

Edouard Malingue Gallery

COVERAGE

Laurent Grasso
Élysée

May 2016

MUINE 뮤인 Magazine

"Inside Out Art Basel"

MUINE — Now, Worldwide

INSIDE OUT ART BASEL

아트바젤 사무국이 홍콩에 상륙한 지 4년째, 아트페어가 열린 홍콩컨벤션센터 밖 풍경을 전한다. 도시의 진면목을 훑어보면서 만나듯, 아트페어의 수준은 페어장 밖에 존재한다.

EDITOR 김민아 WRITER 주은경(에이벡스튜디오 운영대표)

CHINA
Hongkong

1 홍콩의 밤을 밝힌 마스오 마이진(Masuo Myojima)의 대형 조형 설치작, 《Time waterfall》. 400여개의 홍콩 50¢ 전표에 1부터 99까지의 자연수가 무조치로 붙어지며, 절대 어긋는 일이 않는다. © Art Basel, 2 개인 미술 갤러리에서 선보인 도미니크 페렌의 《I Cried Because I Love You》 전시 전경. Photo © Kimmie Lee, ©Tweety Eatin, All rights reserved, DACS 2006.



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아트바젤 홍콩이 열린 3월 넷째 주, 홍콩은 열일 비가 내렸지만 이 도시를 찾은 컬렉터들은 주요 전시장을 찾아 분주히 오갔다. 4회를 맞이하며 더욱 화려한 갤러리 군단이 참여한 아트바젤 홍콩은 국제적인 작가들의 작품과 신작을 대거 선보이며 국제 미술계에서 높아진 홍콩의 위상을 드러냈다. 하우즈&위스 갤러리는 루이스 부르주아의 《Spider Couple》(2003)을 페어장 정중앙에 설치했으며, 올해 처음으로 페어에 나온 카디 갤러리(Card Gallery)는 미화 1000만 달러의 사이 톨블리 작품을 선보였고, 판매 소식까지 전해졌다. 페어장 안에서 진행한 갤러리들의 각축전만큼, 페어장 밖에서도 굵직한 미술 행사가 넘실댔다. 아트바젤 홍콩이 점차 국제적 행사로 자리 잡으며 전 세계 컬렉터와 미술 관계자들이 홍콩으로 집결한다. 홍콩 내 미술 공간에선 자신을 홍보할 수 있는 좋은 기회이고, 연중 최고의 프로그램을 이때 선보이

Hack Space by K&F&S의 전시(Hack Space)는 전시를 공동 기획한 한스 올리버 오프리스트의 명성 덕분에 미술 관계자들의 방문이 줄을 이었다. 뉴질랜드 작가 사이먼 데니(Jim Denry)의 조각 작품을 중심으로 11명의 중국 작가가 참여한 이번 전시를 관통하는 주제는 '진짜이다'와 '참자이다'의 뜻



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은 문자 그레로는 중국 정부의 통제에 맞서지 않는 상의 소굴을 뜻하지만, 실제로는 페이크(Pake) 작품들을 일컫는 말이다. 사회주의 작품에 대한 실수라는 수식어가 붙듯, 중국 기업들은 혁신적인 시스템으로 성공 신화를 써 내려가고 있는 요즘이기에, 신자이든 작품이 아니라 중국 기업들의 혁신적인 문화를 뜻하는 말로 통한다. 합업 전시장에 조각 설치, 비디오 작품의 스카이라인을 만들어 공간을 창조한 사이먼 데니는 이 공간에 중국 작가들을 초대해 자신만의 방법으로 해킹하도록 주문했고 차오 페이(Cao Pei), 피렌체 라이(Firenze Lai) 등 중국에서 가장 '맛'있는 신진 작가들이 이에 응답했다.

아트 갤러리 나이트 by 홍콩화랑협회 아트바젤 홍콩의 VIP 오프닝 하루 전날인 3월 21일, 홍콩화랑협회 주최로 43개의 소속 갤러리가 동시에 오프닝 리셉션을 진행한 아트 갤러리 나이트는 관람객들로 장사진을 이루었다. 레안 미빈과 화이트 큐브는 트레이시 에민의 《I Cried Because I Love You》를 공동으로 개최했다. 영국의 대표작인 여성 작가 트레이시 에민은 작히 개인적인 경험을 토대로 작품을 제작한다. 지난 여름 자신의 스튜디오 밖에 위치한 '큰 돌'과 결혼했다고 밝히며 세상을 놀라게 한 작가는 시간이 지난에 따라 돌과 에민이 함께 되는 외모, 사물의 감정, 고통을 담담히 드러냄으로 담아내고 있었다. 에두아르 말렝 갤러리에서는 프랑스 개념작가 로랑 그라스(Laurent Grasso)의 개인전 《Elysee》가 열렸다. 프랑스 대통령 발롱인 엘리제궁에서 찍은 필름을 중심으로 시간, 장소 등에 따라 권력이 어떻게 발현되고 연속하는지, 작가는 신화적 도상과 조형, 패턴 등 다양한 매체를 통해 권력을 말한다. 갤러리 페로랑에서는 최근 단체화의 국제적 인기를 견인하고 있는 박서보 작가의 개인전 《Crittum》을 열며 홍콩을 찾은 컬렉터들의 발길을 이끌었다.

M+ Sign Collection 오프닝은 중국 현대미술의 대표 컬렉터인 올리 시그(Oh Si)로부터 1403점의 작품을 기부받고 미술관에서 추가로 47점을 구입해 '시그 컬렉션'을 완성했다고 발표했다. 아티스트 리(ArtistTree)에서 열린 이번 전시는 1500점에 이르는 방대한 시그 컬렉션 중에서 주요 작품 80점을 선보였다. 장 사오강의 《Bloodline Series-Big Family No.17-1998》, 방리준의 《Untitled》, 팡란지의 《Rainbow》, 리우웨이(It Looks Like a Landscape) 등 중국 대표 작가의 작품이 등장했다.

전시장 앞에 타임라인을 구성, 중국 현대사에서의 주요 사건들을 소개해 관람객의 이해도를 높인 구성도 좋았다. 이 외에도 미국 델리스 미술관 특별전, 패션그룹 MCM의 현대미술가 토바야스 레베르거(Tobias Rehberger) 협업 프로젝트 등 다양한 한 전시가 홍콩을 뜨겁게 달궜다. 역동적인 아티스트를 보여주는 도시는 많다. 이들을 걸작시킬 수 있는 특정한 허브 도시가 주도권을 잡는다. 아트페어뿐 아니라 정보 교류의 중요한 장이 된 홍콩이 아시아에서는 아트 허브로 위치를 다지고 있다. ①



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3,4 지난 3월 20일부터 20일마사오 컨벤션센터에서 열린 아트바젤 홍콩은 올해가 4회째로, 30개국 250여개의 갤러리가 참가했다. ©Art Basel, 5 호텔과 작가의 작품을 선보인 박서보와, 국제 갤러리 간혹 한참이 지난 뒤에는 대규모 일일매출 전시하는 인콰리티스(Inequality)에 참가했다. ©Art Basel, 6 에두아르 말렝 & 갤러리에서 열린 로랑 그라스의 개인전 《Elysee》. Courtesy Edward Mallonee Gallery, 7 갤러리 페로랑에서 열린 박서보 개인전 《Crittum》. Photo ©JAY Photo, Courtesy Galerie Perrotin.

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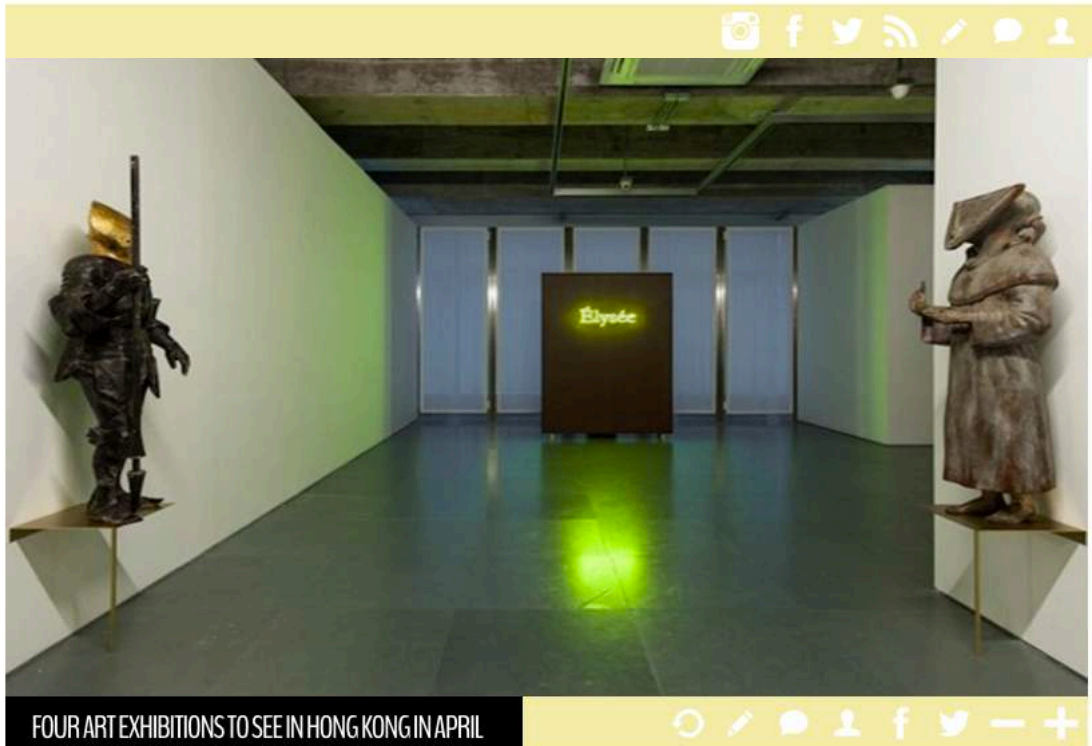
April 2016

Style By Asia

'Four art exhibitions to see in Hong Kong in April'

Link : <http://www.stylebyasia.com/four-art-exhibitions-in-hk-april/>

Style by Asia



FOUR ART EXHIBITIONS TO SEE IN HONG KONG IN APRIL

By Diana d'Arenberg for Ocula.com. Read the original article [here](#).
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Laurent Grasso: Élysée at Edouard Malingue Gallery 21 March to 30 April

Resplendent, Edouard Malingue Gallery's solo exhibition by Laurent Grasso was definitely one of the highlights of Art Basel week's string of gallery exhibitions. At the entrance of the exhibition, visitors are greeted by two sculptures: one a religious icon, a figure of a saint with an triangular anvil shaped head, the other a Roman soldier who's head had has also been replaced by a golden horse hoof shaped object, rendering them surreal objects. They guard the entrance of a site that seems at once sacred and awe-inspiring. Your eyes are immediately directed to the end of an axis of space where a wall bearing the word Élysée, referring to the presidential palace of France, glows in neon yellow.

Inside the gallery space Grasso brings together various objects, architectural interventions and mixed media works: tiny detailed and back-lit paintings depicting the golden interior of palaces glow on the walls; a life size wooden cabin stands to one side inviting visitors to hide within; golden sculptural geometric reliefs are lit from above so they resemble some ancient temple relics; and a film shot inside the Salon Doré of the Élysée Palace, the personal office of the President of the French Republic, which is rarely open to the public. They are individual parts brought together in a discourse with one another to convey a story of power, and create an atmosphere of beauty and magic.



Laurent Grasso, *Main de pouvoir*, 2016. Marble, 21.1 x 6 x 3.5 cm. Image courtesy of Edouard Malingue Gallery.

Past and present, reality and fiction blur together to create a mythological space that inspires a hushed reverence; perhaps it is the golden light reflecting off works, emanating from behind the paintings, and from the screen that calls to mind religious icons or the extravagant palaces of Versailles and The Hermitage. But then, that is Grasso's point, to show gold as a symbol of wealth and power throughout the ages. The value and weight we ascribe to it, the desire with which we pursue it, the awe it inspires, and the impact on the course of history in order to attain it, is reflected all around us in the exhibition space.

Featured image: Laurent Grasso, *Élysée*, 2016. Installation view, Edouard Malingue Gallery, Hong Kong. Courtesy Edouard Malingue Gallery.

April 2016

Art Asia Pacific

'Elysée - Laurent Grasso'

Link : <http://www.artasiapacific.com/Magazine/WebExclusives/Elysee>



Installation view of **LAURENT GRASSO**'s "Élysée" at Edouard Malingue Gallery, Hong Kong, 2016. (Left) *Chevalier DOGŪ*, 2016, wood and gold leaf, 120 × 35 × 35 cm; (right) *Prêtre JÔMON*, 2015, wood, 120 × 35 × 35 cm. Courtesy Edouard Malingue Gallery, Hong Kong.

ÉLYSÉE LAURENT GRASSO

LILI NISHIYAMA
EDOUARD MALINGUE GALLERY

FRANCE HONG KONG

Material configurations of power and wealth in Europe have often manifested in beautiful forms. From Pope Julius II's commission for Michelangelo's Sistine Chapel fresco to the Palace of Versailles, individuals and institutions have sought to surround themselves with structures that reflect and uphold their influence. It is not surprising then, that gold, glossy textures and polished surfaces make up the visuals of Laurent Grasso's latest exhibition, "Élysée," at Edouard Malingue Gallery in Hong Kong. The French conceptual artist offers a reflection on the aesthetics of power through his signature mode of storytelling that blends imagery from multiple histories, temporalities and geographies.

Grasso's ongoing fascination with supernatural phenomena is present upon entry to the gallery, where viewers are greeted by two hybrid sculptures that mix medieval iconography with the sculptural forms of Japan's Neolithic Jōmon period. *Chevalier DOGŪ* (2016) and *Prêtre JÔMON* (2015) are referred to as "ancient aliens," that is, evidence of extraterrestrial life hidden in plain site in ancient myths. The amalgamation of these seemingly unconnected icons raises questions surrounding the linear timeframes in which history is documented and sets out a superstitious tone that is carried throughout the show.



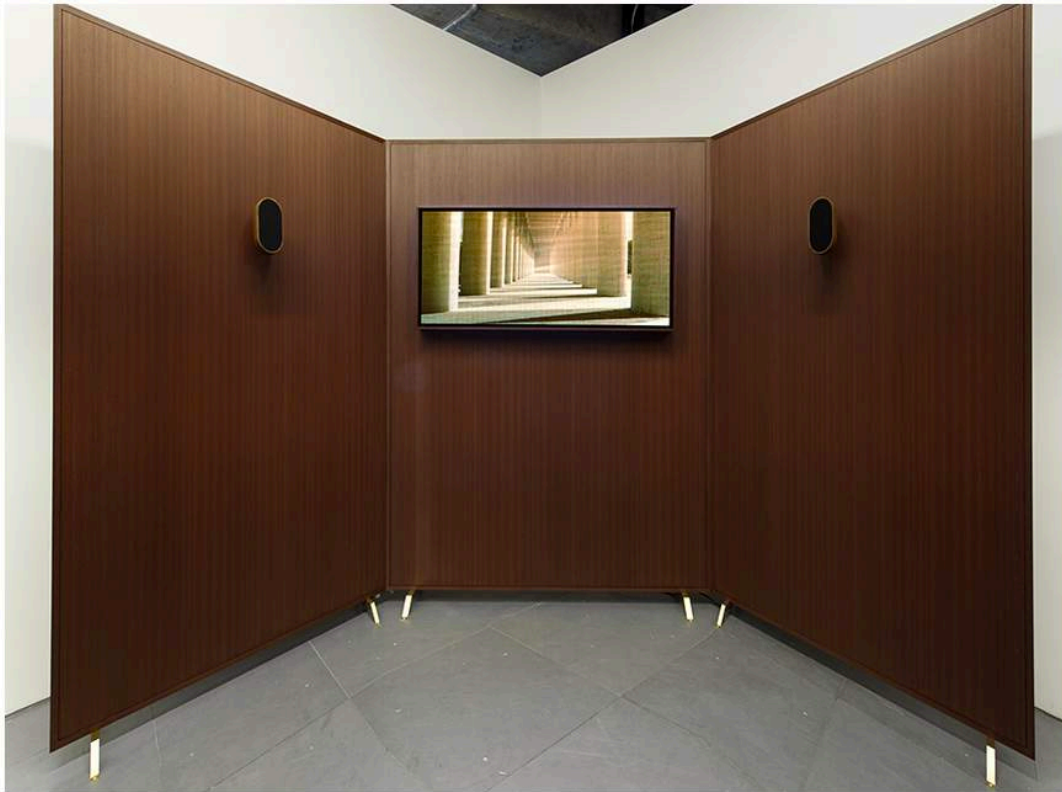
LAURENT GRASSO, from the series "Studies into the Past," 2016, oil on wood, 36 × 42.7 × 1.2 cm. Courtesy Edouard Malingue Gallery, Hong Kong.



