries, and public institutions. He conceives his pieces as a succession of thematic projects and gathers inspiration intuitively through traveling and experiencing new cultures.

A globetrotting artist, he has been selected for multiple artist residencies: the Villa Medici in Rome in 1996 in collaboration with the novelist Kits Hilaire, the Museum of Contemporary Art in Moscow in 2001, the Art Residency of Pondicherry in 2004



in India, in China in 2010 with the Hong Merchant Gallery in Shanghai, and in India in 2018 at the University of Shantiniketan. He is the recipient of numerous painting prizes: the Salon de Montrouge Prize in 1998, the Coprim Foundation Prize in 2000, the Taylor Foundation Prize in 2008, the Charles Oulmont Foundation Prize in 2008 and the 1st Prize of Contemporary Art of Monaco in 2014.

Kleinberg is considered to be a nomad; for the artist, this is more about a state of mind than a physical change in location. Adopting this stance has led him to produce works with multiple influences. Traveling, going elsewhere, is a way to find oneself. The artist constantly feels the need to reinvent himself.

In the landscapes proposed for ANONYM'ART, the artist highlights the connections between mankind and the dynamic principle of nature, inherent in every being. "The transformation of violence into beauty," as Kleinberg once said, "leads to wilderness, the other organic face of man's insides." Borrowing the idea from Cézanne, "the landscape thinks itself in me and I am its conscience." This invocation of nature inscribes human beings within a cosmogony in correspondence with the elements and the changes of seasons, the cycles of the moon and the alternation of high and low tides. In his large landscape paintings, the viewer discovers a forest; in another canvas, a waterfall.

These places, born from Kleinberg's imagination, are as much reminiscent of his travels as they are spring from a desire for nature. They are mind landscapes, marked by the absence of any human figure. The scenery becomes a screen for the imagination, a space for projection par excellence. For Kleinberg, it is his desire to immerse himself and disappear into the earth. A dialogue with the sensations of the landscape is established on the canvas: the mist rising in the undergrowth, the lapping of the waves around the mass of rocks, the breathing of the humus. "How to make the life of a leaf, a branch, a trunk, palpable when it becomes as alive as a gaze," says Kleinberg.



OLIVIER DE SAGAZAN

Born in 1959 in Brazzaville, Congo, Olivier de Sagazan lives and works in Saint-Nazaire, France.

Trained as a biologist, he is interested in the living and, through his artworks, looks to establish a sort of genealogy of the sensible. He aims to better understand how, at a given time, inert matter, structured by cells engenders life and sensibility.

For about twenty-five years, the work of Olivier de Sagazan has principally revolved around the human body. In parallel to his creations - paintings, sculptures, installations - de Sagazan produces notable performances, viewed and enjoyed around the world, during which he utilizes his own body as a mold, with clay and paint as his mediums. Transforming and transposing his face and body, he manoeuvres through choreographed gestures, generating a radical metamorphosis.

The artist predominantly uses clay and plants that he gathers and kneads in order to create a lifelike material. From these elements, a polymorphic world appears, composed of characters and a bestiary where humans intertwine with animals.

JEAN-CLAUDE WOUTERS

Jean-Claude Wouters, born in 1956, is a Belgian artist, who lived and worked in Brussels, Paris, Tokyo, Italy, Dubai, and Los Angeles. He studied drawing from an early age, then ballet, filmmaking and various performing arts. In his career as an artist he has shown an intense sensitivity to the nature of both the body and the spirit.

After studying and dancing with Maurice Béjart and Lindsay Kemp in early 1980s, Wouters started to work as a performing artist and as an independent filmmaker, his work selected by the British Film Institute, the Tsukuba University, Japan, the Director Fortnight section (“Quinzaine des Réalisateurs”) at the Cannes Film Festival in 1981 (Brian Eno - Music for Films), and receiving several awards in international film festivals in New-York, San Francisco, Paris, Praha, Teheran, Montreal. He worked for years as a film-maker and fashion photographer in Paris,



his speciality being Beauty and Women expressed in a simple and natural manner (with work commissioned by Lancôme, Chanel, Yves Saint Laurent and several luxury brands). Wouters also collaborated with fashion designer Marc Jacobs for “Artreageous” in Bloomingdale’s in New York in 2007. In 2011, he performed “Crinoline Man” at the LACMA museum in Los Angeles, and “Shadow Walker” at the MOCA museum in Tucson, Arizona.

In 2012, he was awarded the Pollock-Krasner Foundation Grant in New York City. Jean Claude Wouters’ works are created using the analog method of photography, photographing and re-photographing repeatedly an “original” image. This unique approach captures the daily light present as part of the process, and the resulting works gradually develop a more abstract and painterly character. Pale images slowly appear and when present, trigger the imagination and memories of viewers in various ways - sometimes producing an apparently infinitely expanding visual field. Hence, Wouters creates painterly works using photography as a medium.

