

FONDATION
BULLUKIAN



PAR-DELÀ LE VERNIS

NATACHA LESUEUR
BACHELOT & CARON
GUMRI CERAMICS

EXHIBITION PRESENTED FROM SEPTEMBER 30 TO DECEMBER 23, 2021,
EXCEPTIONNALLY EXTENDED UNTIL JANUARY 29, 2022.

CURRATORS : FANNY ROBIN & SYLVIE AZNAVOURIAN

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This exhibition is produced by the Bullukian Foundation, in partnership with Muscari Association from Lyon, which works alongside the Yerevan Family Care Foundation for the preservation and promotion of the know-how of potters in Armenia.

This exhibition also benefits from the support of the Fondation de L'Olivier.



The Bullukian Foundation would like to thank 8 + 4 Gallery and Eva Vautier Gallery, which represent the work of artist Natacha Lesueur, as well as Olivier Castaing Gallery, which represents the work of artists Bachelot & Caron.

PAR-DELÀ LE VERNIS

NATACHA LESUEUR, BACHELOT & CARON, GUMRI CERAMICS

Group exhibition presented from September 30 to January 29, 2022.

Exhibition's opening on thursday september 30, 2021 at 6.30 pm.,
in the presence of artists and exhibition partners,
on presentation of the health pass.

While our contemporary societies bear witness to a frantic compulsive march, many artists, nourished by a deep desire for change and a return to basics, register all their commitment in a step aside and seem nourished by a more elementary creation, more palpable and sensitive.

While questioning the plastic possibilities of contemporary art: the transformation of matter, shaping, modelling, and other experiments used by their authors in a resolutely discordant approach, these artists now reveal to us worlds that jostle, collide for the better. reveal itself to our astonished eyes.

Handicrafts as resistance ...

Undoubtedly inscribed in the history of ceramics under the Ottoman Empire, the artisanal creations of the Gumri workshop perpetuate and enhance ancestral know-how. They participate in the transmission of the Armenian culture developed by the Armenian potters from the 16th century in Kütahya and disappeared from Turkey since the genocide of 1915. The ceramics exhibited testify to a sophisticated practice where the mastery of the gesture and the rigour of the technique seems to be the rule. Yet, far from the exquisite refinement of the decorative patterns and the purely utilitarian function of these potteries, it is indeed a story of resistance and survival that plays out behind the ostensible ornamentation. Or how to continue to preserve this craft while developing it in a country plagued by many challenges, both economic, political and cultural.

Art as a tool for reflexion ...

Adopting a subversive artistic approach, free from conformism, the works of artists Natacha Lesueur and the duo Bachelot & Caron emancipate themselves from our representations; they question ornamentation, the decorative function in the use of edible motifs while breaking free from classical rules, not without irony. From the gendered and stereotypical identity of Natacha Lesueur to the extravagant feasts of Bachelot & Caron, each of these artists play with symbols, abuse our expectations and our perceptions with skill, delivering us free, surprising and even provocative works.

Culinary phantasmagoria with Bachelot & Caron, the subjective ambiguity of the photographic image of Natacha Lesueur, or the liveliness of artisanal practices with Gumri ceramics, this exhibition ultimately testifies to the eminently precious role of contemporary artisans and artists, beyond the varnish ...

Fanny Robin, artistic director,
Sylvie Aznavourian, guest curator.



Gumri's ceramic
40 x 27 cm.
© Hovik Malians
& Muscari Association

Portrait of Natacha Lesueur
© Reserved rights



NATACHA LESUEUR

Born in 1971 in Cannes, France.
Lives and works in Paris, France.

French photographer and visual artist, Natacha Lesueur discovered photography during her studies at the Villa Arson in Nice from which she graduated in 1994. With photography as a medium of choice, she has established herself for many years as one of the most popular artists. talented of her generation with a rich, coherent and personal artistic approach.

Through the staging, Natacha Lesueur seeks to question the body, appearance, pageantry and intimate relationship, in particular between flesh and food. She constructs her images like paintings, skilfully composes them with costumes, poses, framing, and precise play of light before fixing them through photography as a varnish applied to a work.

Combining reality, drama and mystery, Natacha Lesueur bases her research on the human figure in the resistance to the model image system. Based on questioning of identity, she tries to present a multifaceted image of femininity.