LAURENT GRASSO, from the series "Studies into the Past," 2016, oil on wood, 20 × 25 cm. Courtesy Edouard Malingue Gallery, Hong Kong.

At first glance the series of oil paintings "Studies into the Past" could have been pulled straight from 18th-century France. Aristocratic aesthetics of authority appear in a depiction of the Salon Doré, the French Presidential office. Gold leaf traces the intricate interiors of the room, while boiled oil paint that gradually deepens in color has given it its authentic look. Although the regal subject matter seems to command serious contemplation, underneath it the playful deception of Grasso as con artist is at work, as he subtly places himself inside European traditions of painting. In one work, spherical monoliths sit in a barren landscape, bringing to mind stories of crop circles and UFOs. They are in fact the United States government's surveillance network of radar domes used during the Cold War. Conspiracy theorists have stereotypically been thought of as fanatics, loudly espousing elaborate ideas about governments and other mysterious events throughout history, but here Grasso's method is quiet and cunning. By fusing past techniques with modern depictions of technology the viewer and work alike is suspended in a historical limbo that creates an unsettling atmosphere.

On its own, *In Silentio* (2016) appears bizarrely cartoonish rather than the foreboding sense that its symbolism denotes. The sculpture, a marble pelican with a ball in its mouth, recreates a fragment of a Vatican fresco signaling secrecy—a key principle of the religious epicenter. Connecting the sphere that blocks the bird's beak to the spy domes in "Studies of the Past," viewers may find themselves coerced out of passive observation and activated to join Grasso in the role of conspiracy theorist, drawing somewhat far-reaching links between the various forms of power on display.



LAURENT GRASSO, *Soleil Double*, 2014, 16mm film transferred: 11 min. Installation view of "Élysée" at Edouard Malingue Gallery, Hong Kong, 2016.

Aesthetics of power are also prevalent in the exhibition's organization and layout. To view *Soleil Double* (2015), viewers are ushered into a panoptic wooden frame. Two speakers on either side of a screen, and a gold anechoic wall designed to absorb sound, form an immersive, controlled environment in which to view the film. On screen, two rival suns appear over the fascist-era architecture of the Palace of Italian Civilization, originally built in 1935 by Benito Mussolini to exhibit the absolute rule of the state and signal a new phase of nationalism. The focus on the building's neoclassical Greek sculptures and rationalist arches lit up by the dual suns, bring to mind the former egocentric belief that the earth was the center of the universe around which all other planets revolved.

Visitors discover the source of a spiritual hum of choir voices reverberating throughout the gallery in another film, *Élysée* (2016). Gold, a visual motif throughout the exhibition, here reaches a crescendo as the Salon Doré—a famously ornate room within the Élysée Palace in Paris—is presented in all its gilded splendor. The steady pan of the camera slowly zooms in on the golden regalia, resulting in a hypnotic, mesmerizing effect interrupted only by the presence of everyday objects (piles of paper work, a telephone, television, etc.) amid the royal architecture. The image of power is diverted for a moment from the historical monarch to the image of the modern-day Republic. The absence of a Presidential figure suggests that true dominance is ultimately beyond the grasp of any one individual. The elaborate architecture of the Salon Doré, then, appears as a stage through which control is acted out, revealing that certain visual forms are not merely inherent products of power, but also producers of it.

Paradoxically, what makes Grasso's work stand out in this exhibition is his reserved opinion and ambiguous attitude towards the aesthetics of authority. Albeit constructing fictitious images of history and subtly throwing in hints of conspiracy theories, he largely avoids making overt judgments on power and its visual forms. As such, his reflective approach allows for a slow and careful unraveling of bold imagery and themes. Viewers have space to form their own interpretations and further ponder the peculiar images of Grasso's invented histories.



LAURENT GRASSO, *Élysée*, 2016, film still. Courtesy Edouard Malingue Gallery, Hong Kong.

30 April 2016

Publication Name : Le Monde

'Le bureau doré de François Hollande déménage à Séoul'

Le Monde

SAMEDI 30 AVRIL 2016

Le bureau doré de François Hollande déménage à Séoul

La galerie Perrotin présente la vidéo de Laurent Grasso en Corée du Sud

ARTS
SÉOUL

C'est par une visite intime du salon doré du palais de l'Élysée que les Coréens vont découvrir le nouvel espace de la galerie Emmanuel Perrotin, inauguré à Séoul jeudi 28 avril. Pour la galerie parisienne, fer de lance sur le marché international de l'art contemporain, Séoul est le troisième ancrage à l'étranger, après Hongkong et New York. Clin d'œil qui n'échappera pas aux visiteurs de l'exposition d'ouverture, le nouveau lieu est situé juste en face du palais présidentiel coréen. La vidéo *Elysée* de Laurent Grasso est ainsi projetée sur le mur qui « donne directement sur le palais », constate Emmanuel Perrotin, amusé.

D'abord montrée en première mondiale à la galerie Edouard Malingue de Hongkong, fin mars, l'étonnante vidéo de seize minutes présente le bureau du président de la République française comme personne n'a sans doute jamais eu l'occasion de le voir : à la loupe. « Je filme d'un mouvement de caméra quasi continu, on passe très près de la patine du lieu, on est beaucoup en macro », décrit Laurent Grasso.

Tabous et solennité

Le film démarre en effet par un gros plan sur les initiales de la république, RF, dans un bas-relief doré. La caméra remonte sur un coq et entame de longs et lents travellings : une frise peinte de feuilles et baies de laurier, les élégantes têtes sculptées qui ornent les pieds du bureau Régence... Le salon doré est bourré de symbo-

les. On ne découvre l'élégance de la pièce, son grand lustre en cristal, sa lumière naturelle, sa vue apaisante sur le parc qu'après avoir eu le nez sur des stucs fendus, des peintures craquelées, des réparations cache-misère. Même le vieux interrupteur en plastique de la lampe de bureau Empire a droit à tout l'écran. La caméra n'évite rien : les sonnettes spéciales et les téléphones sécurisés avec ligne directe vers le premier ministre et le chef d'état-major des armées, les petites voitures de collection empilées sur la cheminée, un entassement de fardes multicolores, un discours raturé, un crayon à deux couleurs avec un bout rouge et un bout bleu, sans oublier la grande tapisserie murale, au titre évocateur dans un bureau présidentiel : « Don Quixote guéri de sa folie par la sagesse » (sic). L'examen du salon doré est quasiment médical.

Ces détails du réel n'ont pas pourtant en rien l'impression d'un monde suspendu, empreint de tabous et de solennité. Il semblerait même qu'ils y contribuent. « Mon travail s'attache toujours à un point de départ dans le réel, qui permet d'offrir un support à l'imaginaire », affirme Laurent Grasso.

Le spectateur est médusé de se retrouver, vaguement voyeur malgré lui, au cœur de ce lieu mythique où le sublime côtoie le trivial. La musique mystérieuse, voire anxiogène, composée par Nicolas Godin du groupe Air, ajoute à la fascination. Ce salon doré est-il un lieu de pouvoir et de grandeur ou un lieu de secrets et de fantômes ? Brouiller les pistes n'est pas pour déplaire à Laurent Grasso, qui s'y essaie

« Je filme d'un mouvement de caméra quasi continu, on passe très près de la patine du lieu »

LAURENT GRASSO
artiste

régulièrement, notamment dans ses travaux sur le temps ou sur l'architecture.

« J'ai tout de suite eu l'impression d'un lieu maudit, d'une ambiance mortifère. Un endroit piégé auquel tant de gens aspirent mais qui se referme sur vous une fois que vous y entrez », déclare Nicolas Godin. Il a regardé la vidéo de Laurent Grasso en boucle, y a décelé quelques moments-clés et a écrit une musique qu'il estime inspirée des films de Tim Burton, avec « essentiellement un synthétiseur modulaire, un Juno 60 Roland, une guitare électrique jouée à l'archet et une chorale de 24 chanteurs ».

Retenue et fascination

L'hôte des lieux est absent, bien sûr. Il a fallu tourner en une journée, quand le président était en déplacement. Mais la pièce est loin d'être vide. Outre les nombreuses muses sur les peintures murales, les hordes de chérubins dans la frise du plafond, les Marianne ici ou là, deux hommes, des vrais, gardent également l'endroit : un sous-officier de la garde républicaine, planté entre deux fenêtres dans son grand uniforme, et un majordome en livrée noire ;

tous deux tellement immobiles que l'on guette leur respiration. Dans cette ambiance retenue, seul le pendule de l'horloge posée sur la cheminée, avec sa forme de Roi-Soleil, ose des balancements.

« Les gens qui regardent le film sont scotchés. Il y a quelque chose de fascinant mais on ne sait pas quoi », dit Edouard Malingue, qui représente l'artiste à Hongkong et a produit le film avec le soutien des Archives nationales. D'autres œuvres dans l'exposition prolongent l'exploration du pouvoir qu'opère *Elysée* : peinture du salon doré réalisée « façon XIX^e », sculpture d'une main de justice, miroir ancien qui a perdu une partie de sa matière réfléchissante...

Mais l'artiste Laurent Grasso, 43 ans, lauréat du prix Marcel Duchamp en 2008, a la hantise des interprétations. Non, il n'a rien voulu dire de précis et il n'exprime rien de particulier. Le thème du pouvoir l'intéresse ; il l'explore. Il sort les griffes si on lui demande des « explications ». Car son travail « n'est pas un travail de message ». « Je pense que l'art peut apporter bien plus qu'un travail d'éditorialiste et c'est comme cela que j'ai convaincu l'Elysée de venir filmer chez eux », ajoute-t-il. *Elysée* n'est d'ailleurs que la première vidéo d'une série qu'il espère réaliser dans d'autres « lieux de pouvoir ». ■

FLORENCE DE CHANGY

26 April 2016

Frieze

'Laurent Grasso'

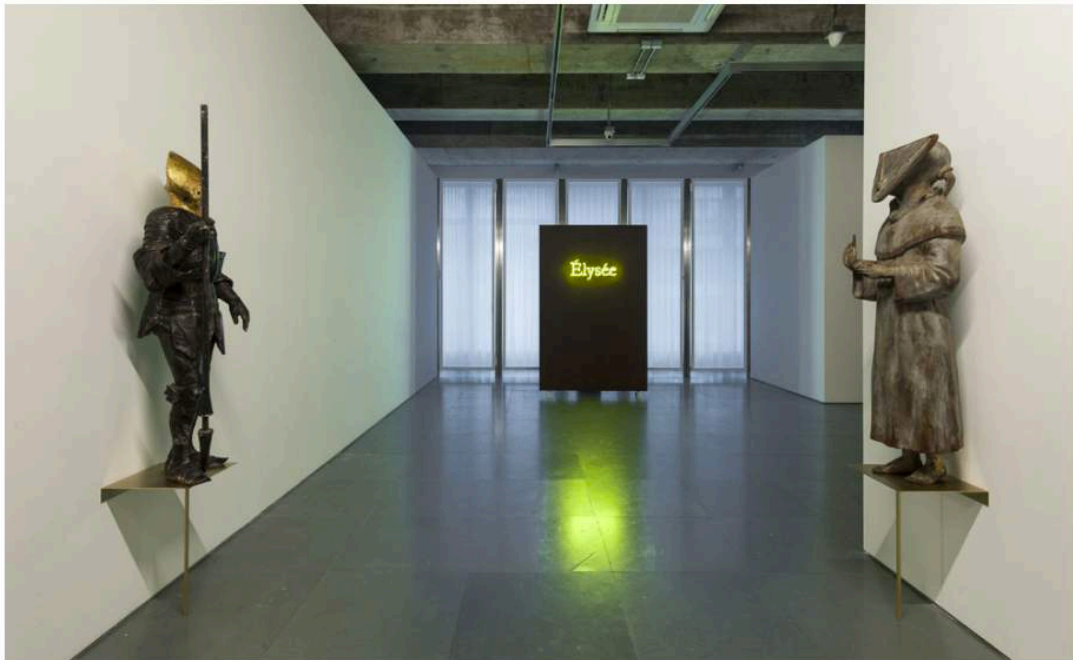
Link : <https://www.frieze.com/article/laurent-grasso>

REVIEW - 26 APR 2016

Laurent Grasso

BY CRISTINA SANCHEZ-KOZYREVA

Edouard Malingue Gallery, Hong Kong



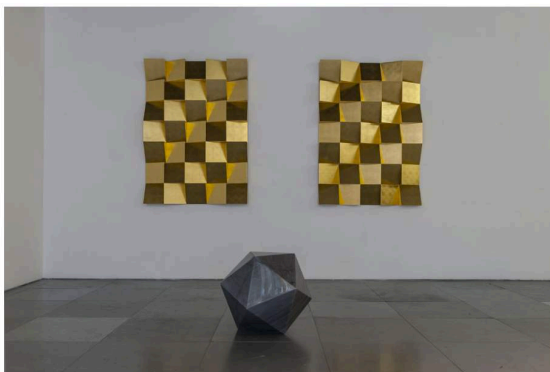
Laurent Grasso, 'Élysée', 2016, exhibition view at Edouard Malingue Gallery, Hong Kong. All images courtesy: the artist and Edouard Malingue Gallery, Hong Kong

Laurent Grasso weaves together multiple erudite and mystical references to create a multidisciplinary body of work that ranges from classically painted oil paintings to video. Drawing on the artist's research into the Japanese Jōmon period, medieval Europe, the Vatican and the French presidential Élysée Palace, his solo exhibition, 'Élysée', at Edouard Malingue Gallery confuses historical timelines and cultural origins to create works that could belong to the future as well as to the past. Here, even a neon resembles an historical artefact – see the eerie, luminous *Élysée* (2016), mounted on a wooden panel in the gallery's entrance.



Laurent Grasso, *Élysée*, 2016, film still

Power is the show's thematic lodestar: its titular work and centrepiece is a new, 15-minute film soundtracked by Nicolas Godin (of the French electronica duo Air) in which the camera peruses the *Salon doré* (golden room) of the French presidential palace. The salon has retained its 1861 decor, said to have been created by painter Jean-Louis Godon for Empress Eugénie, wife of Napoleon III, and includes Gobelins tapestries and a masterpiece of French furniture: Charles de Gaulle's personal Louis XV-style writing desk, made by the 18th-century cabinetmaker Charles Cressent. Here, the desk is covered by messy piles of papers, partially staged by President François Hollande's team ahead of Grasso's filming, which took place only weeks after last November's terrorist attacks in Paris. (Also visible on shelves are back issues of the satirical magazine *Charlie Hebdo*.) Grasso's slow-sliding camera formally mimics the golden sheen that is both the chosen decor of power and alludes to the ways in which it often functions. The salon's contemplative quietude is in stark contrast to the tumultuous reality of the outside world, which the presidential function must face on local, European and international levels; its perennial serenity acts as a form of anchor.



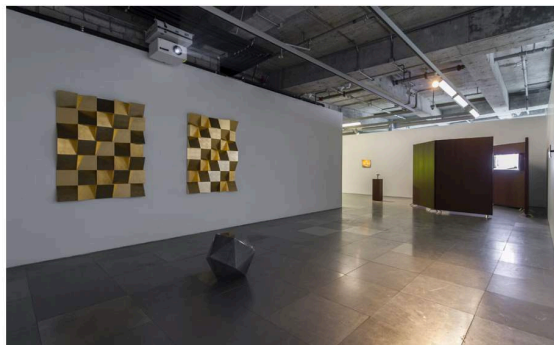
Laurent Grasso, *'Élysée'*, 2016, exhibition view at Edouard Malingue Gallery, Hong Kong

Opposing the screen are two *Anechoic Walls* (both 2016) made from cubic forms in gilded cedar wood. In addition to reflecting soundwaves they also shine. These, and other works, appear to objectify the authoritative influence emanating from the main screen. Silence, secrecy and a certain form of immortality are here the attributes of power – also consistent with the artist's tendency to leave his works with an indeterminate status as to when they were made. This is particularly true of three skilfully painted oils on wood, iterations of the artist's ongoing series of undated works, 'Studies into the Past'. Two depict the *Salon doré* as it is today, but in the rococo style of the French court painter Jean-François de Troy; the other, more futuristic, depicts geodesic radomes such as those used in the Cold War-born Echelon surveillance programme.



