

THE ARMORY SHOW

RUI CHAFES

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ETIENNE-MARTIN

EMILIE CHARMY

JAVITS CENTER NEW YORK

Booth 426

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ETIENNE-MARTIN



Étienne-Martin (1913-1995) is one of the major artists of the second half of the XXth century. A former member of the Academie Ranson and the "Témoignage" group in Lyon, he became influenced by the teachings of Gurjieff and other schools of esoteric thought. He was close to the writer Henri-Pierre Roché and the founders of the Oppède group, set up by Bernard Zehrfuss. In the 1960s, Étienne-Martin won the attention of art critics as different as Michel Tapié, Michel Ragon and Alain Jouffroy, as well as Harald Szeemann, an ardent defender, who made the artist a key figure in the section "Individual Mythologies" at Documenta 5 in Kassel in 1972. Etienne-Martin's work is extensively represented in the state museums of France, including the Pompidou Centre and the Museum of Modern Art Paris.



Etienne-Martin

Miroir aux alouettes 1959. Automatic car wash brushes, metal, mirrors. 37 x 80 x 13 cm

Exhibited : *L'atelier Etienne-Martin*, Musée des Beaux-Arts de Lyon, 2011

Reproduced : *Interior L'appartement de Marie Thèrese Etienne-Martin*, 1995

CARLO GUAITA



Carlo Guaita (1954) subtly navigates us through sculpture (in cement, in stone or in cardboard), paintings or books with a lexical grammar which relates to the titles of the series he has been working on for a few years now, like: *Dagherrotipi*, *Orizzonte*, *I Colassati*, *Universo Appeso*...

Sometimes these are the titles from small booklets which the artist publishes almost every year, the last one being *Paesaggi residuali*. As explains Denis Viva in his text *Carottages*, the research of Guaita confronts the monochrome painting and the landscape, the latter being understood as an antagonism, but also as a substrate generator. In these various aspects, the artist creates a continuous stratification, almost an archiving, as with this series of works on paper - collage, photography and ink, under the title *Paesaggi residuali*. In the series *Dagherrotipi* or *Pozzi*, for example, there are monochrome paintings of small dimensions, made with a material as simple as possible (as always does the artist), passing it back and forth infinitely with the support of a diluted colour on the final transparent varnish. The colour is not extended, but left to the horizontal sedimentation. Viewed from a distance, the *Dagherrotipi* appear flat and reflective so that, seen in the proximity, it reveals to be absorbent, saturated and deep. Again, we quote Denis Viva : «Often, but not always, black made his appearance. Its intensity is so high that it lets us perceive a presence more than an absence. This should be a total absence of light, but, paradoxically, it has its own power of emanation. Sometimes it is because of a saturation, of a tracing, of a pressing, of a tearing. In all cases, there is an absence achieved by the stratification. »

Carlo Guaita *Instead of Poetry* 2014. Book, stone, wood. 20 x 21 x 30 cm.



Carlo Guaita

Calchi-Mondes, 2014.

Ink on cement + painted box.

5 x 29,5 cm



Carlo Guaita

Presse I 2019. Ink and oil on canvas.

162 x 117,5 cm

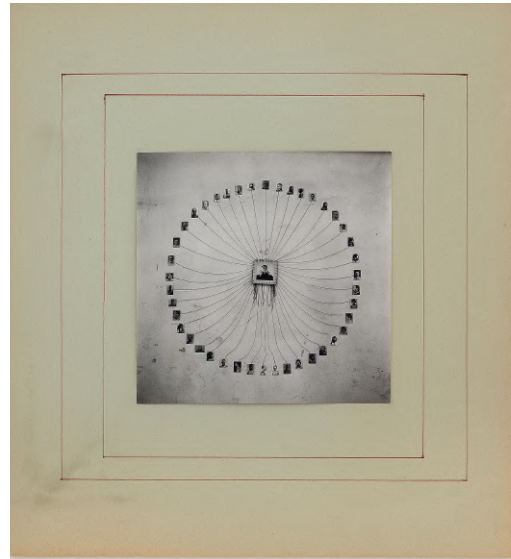


Carlo Guaita

Atlas 2025. Ink on photographs glued to rolled-up canvases.