From the 90s, his work was presented in numerous personal and group exhibitions in France and abroad. In 2000, she won the Fondation Ricard prize and obtained a residency at the Villa Médicis two years later. Her works are visible in private and public collections such as the Center Pompidou in Paris, the Elysée Museum in Lausanne and the Stiftung Museum Kunstpalast in Düsseldorf. A retrospective edition of his work was published by MAMCO in Geneva in 2011. A major retrospective exhibition of his work takes place at the Villa Medici in Rome in the fall.

She collaborates with Eva Vautier Gallery in Nice and 8 + 4 Gallery in Paris.

natachalesueur.com

LES HUMEURS DES FÉES



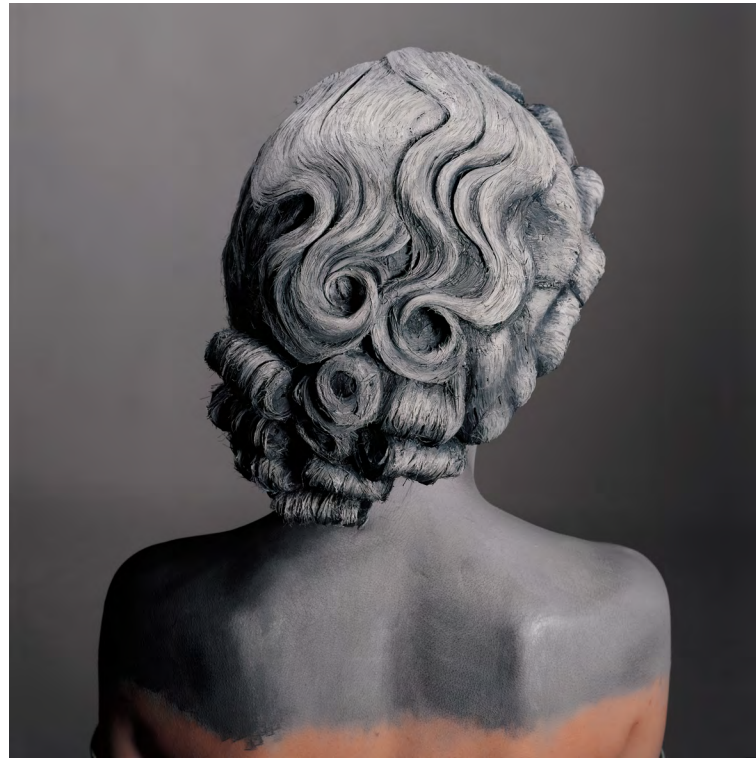
Natacha Lesueur
Fée tachée, 2020-2021,
Les humeurs des fées serie
Monotype à la mine de graphite
sur épreuve photographique
pigmentaire, 44 x 64 cm.
© Natacha Lesueur, Eva Vautier
Gallery, Nice, ADAGP

In her series “*Les humeurs des fées*” (2020), Natacha Lesueur portrays several women. Using a graphite mine, the artist freezes the hair of these «fairies» and over time crystallizes the movement of their primed hairstyle.

Referring to the biological fluid naturally present in the body, the artist highlights a mysterious substance as affixed on the hair of these women. The liquid then stains the delicate portraits and contrasts the softness of the faces with the organic aspect of this essence.

The bride and her photograph are almost obsolete and iconic entities. The symbolism of the bride figure remains powerful. Both delicate and disturbing, the alteration of these portraits seeks to give a singularity to figures who would normally be absorbed by the function they embody.

LES CHEVEUX GRIS N'EXISTENT PAS



Natacha Lesueur
Sans titre, 2015,
Les cheveux gris n'existent pas serie.
Analog photograph, pigment print on
fine art paper, 65 x 65 cm. © Natacha
Lesueur, 8+4 Gallery, Paris, ADAGP

For Natacha Lesueur, hair is not a theme but a means of expression. Through the series *«Les cheveux gris n'existent pas»* (2015) she focuses her work on the relationship to ornament and the question of female identity.

Photographing women from behind with their hairstyles dressed and frozen, the artist evokes in this work, with subtlety, social pressure and the status of women in society.

The hair is painted and the bodies are made up before the shooting. Not aiming to deceive the eye but rather to deconstruct the myths related to the appearance of women, Natacha Lesueur is inspired by ancient sculptures in plaster or stone up to the hairstyles of the 1950s.