Laurent Grasso, 'Studies into the Past', oil on wood panel, 20 x 24 cm

Disparate-seeming constellations of works orbit around the main theme. Elsewhere, two Japanese-inspired screens enclose the film *Soleil Double* (Double Sun, 2014), which depicts the rays of two suns – a reference to Nemesis star theory, which states that the sun is part of binary system – filtering through the colonnades of the fascist-era Palace of Italian Civilization in Rome. Guarding the Japanese screens, a marble heron sits atop a pedestal holding an egg in its beak (*In Silenzio*, 2016) – an invocation of the delicate but necessary secrecy that surrounds the powerful. (According to the artist, he came across the motif in a fresco while exploring the Vatican's alleyways.)



Laurent Grasso, 'Élysée', 2016, exhibition view at Edouard Malingue Gallery, Hong Kong

Protecting the whole exhibition are two wooden sculptures: both have Dogū-like heads (referencing the humanoid clay sculptures of Japan's Neolithic Jōmon period) but one is attached to the armoured body of the Roman soldier Saint George (*Chevalier*, 2016) and the other to that of a robed priest from the Middle Ages (*Prêtre Jōmon*, 2015). Like the show's other protagonists, these silent, solemn figures allude to the complex sources of power, which range from concrete attributes (architectural mise en scène, military arsenals) to invisible movements and mythical symbolism.

LAURENT GRASSO

EDOUARD MALINGUE

HONG KONG

REVIEW

CRISTINA SANCHEZ-KOZYREVA

20 April 2016

Purple.fr

'An exclusive extract from Elysée by Laurent Grasso'

Link : <http://purple.fr/television/an-exclusive-extract-from-elysee/>

purple TELEVISION

[APRIL 20 2016] : ART



AN EXCLUSIVE EXTRACT FROM ELYSÉE BY LAURENT GRASSO

Purple TV presents an exclusive extract from artist Laurent Grasso's brilliant new short film *Elysée*. For the film, Grasso gained unprecedented access to the office of the French President of the Republic to discuss a highly personal reflection on the aesthetics and representation of power. By delving into the arcane mysteries of the Elysée Palace's Golden Room, his film sets out to bring to light the objects associated with the exercise of presidential functions. *Elysée* film is the first in a series that the artist intends to devote to loci of power. The original soundtrack of the film was made by Nicolas Godin.

See the world premiere of the film at Edouard Malingue Gallery Hong Kong on occasion of Art Basel Hong Kong until April 30th, 2016. The artist will also present the inaugural exhibition from April 28 to May 28, 2016 at Galerie Perrotin, Seoul.

14 April 2016

Post-Ism

'Hong Kong Spring Exhibitions'

Link : <https://post-ism.com/2016/04/18/hong-kong-spring-exhibitions/>

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Hong Kong Spring Exhibitions

Posted on April 18, 2016 *by* POSTISM

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Published on ocula.com, 14 April 2016

Laurent Grasso: Élysée at Edouard Malingue Gallery
21 March to 30 April

Resplendent. Edouard Malingue Gallery's solo exhibition by Laurent Grasso was definitely one of the highlights of Art Basel week's string of gallery exhibitions. At the entrance of the exhibition, visitors are greeted by two sculptures: one a religious icon, a figure of a saint with an triangular anvil shaped head, the other a Roman soldier who's head had also been replaced by a golden horse hoof shaped object, rendering them surreal objects. They guard the entrance of a site that seems at once sacred and awe-inspiring. Your eyes are immediately directed to the end of an axis of space where a wall bearing the word Élysée, referring to the presidential palace of France, glows in neon yellow.

Inside the gallery space Grasso brings together various objects, architectural interventions and mixed media works: tiny detailed and back-lit paintings depicting the golden interior of palaces glow on the walls; a life size wooden cabin stands to one side inviting visitors to hide within; golden sculptural geometric reliefs are lit from above so they resemble some ancient temple relics; and a film shot inside the Salon Doré of the Élysée Palace, the personal office of the President of the French Republic, which is rarely open to the public. They are individual parts brought together in a discourse with one another to convey a story of power, and create an atmosphere of beauty and magic.

Past and present, reality and fiction blur together to create a mythological space that inspires a hushed reverence; perhaps it is the golden light reflecting off works, emanating from behind the paintings, and from the screen that calls to mind religious icons or the extravagant palaces of Versailles and The Hermitage. But then, that is Grasso's point, to show gold as a symbol of wealth and power throughout the ages. The value and weight we ascribe to it, the desire with which we pursue it, the awe it inspires, and the impact on the course of history in order to attain it, is reflected all around us in the exhibition space.



Enter a caption



Installation view, Laurent Grasso at Edouard Malingue Gallery.

14 April 2016

Ocula

'Four Exhibitions to see in Hong Kong this Spring'

Link : <https://ocula.com/magazine/reports/four-exhibitions-to-see-in-hong-kong-this-spring/>

OCULA REPORT

Four exhibitions to see in Hong Kong this Spring

Diana d'Arenberg

Hong Kong

14 April 2016



Image: Laurent Grasso, *Élysée*, 2016. Installation view, Edouard Malingue Gallery, Hong Kong. Courtesy Edouard Malingue Gallery.

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Image: Laurent Grasso, *Main de pouvoir*, 2016. Marble, 21.1 x 6 x 3.5 cm. Image courtesy of Edouard Malingue Gallery.

14 April 2016

CAFA Art Info

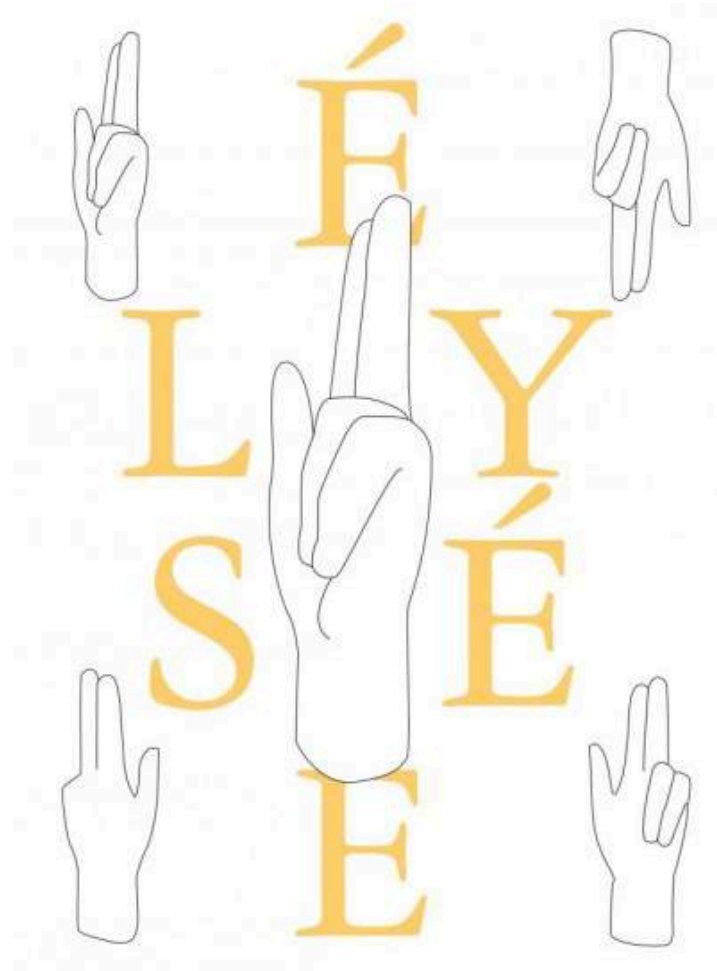
'Edouard Malingue Gallery presents Laurent Grasso's major exhibition 'Élysée' in Hong Kong'

Link : <http://en.cafa.com.cn/edouard-malingue-gallery-presents-laurent-grassos-major-solo-exhibition-elysee-in-hong-kong.html>

Edouard Malingue Gallery presents Laurent Grasso's major solo exhibition 'Élysée' in Hong Kong

by SUE WANG on Apr 14, 2016 • 11:01 am

No Comments



A leading conceptual artist, Laurent Grasso (b. France) has consistently engaged epistemology and addressed, in particular, one's perception of time. In many instances, his works originate from research into historical or scientific documents, subsequently evolving into portrayals of mystical events, legends, supernatural phenomena and other captivating subject matter. Across a variety of mediums, from painting to video, Grasso probes our notions of temporality, suggesting that what we visually retain is intrinsically tied to our personal consciousness. A mix of the past, present and future, moving back and forth between reality and fiction, Grasso has been widely acclaimed for his works that serve as an apparatus for viewing the world through different lenses, unveiling new histories in bold and elaborate pictures.

'Élysée' proposes a literal as well as figurative reflection on the aesthetics of power. Melding multiple temporalities and geographical remits, Grasso creates a mode of diffraction and echo, leading to an exchange regards the different emanations of power. The exhibition unfolds around the artist's new film, with an original soundtrack by Nicolas Godin, shot in the Salon Doré of the Élysée Palace, the personal office of the President of the French Republic. Building a discourse between the film and selected works throughout the gallery, Grasso addresses the continuity of power, chiefly how it exists above and beyond its incarnation by an individual.

An unraveling of what we associate with, or understand by, power is explored throughout 'Élysée' by an array of thematically linked works. For example, a series of mysterious hybrid sculptures, from the Jōmon civilisation to Christianity, allude to the objectified incarnation of power over multiple territories as well as times passed. Furthermore 'gold', as a hue and symbol, echoes throughout the exhibition space: from a golden 'Anechoic Wall' to new 'Studies into the Past' pieces, all of which equally allude to the gilding present throughout the Salon Doré of the Élysée. Furthermore, the aesthetics of Regalia, its attributes symbolising power, find themselves retranscribed in the hieratic white marble work of a 'hand of justice'. Ultimately, the exhibited works compose the multiple facets of a singular paradoxical object – power – at once opaque and dazzling.

Laurent Grasso has held residencies at the Villa Medici, Rome and ISCP, New York. In 2016 he unveiled the permanent public installation 'Solar Wind' in the 13th district in Paris and in 2008 was awarded the prestigious Marcel Duchamp prize. Grasso has upcoming exhibitions at MASS MoCA, USA and Pompidou-Metz, France. Furthermore, he was recently the focus of a major solo exhibition 'Uraniborg' at the Jeu de Paume, Paris and the subject of solo shows at the Kunsthau Baselland, Basel and Bass Museum, Miami. Grasso's work has been featured in multiple publications, including 'Architecture Now!' (Taschen) and 'Soleil Double' (Dilecta/Galerie Perrotin). Moreover, his work is held in collections around the world, including the Centre Pompidou, Paris, Mori Art Museum, Tokyo and Leeum, Samsung Museum, Seoul.

About the exhibition

Date: 21.03.16 – 30.04.16

Venue: Edouard Malingue Gallery

Courtesy of the artist and Edouard Malingue Gallery, for further information please visit
<http://edouardmalingue.com>.

06 April 2016

Mousse Magazine

'Laurent Grasso "Elysée" at Edouard Malingue Gallery, Hong Kong'

Link : <http://moussemagazine.it/laurent-grasso-edouard-malingue-2016/>

Laurent Grasso "Élysée" at Edouard Malingue Gallery, Hong Kong

April 6~2016



Edouard Malingue Gallery is thrilled to announce Laurent Grasso's major solo exhibition "Élysée".

A leading conceptual artist, Laurent Grasso (b. France) has consistently engaged epistemology and addressed, in particular, one's perception of time. In many instances, his works originate from research into historical or scientific documents, subsequently evolving into portrayals of mystical events, legends, supernatural phenomena and other captivating subject matter. Across a variety of mediums, from painting to video, Grasso probes our notions of temporality, suggesting that what we visually retain is intrinsically tied to our personal consciousness. A mix of the past, present and future, moving back and forth between reality and fiction, Grasso has been widely acclaimed for his works that serve as an apparatus for viewing the world through different lenses, unveiling new histories in bold and elaborate pictures.

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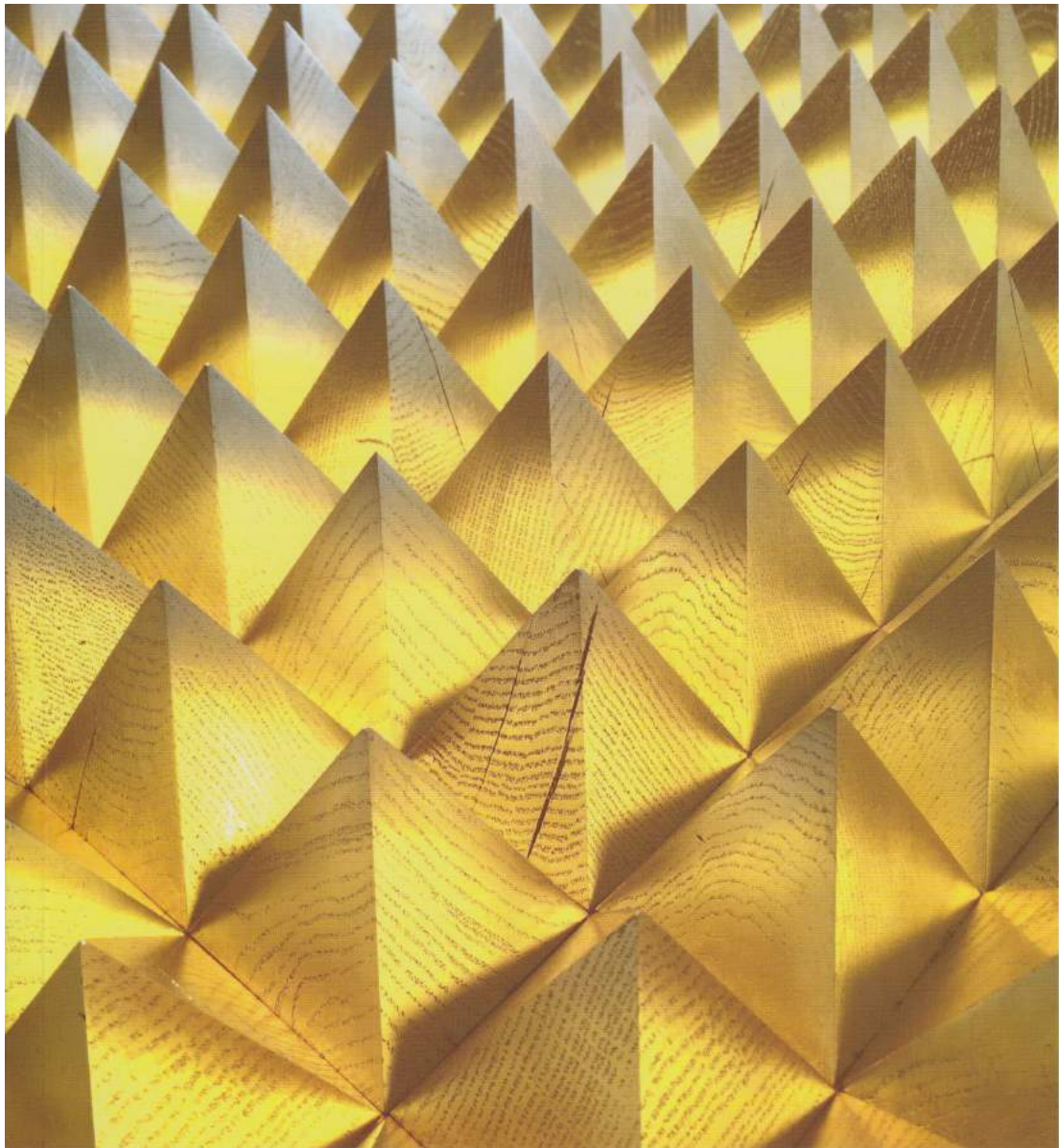
at Edouard Malingue Gallery, Hong Kong
until 30 April 2016





Laurent Grasso "Élysée" installation views at Edouard Malingue Gallery, Hong Kong
 Courtesy: the artist and Edouard Malingue Gallery, Hong Kong.