Variable dimensions

SIGMAR POLKE



Sigmar Polke (1941-2010) used the photographic medium early on, both as documentary source for his paintings and as a means in itself. There is a reciprocal contamination of the two practices in Polke's work, so much so that it is just as possible to evoke the photographic dimension of his painting as it is to speak of the pictorial dimension of his photography. His approach to photography was, from the beginning, that of an amateur craftsman. Polke always developed and printed his photographs himself, irrespective of the rules (not heeding to correct times of exposure and using out-of-date paper and chemicals), flippantly practising under- and over-exposure as well as double-exposure.

Polke had a thirst for pictures, all sorts of pictures. He paid close attention to their grandeur along with their weaknesses, assuming the right to manipulate or even abuse them, to make them yield what they possess in their deepest folds, textures and significations. Everything in it is susceptible to being covered over, diluted, oxidized, stained, polluted, corrupted or poisoned... Sigmar Polke's work revolves around the pleasure of grasping whatever happens and being on the lookout for what occurs in a process of events, wanting accidents to happen.



Sigmar Polke

Ohne titel 1968

A set of eight unique silver print.

40 x 40 cm each

Provenance: Galerie Springer, Berlin

Anton Kern, New York

Private collection, Paris

RUI CHAFES



Rui Chafes was born in Lisbon in 1966. Between 1990 and 1992, he studied under Gerhard Merz at the Kunstakademie Düsseldorf in Germany. During this period, whilst immersed in German culture, he translated Novalis's **Fragments** into Portuguese. He embarked on an international career at a very early stage, representing Portugal at the Venice Biennale (in 1995 alongside José Pedro Croft and Pedro Cabrita Reis) and subsequently at the São Paulo Biennial (in 2004, as part of a project with the dancer and choreographer Vera Mantero). Several of his sculptures are now held in major public collections. In 2004, he received the Robert Jacobsen Sculpture Prize from the Würth Foundation in Germany; in 2015, the Pessoa Prize in Portugal; and in 2021, the AICA Prize.

Rui Chafes *Coração secreto V* 2024. Black patinated iron. 26 x 19 x 33 cm



Rui Chafes

Não existem perguntas III 2022.

Black patinated iron.

53 x 34 x 40 cm



Rui Chafes

Mais próximo de ti e mais solitário contigo 2023.

Black patinated iron

133 x 125,5 x 43

PETER JOSEPH



Over the decades, Peter Joseph (1929-2020) has dedicated himself to the search for potential in constraint. He received critical acclaim in the 1970s for his meditative two-tone paintings, which placed a rectangle within a frame of a darker hue. More recently, in the 2000s, his format has departed from its established 'architecture' to divide the canvas into two planes, horizontal or vertical, in which free brushstrokes, natural tones and smudges appeal to new sensations. The paintings of his latest period are reminiscent of the painter's affinity with sky and landscape from his studio. There is a freedom in the composition, the brushstroke becomes both dynamic and supple, leaving in many places unpainted areas, thus creating a new space. Peter Joseph is one of the great contemporary painters of colour, light, space and the mysterious space in between.



Peter Joseph

Dark Green and light Violet September 2013

Acrylic on duck canvas.

100 x 81



Peter Joseph

Blues and Grey 2017.

Acrylic on duck canvas.

137,5 x 112 cm

EMILIE CHARMY



Emilie Chamy (1878-1974) is arguably one of the most intriguing female painters of modern art in Paris during the first half of the 20th century. Her painting fits into the major pre-war artistic movements in a unique and solitary way. Many of the great writers and critics (Dorgeles, Beraud Mac Orlan etc..) of the time wrote about Chamy's work, including the French novelist Colette who wrote a long text for the 1926 exhibition at the Galerie d'Art Ancien et Moderne in Paris.

What made Émilie Chamy's art so distinctive and provocative in her day was that it seemed to escape what was expected of a female artist. Critics were unanimous in finding virile qualities in her expressive, physical and rugged style, but they were certainly also reacting to her treatment of subjects, particularly nudes, some of which display a remarkably frank and complex sexuality. Until the end of her life, she continued to explore new avenues, particularly through her self-portraits, which blend introspection and masquerade.



Emilie Charmy

Hanna Routchkine 1921

Oil on wood, signed.

41 x 33 cm



Emilie Charmy

La Seine à Ablon 1926-1928

Oil on canvas, signed.

46 x 38 cm