“[The series «Les cheveux gris n'existent pas»] testifies to an approach in which the image, constructed like a painting, relentlessly explores the appearance and the body, subjecting it to various treatments and constraints. and cohabitations. «

Avec Plaisir # 2, Paris Art, 2020.

VASES TÊTES



Natacha Lesueur
Sans titre, 2015.
Red earthenware
and laminated photograph.
© Natacha Lesueur, Eva Vautier
Gallery, Nice, ADAGP, realized with
the support of the Villa Arson, Nice.

Capturing a precise moment of her subject by taking a photograph or using sculpture, Natacha Lesueur uses these two mediums because the idea of the imprint is central to her.

Natacha Lesueur combines several techniques: casting, modelling and stamping to create the series *“Vases têtes”* (2021) which represents women shaped like vases affixed to a pasted photograph illustrating a wooded environment.

The features of the mannequins, the colour of the clay used but also the variation of the ornaments offer a diversified interpretation of these faces supposed to represent women of different nationalities. This approach questions the history and place of women in a post-colonial Europe.

ASPICS



Natacha Lesueur
Sans titre, 1998, *Aspics* serie. Bright
chromogenic or ilfochrome print,
80 x 80 cm. © Natacha Lesueur

In this series of analog photographs, the hair symbol of femininity disappears to be replaced by meticulously arranged aspics. Natacha Lesueur's photographic approach very often addresses the relationship between the body and food.

Like a brutal confrontation between our skin and edible elements such as charcuterie, vegetables or even sweets. The artist's staging questions us about the representation of the woman as an object, it focuses our gaze on the metamorphosis of a woman suddenly becoming an object of everyday consumption just like any food.



Natacha Lesueur

Sans titre, 2015.

Black earthenware and laminated
photograph. © Natacha Lesueur

Portrait of Bachelot & Caron
© Reserved rights



BACHELOT & CARON

Born in 1960 and 1963 in France.
Live and work in Paris and Burgundy.

For 25 years, Louis Bachelot and Marjolaine Caron have worked together to set up their universe between the press and contemporary art.

Graduated in 1984 from the National School of Applied Arts and Crafts in Paris, they first worked in the creation of sets and costumes for performing arts and cinema.

In 1998, they embarked on illustration for the press, in particular for news items with photographic paintings where their often comical staging underlies the tragedy of the event. They published in particular for *Le Nouveau Détective*, *Nous Deux*, *Le Monde* and *The New Yorker*.

They developed in their universe a pictorial ambivalence between improbability and the grotesque to provoke an aesthetic shock. In this sense, these multidisciplinary artists do not present an aesthetic work but highlight the process of the work and its texture. The practice of ceramics at Bachelot & Caron, quite recent in their career, thus allows them a juxtaposition of different elements of techniques and mediums. They then artificially produce images performed from collages, paintings or photographs to create volume thanks to ceramics.

They work with four hands-on different mediums such as photography, painting and ceramics, which allows them to be regularly presented in France and abroad. Thus, at the Bernardeau Foundation in Limoges, they present their “*Céramiques Gourmandes*” in 2019. They are regularly exhibited at annual meetings such as Paris Art Fair since 2016.

They are represented by the School Gallery (Paris).

schoolgallery.fr

CÉRAMIQUES GOURMANDES



Bachelot & Caron
Gâteau de Roses, 2017,
ceramic, 42 x 40 cm.
© Bachelot & Caron

Taking the title of their exhibition held in 2020 at the Bernardaud Foundation in Limoges, Bachelot & Caron’s «*Gourmet Ceramics*» introduce us to art that never fails to awaken our taste buds. Trompe-l’oeil games, these ceramics take up dishes worthy of the finest feasts. Cold meats, shellfish, pastries, everything is there to decorate the formal tables of the greatest gourmets.

Appearing more real than life, the pieces of this banquet scattered throughout the exhibition space are reminiscent of our consumerist society and the questioning of food. In opposition to a “Detox” fashion, Bachelot & Caron make us give in to the temptation of fat and sweetness. Through their sculptures, the artist duo mix genres and foods, inviting us to devour their works with our eyes without moderation.

SCULPTURES



Bachelot & Caron
Grande porte, 2021,
ceramic, 225 x 210 cm
©Bachelot & Caron

Working mainly with four hands, the Bachelot & Caron are defined as inseparable. They let themselves be guided by their overflowing imagination and create works that are each just as intriguing as the next.