March 2016
Time Out Hong Kong Art Guide 2016



HONG KONG ART GUIDE 2016

TOP EMERGING LOCAL ARTISTS • 100+ GALLERIES AND MUSEUMS
INTERNATIONAL FAIRS • THE HONG KONG AND CHINESE ART MARKET

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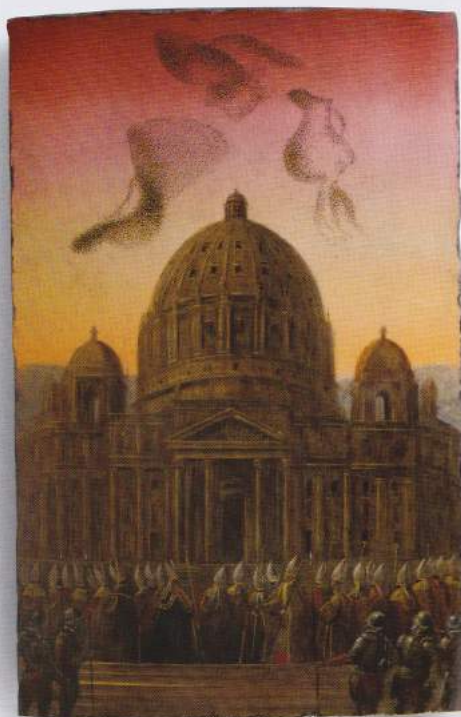
Artouch is a new space set up by local tattoo artist Size C. It's a funky, small space hidden snugly in an alleyway near Hollywood Road and it's all about linking undiscovered artists with audiences and potential collectors. Artouch often merges exhibitions with gigs by local bands.

LG/F, Shop C2, 89-95 Hollywood Rd, Central, 9780 1853; artouchk.com.
By appointment only.

Art Beatus

Established in Hong Kong in 1992, this gallery branched out to Vancouver, Canada, four years later. Highlighting contemporary Chinese art, Art Beatus has a mission of promoting cultural exchange between the East and the West.

129-133 Wellington St, Central, 2522 1138; artbeatus.com.
Mon-Sat 11am-7pm.



Laurent Grasso, *Studies into the Past, 2016*. Courtesy of Edouard Malingue Gallery.

Edouard Malingue Gallery

French art dealer Edouard Malingue launched his Asian outpost here in 2010 with a blockbuster show of works by Picasso. More recently, the gallery has been showcasing emerging and established artists from around the globe, including an intriguing off-site project by Jeremy Everett in 2014.

6/F, 33 Des Voeux Rd C, Central, 2810 0317; edouardmalingue.com.
Mon-Sat 10am-7pm.



Courtesy of 10 Chancery Lane Gallery.

10 Chancery Lane Gallery

Tucked away on the slopes of upper Central, 10 Chancery Lane is one of Hong Kong's leading art galleries. It was founded in 2001 by Katie de Tilly, who is also co-president of the Hong Kong Art Gallery Association. The venue features notable artists from across Asia such as the 'Frog King' Kwok Mang-ho, Cang Xin and Bui Cong Khanh. Every year, the gallery presents a group exhibition of works from Hong Kong's art graduates.

10 Chancery Ln, Central, 2810 0065;
10chancerylanegallery.com.
Tue-Sat 10am-6pm.

Anna Ning Fine Art

Founded in 2005, Anna Ning is an art consultancy with a private gallery space. With a spotlight on promoting modern and contemporary Chinese art, popular artists it hosts include Ju Ming, Fang Lijun and Jiao Xing-tao. It's a place that boasts the 'highest quality artworks from China'.

Room 101, St George's Bldg, 2 Ice House St, Central, 2521 3193; annaningfineart.com.
By appointment only.



Courtesy of Axel Vervoordt Gallery.

Axel Vervoordt Gallery

Axel Vervoordt founded his gallery in Antwerp, Belgium, in the 1970s and it was his son, Boris, who expanded his vision over to Hong Kong in 2014. The gallery space is small and minimalistic, yet it beautifully reflects Vervoordt's fascination with Eastern philosophy, as well as adding to the contemporary dialogue between the East and the West. Late last year, the gallery presented four stunning sculptures by Norio Imai of the avant-garde Gutai movement.

Unit D, 15/F, Entertainment Bldg, 30 Queen's Rd C, Central, 2503 2220; axel-vervoordt.com.
Tue-Sat 11am-7pm.

Artist interview

Eunice Tsang speaks to multi-talented, award winning French artist **Laurent Grasso** ahead of *Élysée*, his major solo exhibition in the city

Art & Culture

Power takes many forms but lies at the heart of politics, business, art and virtually everything. Reflecting on this theme, *Élysée*, Laurent Grasso's latest solo exhibition, has the ability to speak volumes to all sectors of society, from the one percent to the 99. Skilled in any medium he puts his mind to, *Élysée* showcases everything from Grasso's paintings to his video work. The pieces blur the lines between past and present, reality and fiction, floating somewhere between the real world and an alternate realm of fantasy.

We speak to the Marcel Duchamp Prize-winner about Hong Kong, history and his plans for the Presidential offices...

How did you first get into art?

I studied at the École des Beaux Arts in Paris and had the opportunity to do exchange programmes with the Cooper Union in New York and Central Saint Martins, London. After studying painting, I focused on images and started to create films, followed by objects related to these films.

What is it that fascinates you?

I create ambiguous objects mixing different temporalities and cultures. My work explores zones where the impossible becomes conceivable. I focus on scenarios that broaden our perspectives of the world. I use various research fields as a point of departure for my projects – science, history and the latest discoveries, like string theory. Amongst my recent exhibitions, I've worked on the following issues: a history of catastrophes, the relationship between power and astronomy, the secrecy of the Vatican, and all

Giving the finger
A piece crafted out of marble



An air of opulence
Photograph of the President's office

“
The camera scans the President's office, capturing the magnetism and history of this space, as if unveiling the State's secrets

sorts of mythologies that mix the past and the future such as 'ancient aliens', a vision that digs into art history in trying to find signs of a potential extraterrestrial life.

Can you tell us about your stunning permanent public artwork *SolarWind*? How did you conceive of it?

SolarWind uses real-time data of the sun's activity and transforms it into a luminous animation. It's a sort of barometer of cosmic weather, a way to create a luminous language. Thanks to the communication around this project, viewers are able to understand the underpinnings of the work. I collaborated on the one hand with scientists to collect data produced by the sun from different laboratories, and on the other hand I worked with engineers in order to create a very intense light that is visible from extremely far away.

Several million drivers pass in front of the work on a daily basis, since it's installed on the border of the Périphérique, the Parisian orbital highway.

Your series *Studies into the Past* playfully reinterprets classical paintings, but they're not really about the paintings themselves. Can you detail the creative process involved?

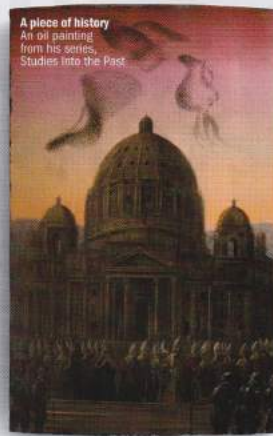
This series speaks about our relationship with time, with history and time travel. It's a way of using different periods of history to deal with issues such as our relationship with catastrophes and magic. It's also a way of inserting an element of my work into art history. All the motifs appearing in my films are transplanted into primitive Flemish or Italian paintings. These paintings are a sort of technical challenge, which consists of creating objects that can perfectly mimic old paintings, therefore generating an ambiguity regarding their date and origin.

You've done a video piece, *Radio Ghost*, that was filmed in Hong Kong. What aspects of it attracted and inspired you to work in Hong Kong?

Radio Ghost is a film about the belief that ghosts appear on film sets during movie shootings. It's a reverie in which the camera flies over Hong Kong, giving the impression that strange voices float above the city. These voices describe first-hand accounts of paranormal experiences, lived by different people working in the film industry who I met in Hong Kong.

What are you working on now?

My latest film, shot in the Élysée Palace and more specifically in the office of the President of the French Republic, is about the relationship



A piece of history
An oil painting from his series, *Studies into the Past*

between power and aesthetics. Architecture and furnishings service power and contribute to its staging. In my film *Élysée*, the camera scans through the President's office and captures the magnetism and the history of this specific space, as if unveiling the State's secrets.

What's something you would like to explore further in the future?

I would like this project looking at places of power to become a series, I'm planning to film more presidential offices!

Élysée Edouard Malingue Gallery, Mar 22-Apr 30; edouardmalingue.com.

March 2016

RanDian

'Focus on Laurent Grasso's exhibition, Elysée'

Link : http://www.randian-online.com/zh/np_event/laurent-grasso-elysee/

燃点 Ran Dian

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展览搜索

城市

-SELECT CITY-

日期

- ☐ 所有
- ☐ 正在进行
- ☐ 即将开幕
- ☐ 本展结束
- ☒ 日期范围

从:

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地点

Edouard Malingue Gallery(马凌画廊)

日期

2016.03.22 Tuesday - 2016.04.30 Saturday

开幕展览

地址

Sixth Floor, 33 Des Voeux Road Central, Hong Kong
香港中環德輔道中33號6樓

电话

+852 2810 0317

开放时间

Monday-Saturday 10am-7pm

负责人

Edouard Malingue & Lorraine Malingue

电子邮件

mail@edouardmalingue.com

>> 访问网页链接

>> 网站地图

洛朗·格拉索 (Laurent Grasso) 焦點個展《愛麗舍》(Élysée)

[新闻稿]

馬凌畫廊匠心呈獻 – 洛朗·格拉索 (Laurent Grasso) 焦點個展《愛麗舍》(Élysée)。影像作品《愛麗舍》(Élysée) 乃權力美學直率有力卻又含蓄內斂的反映，揉合層出不窮的不定時態及地域界限。格拉索周旋於繞射與迴聲的表現領域，縱橫交錯出權力美學的多種幻化。是次個展將展出藝術家於法國總統官邸「愛麗舍宮」金廳拍攝的作品，透過畫廊展示的精選作品及影像，他敘述對權力美學的延伸，對其超脫之特性尤其著墨。

格拉索的個展以“愛麗舍”作序幕，對權力美學作深入勘查。一系列的混合雕塑，呈現由繩文到基督教時代權力在時間與空間邊界的退還。展覽以標誌性的「金」為整個視覺陳述的基調 – 輝映的“消聲牆，金”(Anechoic Wall, Gold) 與“研究過去”(Studies into the Past) 相映成輝，回應「愛麗舍宮」金廳的幽輝：“正義之手”(Hand of Justice) 在潔白的大理石中重現對王權美學的詮釋。展覽多樣性的作品編織出一個混淆卻攝人的「權力」總局。

生於法國的先鋒概念藝術大師洛朗·格拉索，一直以來毫不掩飾其對認識論 (Epistemology) 的濃厚著迷，尤重探究對時間的感知體會。格拉索的創作以歷史研究或科學探索作根源，衍生出一連串玄妙的神話事件、超自然現象及驚慌迷人的主題。格拉索利用不同媒介，由畫作到影像，勘探大眾對不定時態的固有認知，點出感知與個人意識之間的密切連繫。格拉索穿梭於過去、現在與未來，在現實與虛幻中的進退自如使他贏得廣泛的讚譽。透過大膽而精巧的作品，多面剖析當代世紀，亦同時編織未知的歷史洪流。

洛朗·格拉索被公認為同輩中最傑出的藝術家之一。他曾於羅馬美第奇別墅法國學院 (Villa Medici) 及紐約 ICP 駐留；2006 年被授予極具聲望的杜尚獎；2016 年更於巴黎第13區展出極具代表性的永久公開裝置作品“SolarWind”。格拉索於瑞士羅騰茨巴塞爾鄉村半州美術館 (Kunsthau Baselland, Basel and Bas Museum) 的個展廣獲好評，其巴黎棕櫚之戲博物館 (Jeu de Paume) 的個展《烏拉尼堡》(Uraniborg)，及後更被移師至加拿大蒙特利爾當代藝術館展出。格拉索積極創作，將於美國麻省當代藝術博物館 (MASS MoCA) 及法國龐畢度中心梅斯分館展出最新創作。此外，洛朗·格拉索的作品廣泛刊載於各種刊物，如 Taschen《現在建築》(Architecture Now!)、Directa 及貝洛登聯合出版《兩個太陽》(Soleil Double) 等。他的作品亦獲世界各地不少私人收藏家及機構收藏，包括法國龐畢度中心及韓國三星 Leeum 美術館。

>> 打印

March 2016

Dream Idea Machine

"Art News: March 03"

Link: <http://www.dreamideamachine.com/en/?p=10940>



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ART NEWS:MARCH.03

17/03/2016

ART, ART NEWS



"Élysée" proposes a literal as well as figurative reflection on the aesthetics of power. Melding multiple temporalities and geographical remits, Laurent Grasso creates a mode of diffraction and echo, leading to an exchange regards the different emanations of power. The exhibition unfolds around the artist's new film, with an original soundtrack by Nicolas Godin, shot in the Salon Doré of the Élysée

Palace, the personal office of the President of the French Republic. Building a discourse between the film and selected works throughout the gallery, Grasso addresses the continuity of power, chiefly how it exists above and beyond its incarnation by an individual. **Info: Edouard Malingue Gallery, 33 Des Voeux, Road Central, Hong Kong, Duration: 21/3- 30/4/16, Days & Hours: Mon-Sat 10:00-19:00, <http://edouardmalingue.com>**

March 2016

Blouin Art Info

'Laurent Grasso - Elysée'

Link : <http://www.blouinartinfo.com/galleryguide/881559/881558/event/1359076>

BLOUINARTINFO INTERNATIONAL ▼

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Laurent Grasso - Elysee

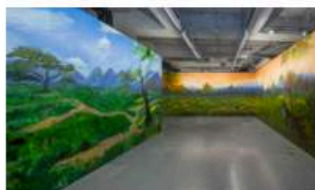
March 21 - April 30, 2016



DESCRIPTION

Edouard Malingue Gallery is thrilled to announce Laurent Grasso's major solo exhibition 'Élysée'. A leading conceptual artist, Laurent Grasso (b. France) has consistently engaged epistemology and addressed, in particular, one's perception of time. In many instances, his works originate from research into historical or scientific documents, subsequently evolving into portrayals of mystical events, legends, supernatural phenomena and other captivating subject matter. Across a variety of mediums, from painting to video, Grasso probes our notions of temporality, suggesting that what we visually retain is intrinsically tied to our personal consciousness.

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ARTWORK

Two Rooms



EVENTS

**Tromarama Private Riots
At Encounters Section Of
Art Basel HK...**



EVENTS

Jeremy Everett - Floy

GALLERY HOME PAGE »

March 2016

Artlink Art

"LAURENT GRASSO SOLO EXHIBITION - ÉLYSÉE (solo)"

Link: www.artlinkart.com/en/exhibition/overview/529erumo

ARTLINKART

ARTISTS

LAURENT GRASSO SOLO EXHIBITION - ÉLYSÉE (solo)



OVERVIEW

Date Mar 22, 2016 - Apr 30, 2016 ... closes in 23 day(s)
Opening Mar 21, 2016, 17:00, Monday
Venue(s) [Edouard Malingue Gallery](#) (Hongkong, China)
Artist(s) [Laurent Grasso](#)
Organizer(s) [Edouard Malingue Gallery](#) (Hongkong, China)

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31 March 2016

Ocula

"Art Basil [sic]"

Link: [https://ocula.com/magazine/reports/art-basil-sic/?](https://ocula.com/magazine/reports/art-basil-sic/?utm_source=facebook&utm_medium=boostpost&utm_campaign=uniqueref)

[utm_source=facebook&utm_medium=boostpost&utm_campaign=uniqueref](https://ocula.com/magazine/reports/art-basil-sic/?utm_source=facebook&utm_medium=boostpost&utm_campaign=uniqueref)

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OCULA REPORT

Art Basil [sic]

Diana d'Arenberg | Hong Kong | 31 March 2016



Image: Encounters at Art Basel In Hong Kong 2016. *Tromarama*, Edouard Malingue Gallery © Art Basel.
Photo by Jessica Hromas / Art Basel 2016.

