

## Dormir au soleil

**Diego Bianchi, Santiago de Paoli, Anna Hulačová, João Queiroz, Rudolf Samohejl**

From March 3 to April 21, 2018

Opening on Saturday, March 3, 2018, 18h - 21h

Open from Tuesday to Saturday, from 11am to 7 pm and by appointment

While an art exhibition is nowadays often treated as a landscape itself, the landscape remains a theme present in the work of numerous contemporary artists.

I find that it is difficult to fully grasp the genre nowadays, which can be considered either more as an exercise in research that is above all formal or as approached in a thematic mode. This brings me to question the ways in which landscapes are currently being treated. *Dormir au soleil* is about how the landscape becomes active once inhabited, once it is given a scale, and how it mixes dream and reality.

This exhibition presents the works of emerging artists that I follow, (Rudolf Samohejl, Santiago de Paoli, Anna Hulačová) or who are confirmed (Diego Bianchi and João Queiroz).

### **Diego Bianchi** (1969, Buenos Aires, Argentina)

« For years I have observed the transformation of daily consumer items after being used. I have observed the inter relationship between nature and social behaviors, the rise and decline of urban and biological situations, the catastrophes, accidents and randomness generate unheard versions of order. The traces of usage or the passage of time and the heuristic of objects. »

### **Santiago de Paoli** (1978 in Buenos Aires, Argentina)

=> [www.galeriewolff.com](http://www.galeriewolff.com)

**Anna Hulačová** (1984, Sušice, Czech republic)

She explores how folk art – which grew out of and reflected human needs, and should thus be a foundation for our culture – became exotic territory in the 20th century. With an eye towards the questions of national culture and globalized society the 21st century tries (at worst) to mine what is left of folk culture and (at best) to find a new relationship to it. Modernism and the avant-garde, which the 21st century clings to as its rediscovered roots, represent a layover on the journey back to folk art. This situation is reflected in the art of Anna Hulačová, who places great emphasis on handcrafted, primarily sculptural works, on materials that emphasize natural and traditional roots, and on techniques that reflect a sense of sophistication, logic, and symbolism of folk art. Her interests also include devotional sculpture, Christianity and the cultures of indigenous peoples, but also the themes of home and family, which industrial and post-industrial society have lost touch with. Hulačová's study of ethnography and the past is not just an exploratory expedition or cultural regression – her aim is to find new possibilities for emotion and spirituality in art, however much such formulations will sound pretentiously earnest to the modern intellect.

Edith Jeřabková, September 2015

**João Queiroz** (1957, Lisbon, Portugal)

=> [www.veracortes.com](http://www.veracortes.com)

**Rudolf Samohejl** (1987, České Budějovice, Czech republic. Lives and works in Brussels and Prague)

The work of Rudolf Samohejl represents a distinctive approach to tendencies in sculpture that the artist expands within the domain formed by the emerging generation of artists increasingly involved with the international scene and experimenting with both new media and «retro» comebacks, with the subjective appropriation of the aesthetic and formal trends of the global art world, as well as with the possibilities of transcending them. Samohejl's approach is characterised by a sensibility to a multitude of contexts that intersect the creation of the work, but also by a conscious courage, humour and generosity, whose roots we might seek in his inspiration in approaches of the minimalists and land artists of the last century.

Karina Kottová, 2016