From sprawling vases to imposing fireplaces adorned with charcuterie and organic fountains, the range of their sculptures is as varied as that of their inspirations. These creations straight out of an imaginary world show us a different aspect from that of more traditional ceramics.

FAITS-DIVERS



Bachelot & Caron
Installation 38 Mille feuilles,
ceramics and photograph,
193 x 103 cm, 2021.
© Bachelot & Caron

Combining the work of volume and photography, the Bachelot & Caron give a very important place in their practice to the staging of news items. They also invent imaginary scenes in the form of crazy and tragicomic paintings standing on immense photographic canvases decorated with ceramic pieces.

These dystopias show us hybrid works that disturb our vision with an ambivalence between what is real and what is fictional.



Gumri's ceramic
38 x 33 cm.
© Hovik Malians
& Muscari Association

© Muscari association



MUSCARI ASSOCIATION

Created in 2016, Muscari is a general interest association, which is part of a cultural and philanthropic approach.

Muscari armeniacum designates a plant with blue flowers, very resistant, which grows in the sunny rockeries, announcing the spring.

At the origin of many projects in Armenia and France, the association contributes to the enhancement and the spread of Armenian and French cultures.

Partner of the Family Care Foundation in Armenia, the Muscari Association is particularly involved in the development of an artisanal ceramic workshop, created in 2014, in the city of Gumri, in the tradition of the Armenian potters of Kütahya under the Ottoman Empire.

The Family Care Foundation aims to implement projects aimed at the economic and cultural development of Armenia in the fields of tourism, art, crafts and the restoration of traditional values with a strong ethical requirement.

In addition to disseminating this know-how through original collections presented at exhibitions and events, Family Care and Muscari are working on the creation of a training center, a museum, and later, on the creation of an international biennial of ceramists.

It is to support this remarkable dynamic that the Bullukian Foundation is supporting the development of this project.

muscari.fr

AROUND THE EXHIBITION



Guided tour of the exhibition
«Par-delà le vernis», 2021
© Fondation Bullukian

GUIDED TOUR

Exhibition visits

Every Saturdays at 4 p.m.
Free entrance.

Visits on reservation for groups (associations, schools, professionals)

Adapted visits on reservation (french,
english, young public)

Free, on reservation :
publics@bullukian.com

Visits « *Préssés mais cultivés* »

Saturday January 5, 2022 at 12:30 p.m.

Free, on reservation :
publics@bullukian.com

BULLU'KIDS

Visits and workshops in family

Saturdays October 23 and 30,
Saturdays November 6 and 27
and Saturday December 18, 2021.

From 10:15 a.m. to 12:00 p.m.,
from 6 years old.

Prize : 5 euros, on reservation :
publics@bullukian.com



Bullu'kids Workshop, Exhibition
«Par-delà le vernis», 2021
© Fondation Bullukian

DOSSIER DE PRESSE Exposition Par-delà le vernis

BULLUKIAN FOUNDATION ART CENTER



Exhibition « À la croisée des chemins »
by Edmond Baudoin, Nicolas de
Crécy et Jochen Gerner, 2021©
Bullukian Foundation

Located in the heart of Lyon, the art center of the Bullukian Foundation is a place dedicated to contemporary creation.

At the same time, the nucleus, crucible and catalyst of the action of the Bullukian Foundation, this vast plural and modular complex of nearly 1,500m² are deployed around a central garden.

It hosts an ambitious program of exhibitions, meetings and debates, to encourage research, production and experimentation for an ever more unique approach to art.

Conducive to the decompartmentalization of disciplines and audiences, this transmission space open to all is presented as a place of artistic and landscape connections, but also as a laboratory for creation and research.

The Bullukian Foundation supports a creation that unfolds in transversality, to promote the emergence of new and plural forms, conducive to a culture in movement.

DOSSIER DE PRESSE Exposition Par-delà le vernis

PRACTICAL INFORMATION

Exhibition presented from September 30, 2021
to January 29, 2022.

ACCES

Bus - 2/14/15/29/58/88 (Bellecour)
Subway - A/D (Bellecour)
Parking - Antonin Poncet, Bellecour
Vélo'v - Antonin Poncet, Bellecour

PRESS CONTACTS

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