Though it was beating down with torrential rain, and I had forgotten my umbrella, we made our way on foot to Edouard Malingue Gallery to see Laurent Grasso's beautiful solo exhibition, *Élysée*. The exhibition, which is an oasis of serenity and resplendence, centres around the artist's new film which was shot in the office of the French President in the Élysée Palace. Next we hit The Mill's Gallery for *Social Fabric*, a stellar exhibition by Berlin artist Marina Hahn and Hong Kong artist Kwan Sheung-chi. Put together by UK curator, David Elliott, the exhibition grapples with Hong Kong history, identity and politics. Hanging from the ceiling in a section of the space were salt-water hardened silk dresses, which looked like colourful skins. In another section of the space, visitors had to walk over a carpet of what looked like Chinese flag pins—but in fact was the Hong Kong Bauhinia flower—into a white angular room which opens into another small claustrophobic white room, monitored by surveillance. I commented to Elliot that it felt like walking into the Chinese embassy. He responded with a knowing smile.



Image: Laurent Grasso, *Élysée*, 2016. Installation view, Edouard Malingue Gallery, Hong Kong. Courtesy Edouard Malingue Gallery.

30 March 2016

Lifestyle Asia

"10 art exhibitions to check out after art week madness"

Link: <http://www.lifestyleasia.com/hk/en/culture/art/photo-story/10-art-exhibitions-to-check-out-after-art-week-madness/#8>



DINING

STYLE

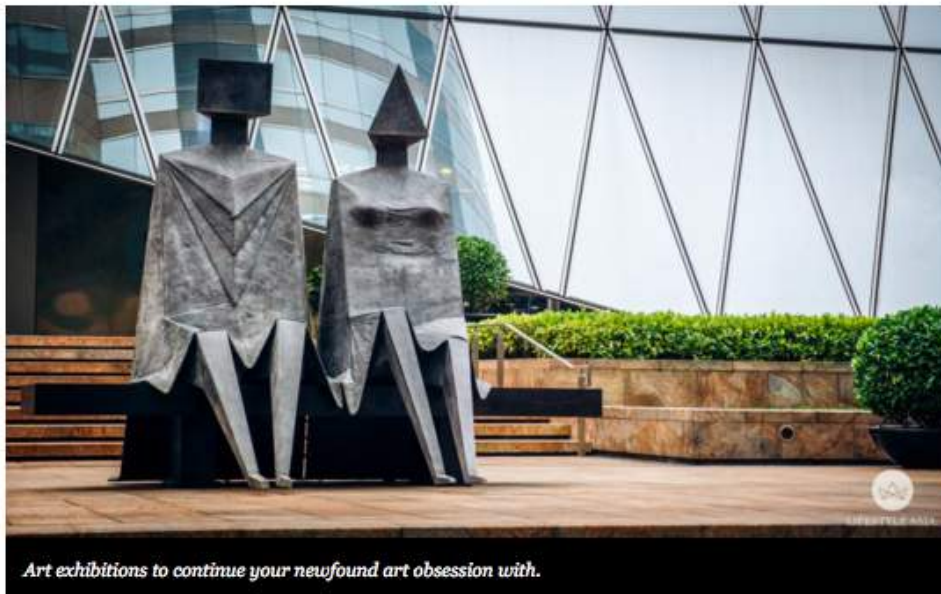
TRAVEL

CULTURE

WELLNESS

10 art exhibitions to check out after art week madness

Where to get your art fix



Art exhibitions to continue your newfound art obsession with.

Art, Culture

Have you been spending these last few weeks soaking up sculptures? Pondering portraits? Indulging in installations? Worried that with the halls of the convention and exhibition centre once again devoid of art that your world will feel distinctly less creative? Well, we've got the just the thing to fill your Art Basel Hong Kong-shaped hole.

Luckily for you, Hong Kong's art week spurs more than just large temporary exhibitions and eye-popping events. The city's galleries have risen to the artsy challenge and ensured an even higher calibre of art than usual — the perfect antidote to an art week-hangover.



***Élysée* by Laurent Grasso at Edouard Malingue**

This solo exhibition is pinned on French artist Laurent Grasso's film shot in the Golden Salon of the presidential Élysée Palace in Paris. Expect an exploration of power and authority through the palace's unique design and historical artefacts—sure to provide an uncanny travel through time. The film itself is supplemented with a collection of bizarre sculptures from ancient Jomon and Christian civilizations.

When: 22 March to 30 April 2016

Edouard Malingue, 6/F, 33 Des Voeux Road, Central, Hong Kong,
edouardmalingue.com

28 March 2016

Untitled Magazine

'Découvrez l'Elysée avec Laurent Grasso'

Link : <http://untitledmag.fr/decouvrez-lelysee-avec-laurent-grasso/>



DÉCOUVREZ L'ELYSÉE AVEC LAURENT GRASSO

Après le succès de SolarWind (l'installation spectaculaire de l'artiste Laurent Grasso à Paris) et à l'occasion d'Art Basel (manifestation d'art contemporain à Hong Kong), la galerie Edouard Malingue présente en première mondiale le film de Laurent Grasso : Elysée. Plongez dans les arcanes feutrés du palais de l'Elysée.

C'est grâce à une autorisation exceptionnelle que Laurent Grasso a pu s'infiltrer dans le bureau du président de la République française. Ainsi nous propose-t-il son nouveau film « *Elysée* », fruit d'une collaboration avec les archives nationales, et en partenariat avec la galerie Edouard Malingue. Le film fait alors surgir de l'ombre des objets de la fonction présidentielle, amenant **une réflexion sur l'esthétique et la représentation du pouvoir**. Inscrit dans la logique des « *Deux corps du Roi* » d'Ernst Kantorowicz, le travail de l'artiste propose également une approche historique à travers **l'étude de la continuité du pouvoir au-delà de son incarnation par un individu**. Véritable épiscentre de la politique française, ce haut lieu de pouvoir peut cacher des légendes et des croyances mystiques que Laurent Grasso tente de nous faire découvrir.

Outre son film, **pièce fondamentale de l'exposition présente du 22 mars au 30 avril 2016 à Hong-Kong lors de la Art Basel**, Laurent Grasso exposera également une série de sculptures mystérieuses, héritage de la civilisation Jomon au Japon et du christianisme, évoquant l'incarnation multiple du pouvoir sur plusieurs territoires. La richesse et la multiplicité des œuvres entraînent le spectateur à **appréhender les différentes variations de pouvoir à travers les territoires et les civilisations**.



LAURENT GRASSO. ELYSÉE 2015 © LAURENT GRASSO STUDIO, COURTESY GALLIE EDOUARD MALINGUE

Laurent Grasso est un artiste français, ancien résident de la Villa Médicis. En 2016, il dévoile l'installation publique permanente *SolarWind* dans le 13ème arrondissement à Paris. Laurent Grasso présente en ce moment des expositions au MASS MoCA, aux Etats-Unis et au musée Pompidou-Metz, en France. **Il a récemment fait l'objet d'une grande exposition personnelle, « Uraniborg »** au Jeu de Paume, à Paris, qui a voyagé par la suite au Musée d'Art Contemporain de Montréal et a fait l'objet d'expositions individuelles au Kunsthau Baselland, à Bâle et Bass Museum, à Miami. **Le travail de Laurent Grasso a été présenté dans plusieurs publications**, y compris Architecture Now! (Taschen) et Soleil Double (Dilecta / Galerie Perrotin). En outre, ses oeuvres font partie des collections des musées du monde entier, dont le Centre Pompidou, Paris, Musée d'art Mori, Tokyo et Leeum, Samsung Museum, Seoul. **Son film *Elysée* est son tout dernier travail.**



LAURENT GRASSO, ELYSÉE, 2016 © LAURENT GRASSO STUDIO, COURTESY GALLERIE EDOUARD MALINVEE



LAURENT GRASSO, ELYSÉE, 2016 © LAURENT GRASSO STUDIO, COURTESY GALLERIE EDOUARD MALINVEE



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LAURENT GRASSO, ELYSÉE, 2016 © LAURENT GRASSO STUDIO, COURTESY GALLERIE EDOUARD MALINVEE

24 March 2016

Time Out Hong Kong

'Laurent Grasso interview'

Link : <http://www.timeout.com.hk/art/features/75895/laurent-grasso-interview.html>

Laurent Grasso interview

Posted: 24 Mar 2016



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Power takes many forms but lies at the heart of politics, business, art and virtually everything. Reflecting on this theme, *Élysée*, Laurent Grasso's latest solo exhibition, has the ability to speak volumes to all sectors of society, from the one percent to the 99. Skilled in any medium he puts his mind to, *Élysée* showcases everything from Grasso's paintings to his video work. The pieces blur the lines between past and present, reality and fiction, floating somewhere between the real world and an alternate realm of fantasy.

We speak to the Marcel Duchamp Prize-winner about Hong Kong, history and his plans for the Presidential offices...

How did you first get into art?

I studied at the École des Beaux Arts in Paris and had the opportunity to do exchange programmes with the Cooper Union in New York and Central Saint Martins, London. After studying painting, I focused on images and started to create films, followed by objects related to these films.



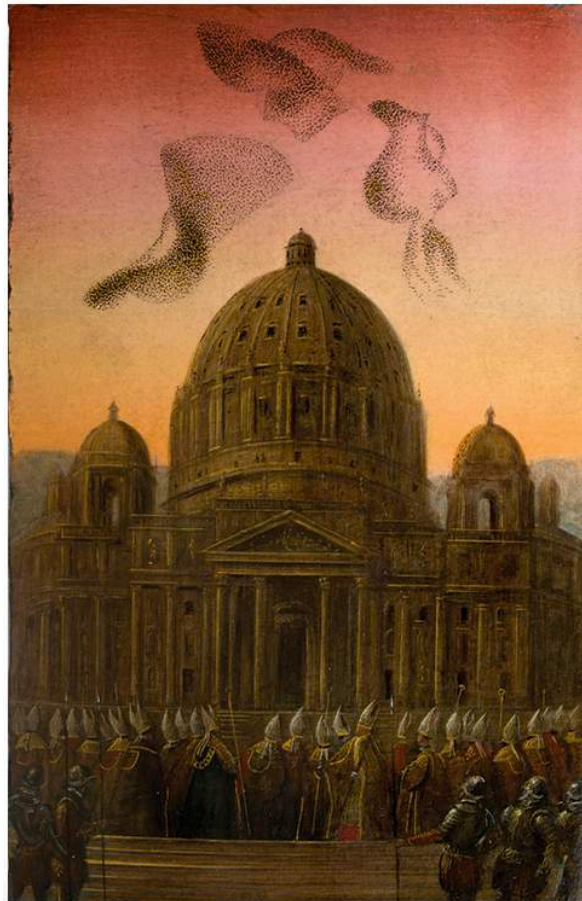
What is it that fascinates you?

I create ambiguous objects mixing different temporalities and cultures. My work explores zones where the impossible becomes conceivable. I focus on scenarios that broaden our perspectives of the world. I use various research fields as a point of departure for my projects – science, history and the latest discoveries, like string theory. Amongst my recent exhibitions, I've worked on the following issues: a history of catastrophes, the relationship between power and astronomy, the secrecy of the Vatican, and all sorts of mythologies that mix the past and the future such as 'ancient aliens', a vision that digs into art history in trying to find signs of a potential extraterrestrial life.

Can you tell us about your stunning permanent public artwork *SolarWind*? How did you conceive of it?

SolarWind uses real-time data of the sun's activity and transforms it into a luminous animation. It's a sort of barometer of cosmic weather, a way to create a luminous language. Thanks to the communication around this project, viewers are able to understand the underpinnings of the work. I collaborated on the one hand with scientists to collect data produced by the sun from different laboratories, and on the other hand I worked with engineers in order to create a very intense light that is visible from extremely far away.

Several million drivers pass in front of the work on a daily basis, since it's installed on the border of the Périphérique, the Parisian orbital highway.



Your series *Studies into the Past* playfully reinterprets classical paintings, but they're not really about the paintings themselves. Can you detail the creative process involved?

This series speaks about our relationship with time, with history and time travel. It's a way of using different periods of history to deal with issues such as our relationship with catastrophes and magic. It's also a way of inserting an element of my work into art history. All the motifs appearing in my films are transplanted into primitive Flemish or Italian paintings. These paintings are a sort of technical challenge, which consists of creating objects that can perfectly mimic old paintings, therefore generating an ambiguity regarding their date and origin.

You've done a video piece, ***Radio Ghost***, that was filmed in Hong Kong. What aspects of it attracted and inspired you to work in Hong Kong?

***Radio Ghost* is a film about the belief that ghosts appear on film sets during movie shootings. It's a reverie in which the camera flies over Hong Kong, giving the impression that strange voices float above the city. These voices describe first-hand accounts of paranormal experiences, lived by different people working in the film industry who I met in Hong Kong.**

What are you working on now?

My latest film, shot in the Élysée Palace and more specifically in the office of the President of the French Republic, is about the relationship between power and aesthetics. Architecture and furnishings service power and contribute to its staging. In my film *Élysée*, the camera scans through the President's office and captures the magnetism and the history of this specific space, as if unveiling the State's secrets.

What's something you would like to explore further in the future?

I would like this project looking at places of power to become a series, I'm planning to film more presidential offices!

Élysée Edouard Malingue Gallery, Mar 22-Apr 30; edouardmalingue.com.

24 March 2016

The Art Newspaper

'Diary : Craig David rocks out, from Russia with Lego, and more gossip from Art Basel in Hong Kong'

Link : <http://theartnewspaper.com/reports/warhol-as-a-young-boy-and-more-hong-kong-gossip/>

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Diary: Craig David rocks out, from Russia with Lego, and more gossip from Art Basel in Hong Kong

Get behind the scenes with our man around town

by THE ART NEWSPAPER | 24 March 2016

Hollande: the fast and furious president?



Still from Laurent Grasso's film *Elysée*, showing François Hollande's miniature car collection

The gilded and sumptuous Salon Doré of the Elysée Palace in Paris—the personal office of the French president—is rarely if ever open to Joe Public. But the French artist Laurent Grasso has gained access to this inner sanctum, revealing the contents of François Hollande's nerve centre in his 2016 film *Elysée*, on show at Edouard Malingue gallery in Central (until 30 April). The

film, shot over two days, uncovers what makes Hollande tick from the books on his shelf (including a biography of former president François Mitterrand) to Hollande's chic collection of miniature cars, including Formula One racers and classic Bentleys. "What we see is what the president wanted us to see," Grasso says. "I'd now like to film in other presidential offices."

24 March 2016

Architectures CREE

'Elysée : Le film et l'exposition de Laurent Grasso'

Link : <http://archicree.com/evenement-new/elysee-une-exposition-de-laurent-grasso/>



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ELYSÉE : LE FILM ET L'EXPOSITION DE LAURENT GRASSO

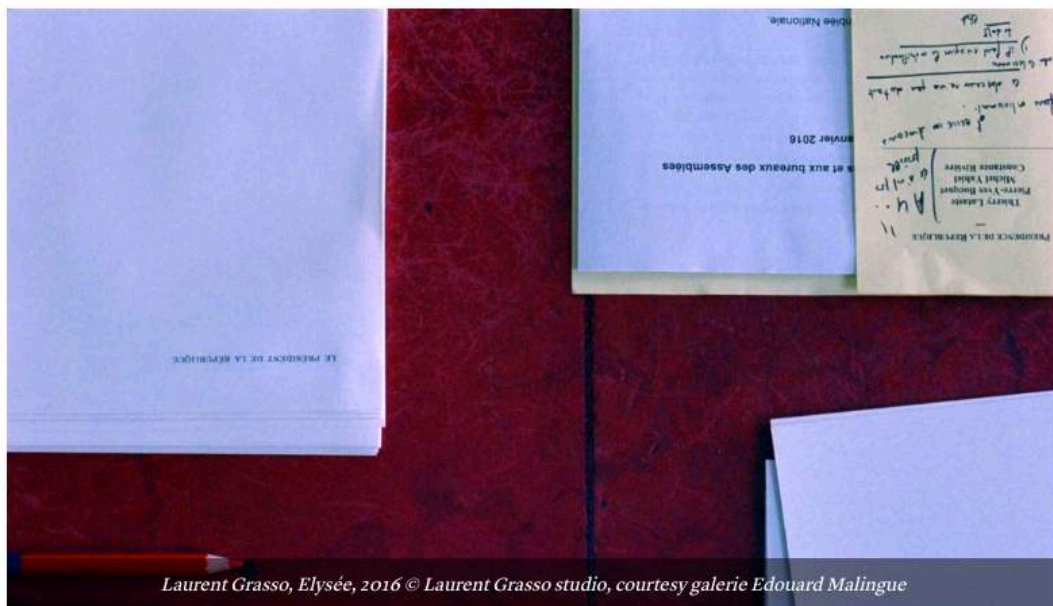
24 mars 2016

Laurent Grasso a obtenu l'autorisation exceptionnelle de filmer dans le bureau du président de la République Française. La galerie Edouard Malingue, à Hong Kong, présente « en première mondiale » son exposition, "Élysée", la première d'une série que l'artiste souhaite consacrer aux lieux du pouvoir. Produit à l'invitation des Archives nationales, un film, pièce centrale de l'exposition, s'attache à faire surgir de l'ombre les objets de la fonction présidentielle. La musique originale a été composée par Nicolas Godin, membre du groupe Air.

L'exposition regroupe des peintures, des vidéos, des néons et une série de sculptures. Le pouvoir du Vatican est évoqué par *Silencio*, une sculpture de héron réduit au silence par l'objet qu'il tient dans son bec, reproduisant un fragment de fresque du Vatican. La sculpture dorée *Anechoic Wall (Gold)* et les nouvelles peintures sur feuille d'or de *Studies into the past* semblent prolonger les dorures du Palais de l'Élysée.

Lauréat du prix Marcel Duchamp en 2008, Laurent Grasso élargit son approche artistique par des recherches historiques.

Début 2016, il a réalisé l'installation publique permanente *SolarWind* dans le 13e arrondissement de Paris.



Laurent Grasso, *Elysée*, 2016 © Laurent Grasso studio, courtesy galerie Edouard Malingue





Laurent Grasso, Elysée, 2016 © Laurent Grasso studio, courtesy galerie Edouard Malingue



Laurent Grasso, Elysée, 2016 © Laurent Grasso studio, courtesy galerie Edouard Malingue

Astrid Avédissian

23 March 2016

The Wanderlister

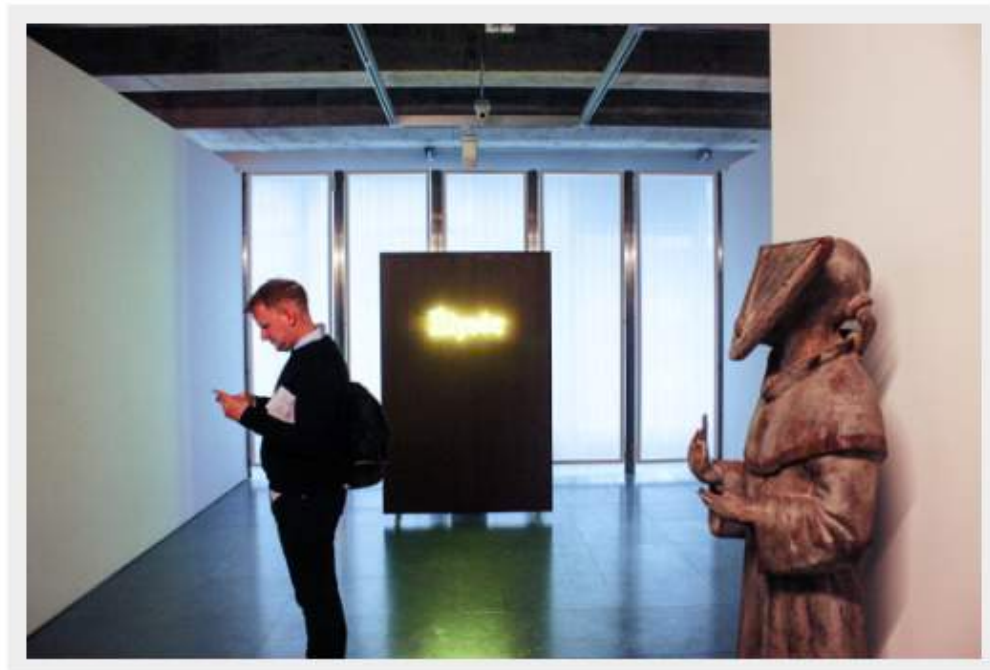
'HK ART WEEK 2016 SERIES: Power Plays by Laurent Grasso at Edouard Malingue Gallery and Art Central 2nd Edition'

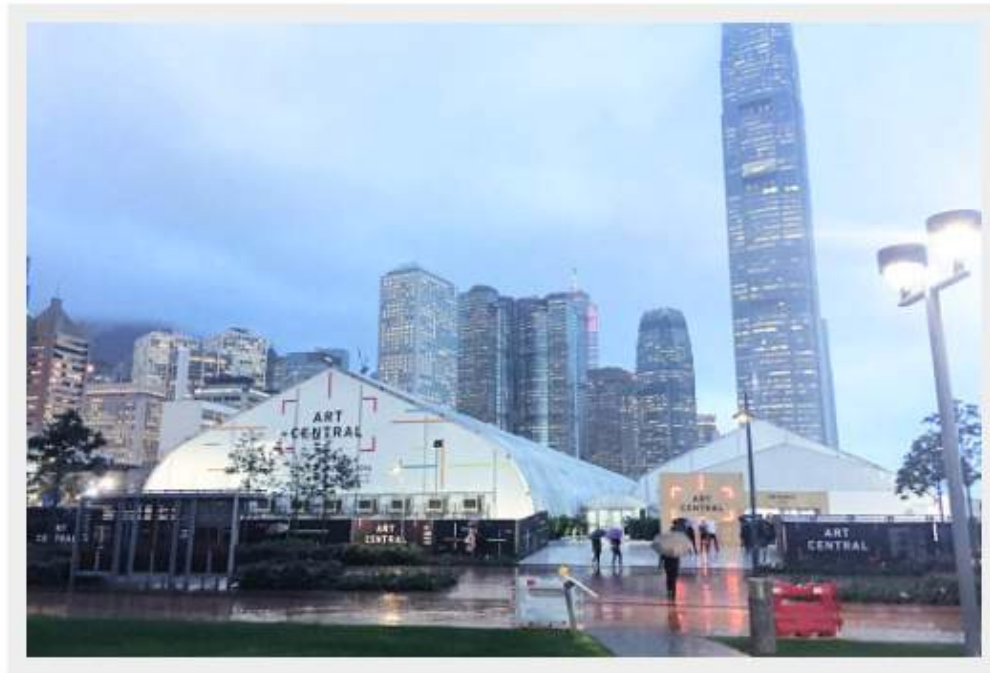
Link : <http://www.wanderlister.com/post/141534172498/hk-art-week-2016-laurent-grasso-art-central#.VweM3BOLRR1>

the Wanderlister⁺

HK ART WEEK 2016 SERIES: Power Plays by Laurent Grasso at Edouard Malingue Gallery and Art Central 2nd Edition

It was really interesting to see such a complete and well rounded, and not to mention intimate show on the subject of "Power" from **Laurent Grasso** at the **Edouard Malingue Gallery** at the start of this **Art Basel HK Art Week**, because I went to attend the **Art Central** fair shortly thereafter, where the mood and vibe of that satellite fair was all about about the opening up and seemingly "democratisation" of the art market via its location (on the Victoria Harbour park) and its position (in a tent.)





Laurent Grasso at Edouard Malingue gallery and The Art Central Tent.

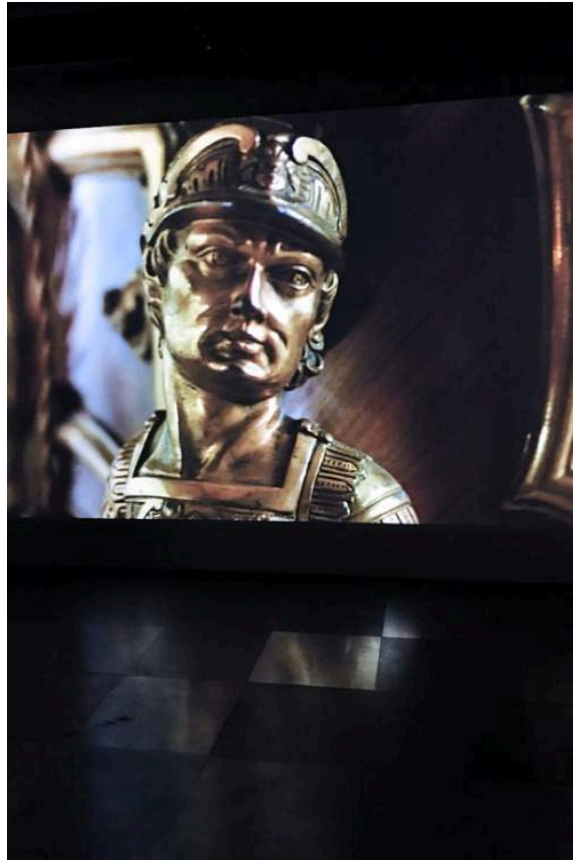
One can say that the 2nd Edition of the Art Central fair is "local", "Open", and "Friendly", whereas Art Basel, is the bastion of the Art market exchange via the framework of... the guys in Switzerland... ie. a fair for only very serious collectors. In any rate, it's nice to have options. Thanks Art Central!

—

+ Laurent Grasso's Elysee / Edouard Malingue Gallery

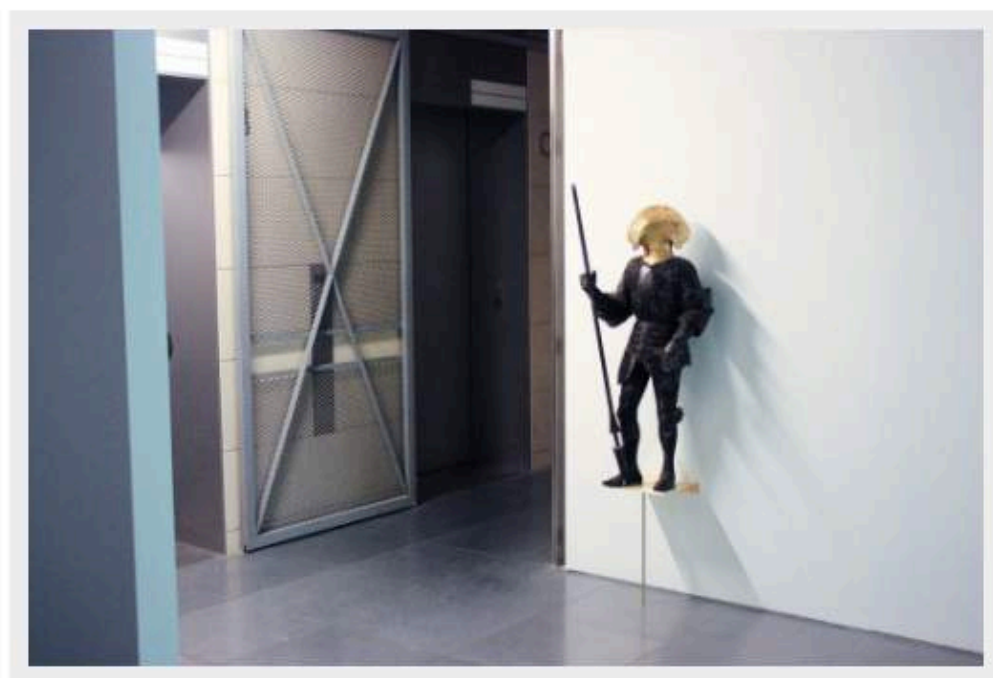
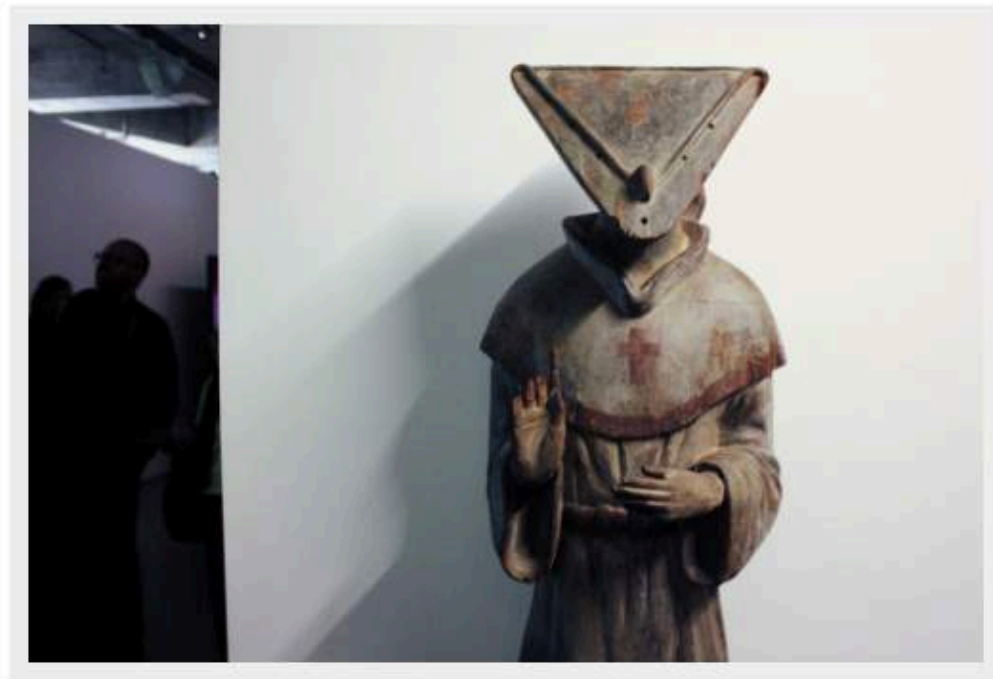
It's hard to tell if Grasso is for or against the idea of "power", however what he does have regarding the subject is an absolute fascination of it. Grasso is fascinated by its forms, by its mythologies, and by its roots... ie. who gave power to humans (Aliens, Divine Intervention, Saints, Spirits?) and for what do humans do to display it.

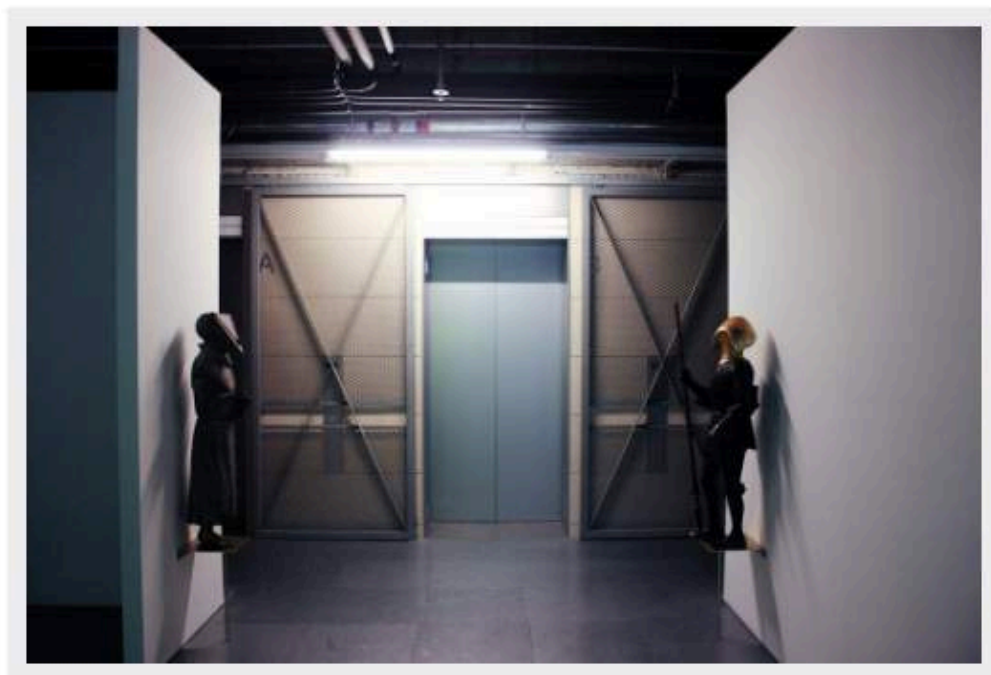
Grasso's exhibition, titled "Elysee", touches upon the subject of power via re-interpretation of various religious and military iconographies in sculpture, the examination of fascist architecture, and the purity of forms from the geometries found in nature, to the ones created by man in gold to signify power's perceived absolute beauty.



"Elysee", 2016 by Laurent Grasso

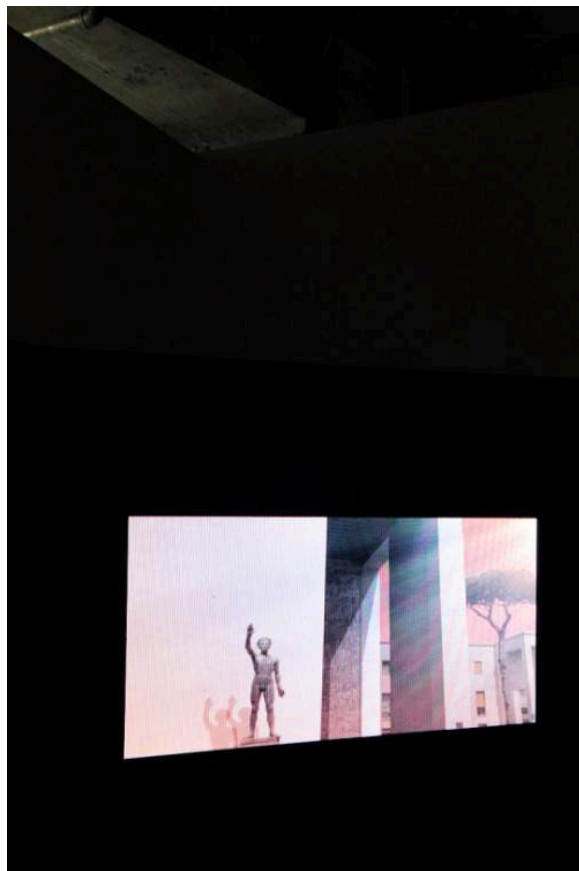
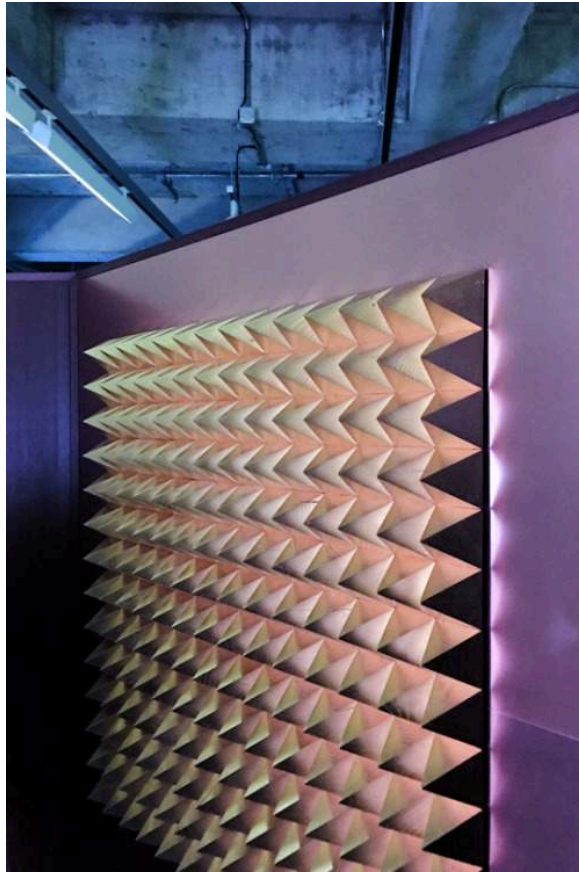
When arriving into the Malingue space, the visitor is greeted at the exhibition's gates by two timber figures left and right, a "Chevalier" hybrid of Saint George – a roman soldier and that of a Dogu figurine, and a "Pretre Jomon" – a religious monk with an upside down triangular head. These guards flank a visual axis where at the end a neon golden sign of the word "Elysee" is clearly visible, referring to the Presidential palace of France. The rest of the exhibition are fragments of forms in sculpture, painting, and videos of various ways that the formulations of power have emanated from Grasso's perspective.

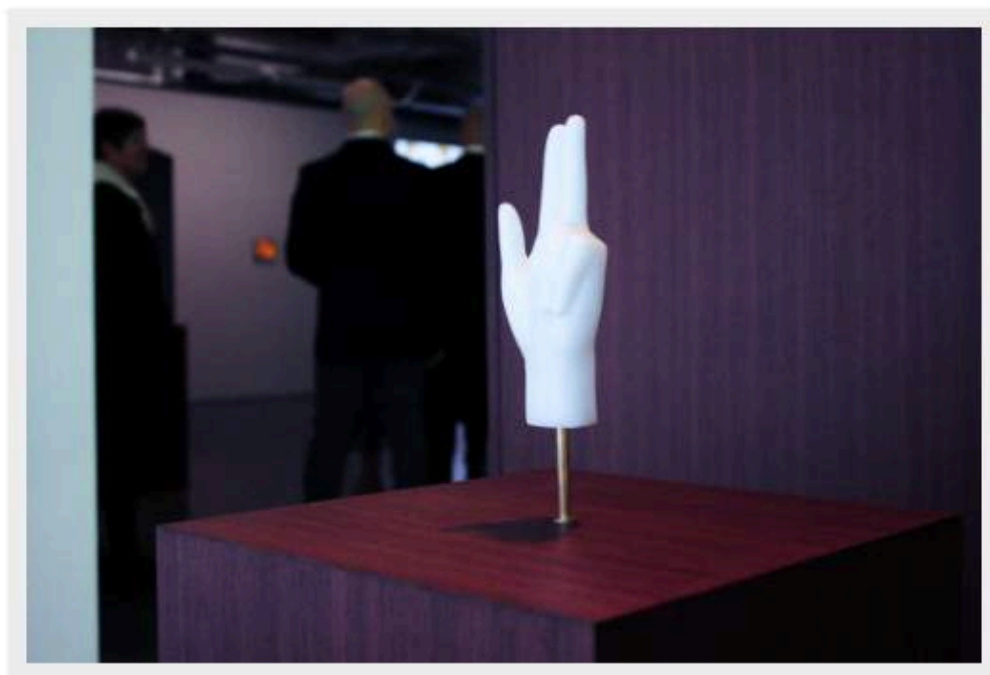




"Chevalier", 2016 and "Pretre Jomon", 2015 by Laurent Grasso

The show is dark, somber, and requires a thoughtful consideration of from-where our formal symbolic signifiers really come from and for whom do these things serve. It's a mystery worth unfolding.







Top to Bottom: "Anechoic Wall in Gold Leaf" 2016, "Soleil Double" 11min Film, 2016, "Anechoic Walls" 2016, "Plato (On the floor)" 2016, "Hand of Justice" 2015, and "Pretre Jomon" 2015

—

22 March 2016

Galleries Now

'Laurent Grasso : Élysée'

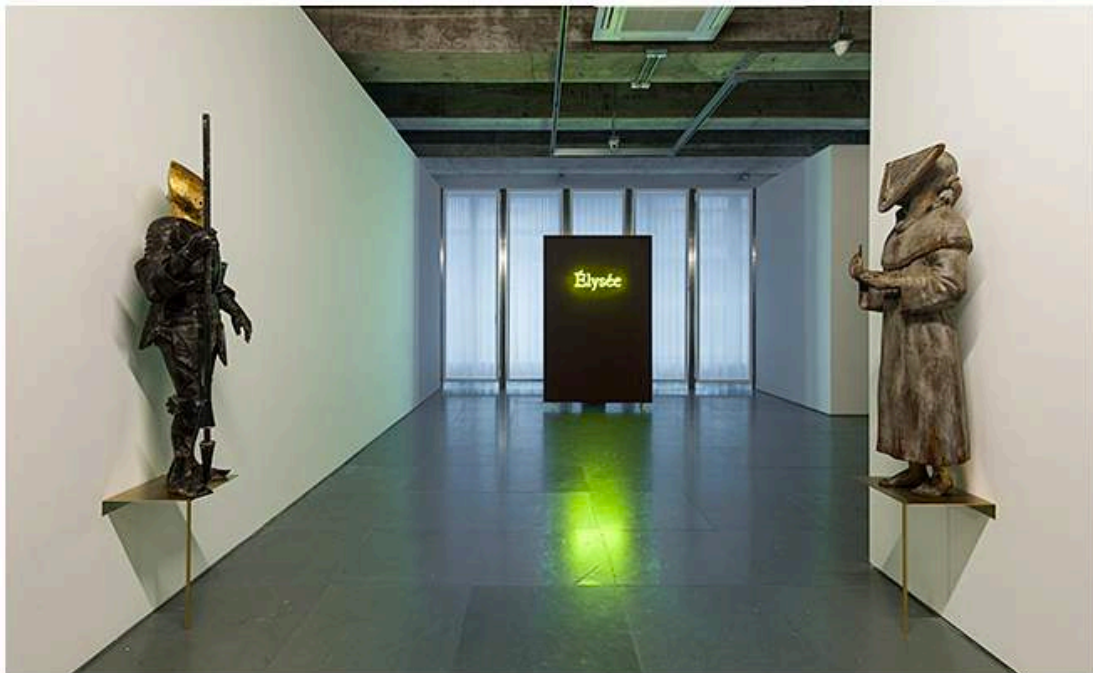
Link : <http://www.galleriesnow.net/shows/laurent-grasso-elysee/>

Laurent Grasso: 'Élysée'

Tue 22 Mar 2016 to Sat 30 Apr 2016

exhibition

Laurent Grasso's major solo exhibition 'Élysée' proposes a literal as well as figurative reflection on the aesthetics of power.





Melding multiple temporalities and geographical remits, Grasso creates a mode of diffraction and echo, leading to an exchange regards the different emanations of power. The exhibition unfolds around the artist's new film shot in the Golden Salon of the Elysée Palace, the personal office of the President of the French Republic. Building a discourse between the film and selected works throughout the gallery, Grasso addresses the continuity of power, chiefly how it exists above and beyond its incarnation by an individual.

An unraveling of what we associate with, or understand by, power is explored throughout 'Élysée' by an array of thematically linked works. For example, a series of mysterious hybrid sculptures, from the Jomon civilisation to Christianity, allude to the objectified incarnation of power over multiple territories as well as times passed. Furthermore 'gold', as a hue and symbol, echoes throughout the exhibition space: from a golden 'Anechoic Wall' to new 'Studies into the Past' pieces, all of which equally allude to the gilding present throughout the Golden Salon of the Elysée. Furthermore, the aesthetics of Regalia, its attributes symbolising power, find themselves retranscribed in the hieratic white marble work of a 'hand of justice'. Ultimately, the exhibited works compose the multiple facets of a singular paradoxical object – power – at once opaque and dazzling.

Laurent Grasso (b. France) has consistently engaged epistemology and addressed, in particular, one's perception of time. In many instances, his works originate from research into historical or scientific documents, subsequently evolving into portrayals of mystical events, legends, supernatural phenomena and other captivating subject matter. Across a variety of mediums, from painting to video, Grasso probes our notions of temporality, suggesting that what we visually retain is intrinsically tied to our personal consciousness. A mix of the past, present and future, moving back and forth between reality and fiction, Grasso has been widely acclaimed for his works that serve as an apparatus for viewing the world through different lenses, unveiling new histories in bold and elaborate pictures.

Laurent Grasso has held residencies at the Villa Medici, Rome and ISCP, New York. In 2016 he unveiled the permanent public installation 'SolarWind' in the 13th district in Paris and in 2008 was awarded the prestigious Marcel Duchamp prize. Grasso has upcoming exhibitions at MASS MoCA, USA and Pompidou-Metz, France. Furthermore, he was recently the focus of a major solo exhibition 'Uraniborg' at the Jeu de Paume, Paris, which travelled to the Museum of Contemporary Art, Montreal and was the subject of solo shows at the Kunsthau Baselland, Basel and Bass Museum, Miami. Grasso's work has been featured in multiple publications, including 'Architecture Now!' (Taschen) and 'Soleil Double' (Dilecta/Galerie Perrotin). Moreover, his work is held in collections around the world, including the Centre Pompidou, Paris, Mori Art Museum, Tokyo and Leeum, Samsung Museum, Seoul.

Courtesy of Edouard Malingue Gallery

March 21 2016

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'Laurent Grasso *Élysée*'

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Laurent Grasso, *Élysée* (still), 2016. 35mm film, 15 minutes. Original soundtrack: Nicolas Godin.

Laurent Grasso *Élysée*

March 21–April 30, 2015

Edouard Malingue Gallery
Sixth floor, 33 Des Voeux
Road Central, Hong Kong

T +852 2810 0317
mail@edouardmalingue.com

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Edouard Malingue Gallery is thrilled to announce Laurent Grasso's major solo exhibition *Élysée*.

Élysée proposes a literal as well as figurative reflection on the aesthetics of power. Melding multiple temporalities and geographical relicts, Grasso creates a mode of diffraction and echo, leading to an exchange as regards the different emanations of power. The exhibition unfolds around the artist's new film, with an original soundtrack by Nicolas Godin, shot in the Salon Doré of the Élysée Palace, the personal office of the President of the French Republic. Building a discourse between the film and selected works throughout the gallery, Grasso addresses the continuity of power, chiefly how it exists above and beyond its incarnation by an individual.

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For all other enquiries, please contact Lorraine
Malingue: lorraine@edouardmalingue.com / T +852 2810 0318

Edouard Malingue Gallery
馬凌畫廊

March 21 2016

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Link: <http://artforum.com/guide/country=CN&place=hong-kong&jump=14390>

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33 Des Voeux Road Central, Sixth Floor / +85228100317 / edouardmalingue.com

Mon - Sat 10am to 7pm

Edouard Malingue Gallery is a contemporary art gallery in Hong Kong that shows emerging and established artists.

Laurent Grasso Élysée

Mar 22 - Apr 30, 2016

PRESS RELEASE







17 March 2016

Arty Buzz

'La galerie Edouard Malingue présente Élysée de Laurent Grasso'

Link : <http://www.arty-buzz.fr/la-galerie-edouard-malingue-presente-elysee-de-laurent-grasso/>



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La galerie Édouard Malingue présente Élysée de Laurent Grasso

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À l'occasion d'Art Basel Hong Kong, la galerie Edouard Malingue présente l'exposition *Élysée* de Laurent Grasso du 22 mars au 20 avril 2016



Après le succès de *SolarWind*, l'installation spectaculaire de l'artiste inaugurée dans le 13^{ème} arrondissement de Paris, la galerie Edouard Malingue présente en première mondiale la prochaine exposition de Laurent Grasso, *Élysée*, pour laquelle l'artiste a obtenu l'autorisation exceptionnelle de filmer dans le bureau du président de la République Française.

Avec *Élysée*, Laurent Grasso propose une réflexion unique sur l'esthétique et la représentation du pouvoir. Véritable incursion dans les arcanes feutrés du Salon Doré du Palais de l'Élysée, le film s'attache à faire surgir de l'ombre les objets de la fonction présidentielle.

Produite à l'invitation des Archives nationales, cette œuvre coproduite par la Galerie Edouard Malingue de Hong Kong, est la première d'une série que l'artiste souhaite consacrer aux lieux du pouvoir. La musique originale du film a été composée par Nicolas Godin, l'un des deux membres du groupe Air.

Pour l'exposition à la galerie Edouard Malingue à Hong Kong, l'artiste présente un dispositif global mêlant peintures, vidéos, néons ou encore sculptures. La richesse et la multiplicité des œuvres entraînent le spectateur à appréhender les différentes variations de pouvoir à travers les territoires et les civilisations.

EDOUARD MALINGUE GALLERY, HONG KONG
Sixth Floor,
33 Des Voeux Road Central, Hong Kong
edouardmalingue.com

10 March 2016

Blouin Art Info

'Top Exhibitions Around Art Basel Hong Kong 2016'

Link : <http://hk.blouinartinfo.com/news/story/1351020/top-exhibitions-around-art-basel-hong-kong-2016>

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Top Exhibitions Around Art Basel Hong Kong 2016

BY DARRYL WEE | MARCH 10, 2016



As the globetrotting art world descends on Hong Kong for the city's fourth edition of Art Basel in two weeks time, meetings, opening receptions, dinners, and parties are all no doubt being frantically penciled into schedules and calendars everywhere.

Away from the main event, if you're still unsure about which exhibitions in Hong Kong you should make time for, BLOUIN ARTINFO has put together a short(ish) list of top shows around the fair that you shouldn't miss.

Laurent Grasso, "Élysée," Edouard Malingue Gallery, March 22 through April 30

French conceptual artist Laurent Grasso's solo exhibition centers on a new film shot in the Golden Salon of the presidential Élysée Palace in Paris that explores how power and authority is projected and emanated through interior ornament and a unique aesthetic. Linked to this central work are a number of other pieces that also explore similar themes, including uncanny sculptures from ancient Jomon and Christian civilizations, and gold "anechoic walls" that reference distant, past gilded ages.

6 March 2016

Pixelbread

'Elysée - Laurent Grasso Solo Exhibition'

Link : <http://www.pixelbread.hk/news/2016-03-06-2258>

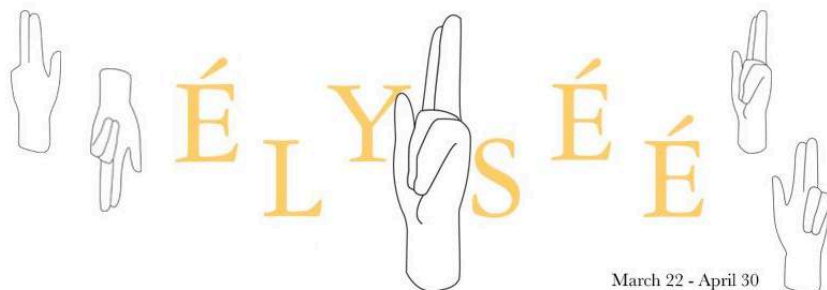


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Elysée - Laurent Grasso Solo Exhibition

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日期

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Edouard Malingue Gallery
Sixth Floor, 33 Des Voeux Road Central, Hong Kong



Exhibition dates: 22 March - 30 April 2016
Opening reception: 21 March 2016, 5 - 8 pm

Edouard Malingue Gallery is thrilled to announce Laurent Grasso's major solo exhibition 'Élysée', which proposes a literal as well as figurative reflection on the aesthetics of power. Melding multiple temporalities and geographical relicts, Grasso creates a mode of diffraction and echo, leading to an exchange regards the different emanations of power. The exhibition unfolds around the artist's new film shot in the Salon Doré of the Élysée Palace, the personal office of the President of the French Republic. Building a discourse between the film and selected works throughout the gallery, Grasso addresses the continuity of power, chiefly how it exists above and beyond its incarnation by an individual.

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馬凌畫廊匠心呈獻 – 洛朗·格拉索 (Laurent Grasso) 焦點個展《愛麗舍》(Élysée)。影像作品《愛麗舍》(Élysée) 乃權力美學直率有力卻又含蓄內斂的反映。揉合層出不窮的不定時態及地域界限，格拉索周旋於繞射與迴聲的表現領域，縱橫交錯出權力美學的多樣幻化。是次個展將展出藝術家於法國總統官邸「愛麗舍宮」金廳拍攝的作品，透過畫廊展示的精選作品及影像，他銳意闡述對權力美學的延伸，對其超脫之特性尤其著墨。

格拉索的個展以《愛麗舍》作序幕，對權力美學作深入勘查。一系列的混合雕塑，呈現由繩文到基督教時代權力在時間與空間邊界的迴盪。展覽以標誌性的「金」為整個視覺陳述的基調——耀眼的「消聲牆，金」(Anechoic Wall, Gold) 與「研究過去」(Studies into the Past) 相映成輝，回應「愛麗舍宮」金廳的絢爛；「正義之手」(Hand of Justice) 在潔白的大理石中重塑對王權美學的詮釋。展覽多樣性的作品編織出一個混淆卻攝人的「權力」詭局。

查詢

電郵: mail@edouardmalingue.com

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Edouard Malingue Gallery, Laurent Grasso, 馬凌畫廊

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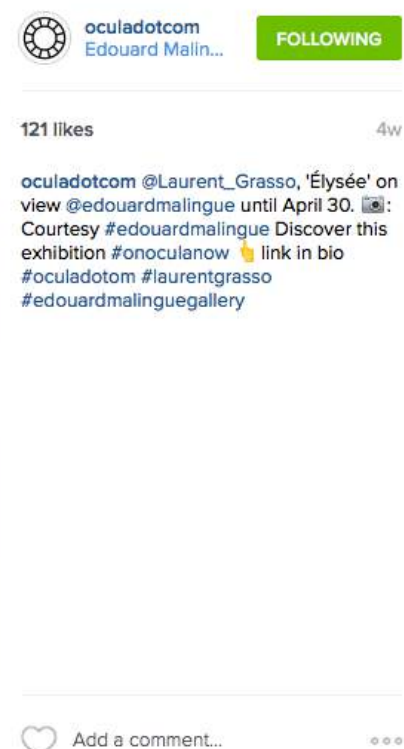
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Edouard Malin...

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alanyoungkit Beautiful Laurent Grasso show at @edouardmalingue!!!! #art #hongkong #contemporaryart #edouardmalingue #edouardmalinguegallery #hkart #abhk

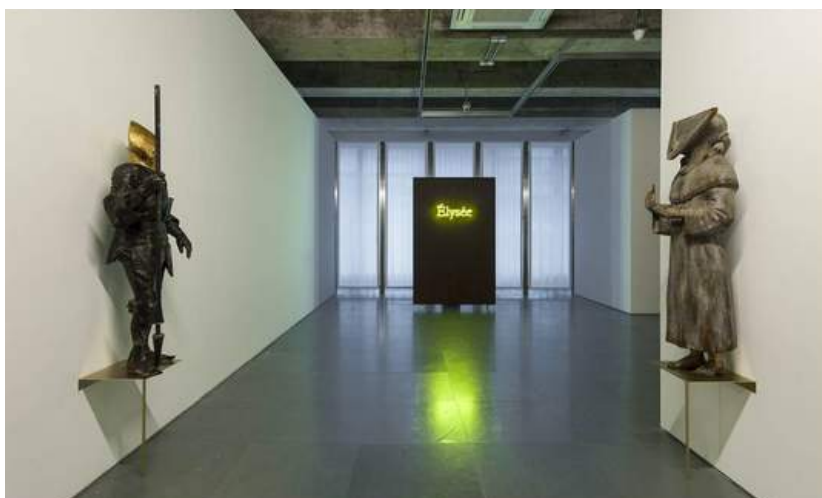


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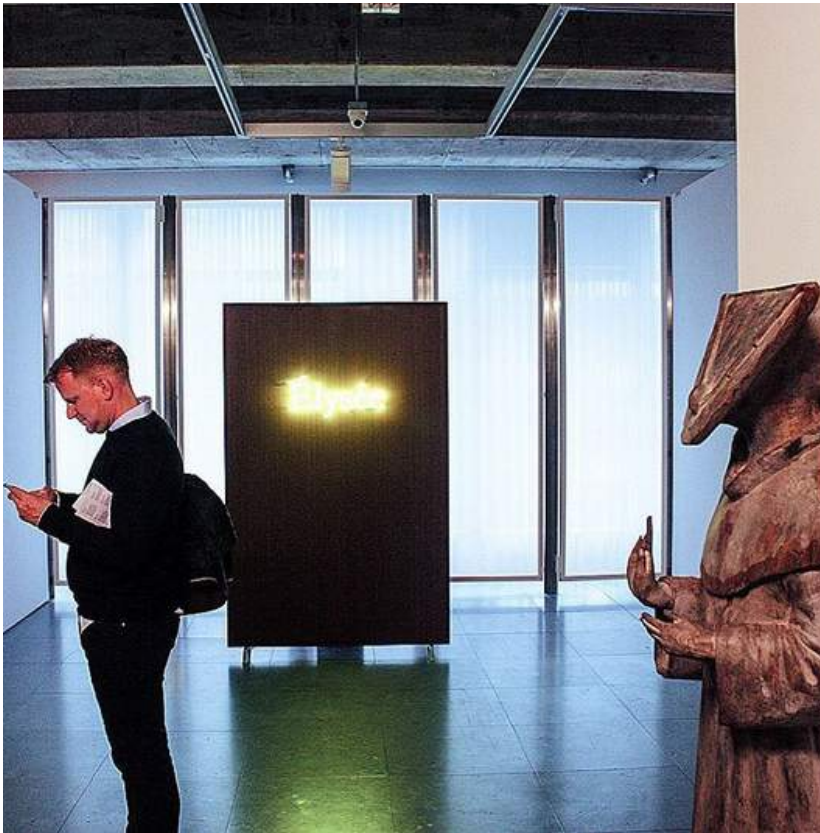


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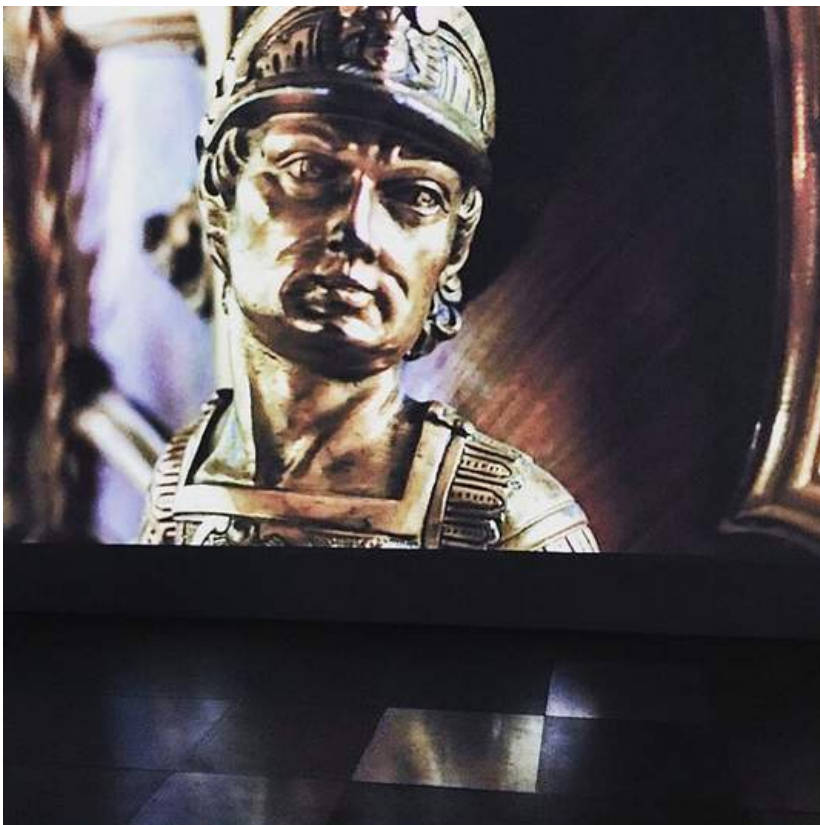
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Review of French conceptual artist Laurent Grasso's latest solo exhibition, "Élysée," now showing at Edouard Malingue Gallery in Hong Kong.



ArtAsiaPacific: Review of Laurent Grasso's "Élysée" at Edouard Malingue Gallery, Hong Kong

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Four Art Exhibitions to see in Hong Kong in April | Art

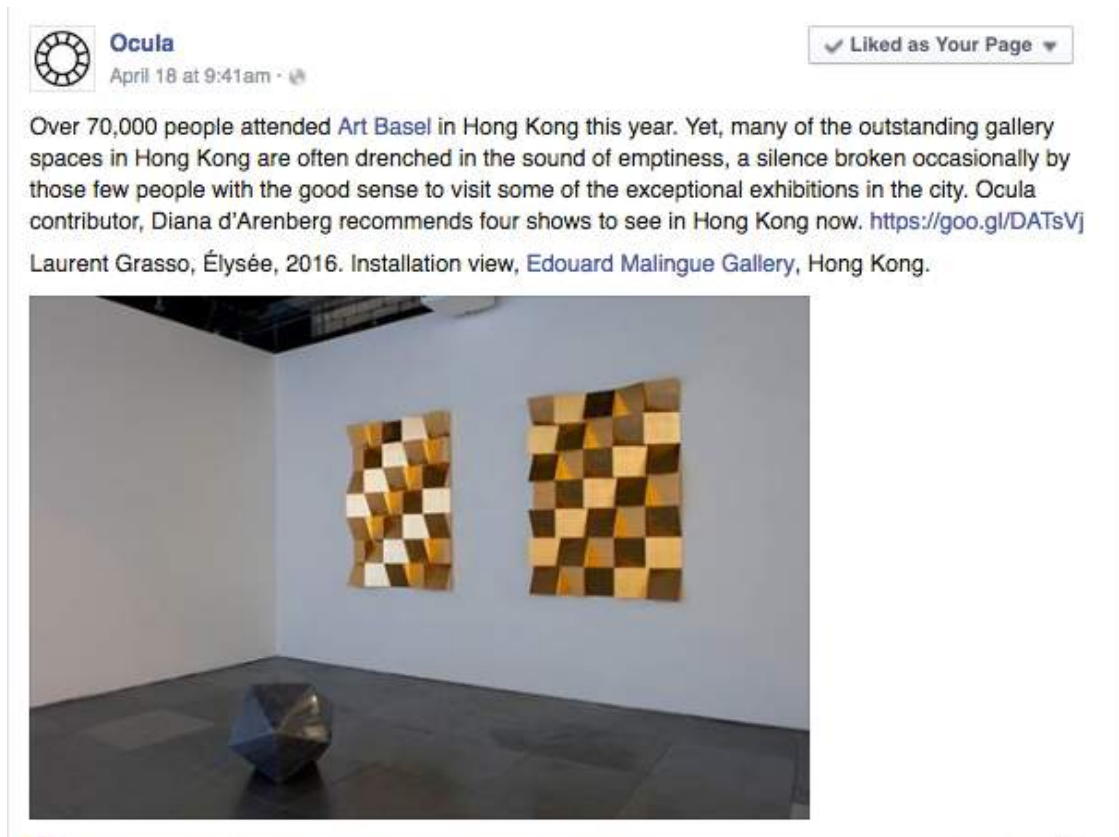
Diana d'Arenberg from Ocula.com gives us four art exhibitions not to miss in Hong Kong this April.

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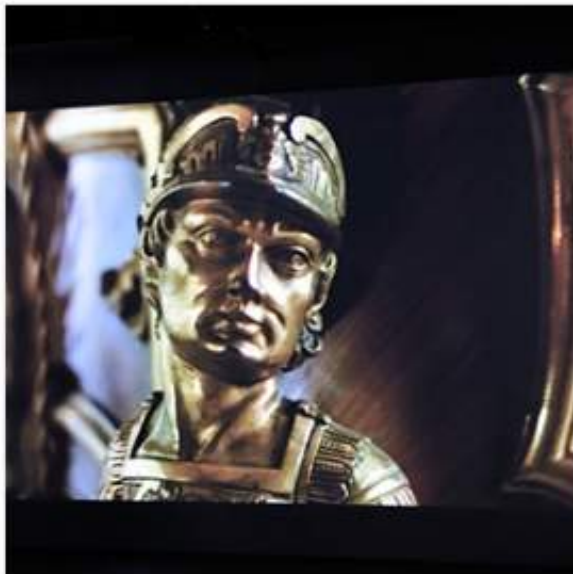


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March 23 · 🌐

HK ART WEEK 2016 SERIES: *Élysée* - Laurent Grasso Solo Exhibition at Edouard Malingue Gallery and Art Central 2nd Edition

"It was really interesting to see such a complete and well rounded, and not to mention intimate show on the subject of 'Power' from Laurent Grasso at the Edouard Malingue Gallery at the start of this Art Basel HK Art Week, because I went to attend the Art Central fair shortly thereafter, where the mood and vibe of that satellite fair was all about about the opening up and seemingly 'democratisation' of the art market via its location (on the Victoria Harbour park) and its position (in a tent.)"



HK ART WEEK 2016 SERIES: Power Plays by Laurent Grasso at Edouard Malinque Gallerv...



HK ART WEEK 2016 SERIES: Laurent Grasso at Edouard M