

Jérôme ALLAVENA

Effectivement

from 03 Sept. to 23 Oct. 2016

—GALERIE HOUG
art contemporain
22 Rue Saint Claude
75003—Paris—Fr.

www.galeriehoug.com



Three memories of my adolescence that might seem unrelated to Jérôme Allavena's work

- Music theory class, discovery of the ostinato, also known as "obstinate bass". A musical phrase is repeated "obstinately" throughout a piece, whilst the other parts evolve. As I am very stubborn myself, I enjoy this obstinate motif marked by spontaneous variations.
- Physics class, we are studying electricity. The principle of voltage equality teaches me that the terminal voltages of two dipoles connected *en dérivation* (in a parallel circuit) are equal. I then take a liking to the term "dérivation" (drift), which seems particularly poetic to me.
- Of the "theory of the *dérive* (drift)" of Debord (1956), I wish to remember only that it is a "technique of rapid passage", voluntarily cutting out the rest of its definition.



exhibition view of EFFECTIVEMENT



exhibition view of EFFECTIVEMENT

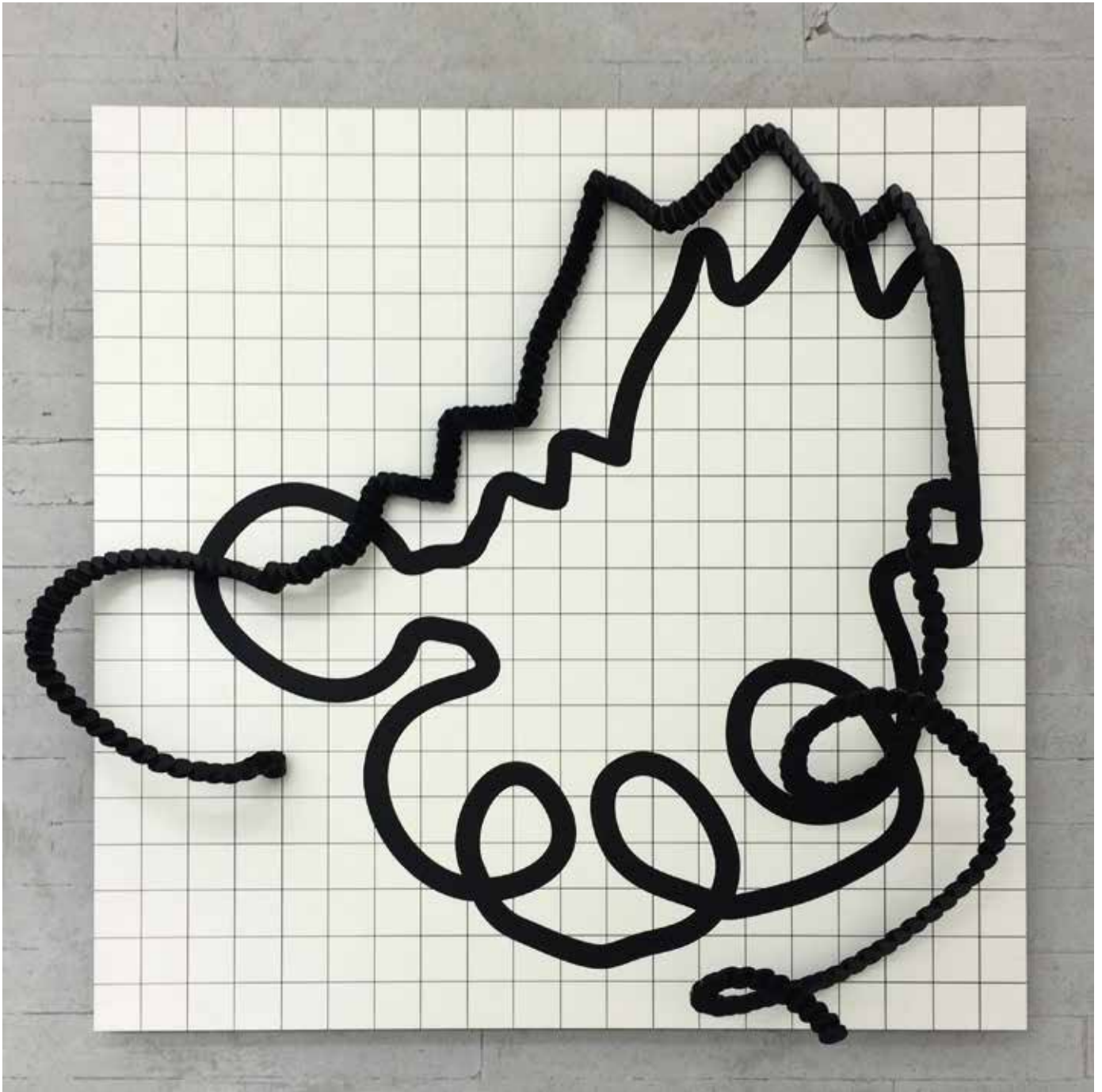
New drifts (by Camille Paulhan)

JI do not know if Jérôme Allavena is obstinate or if he is adrift, but I cannot help but consider the collection of works that he is presenting at the Houg Gallery as a prolonged variation of intertwined shapes and media. At the root of his exhibition “Effectivement” are small objects, the like of which we sometimes collect: bande dessinée, comic book or manga characters, made of colourful resin, frozen in an instant which on paper would have developed in the following boxes. On these figurines, strange cottony shapes appear, expressing movement, explosion or action: the cartoonist Mort Walker humorously listed several of these “symbolia” in *The Lexicon of Comicana* (1980), under comical names he invented: emanata, quimps, plewds, agitrons, grawlixes and other terms describing the forest of symbols – lines, clouds, various shapes – used by illustrators to convey speed, anger, fear, joy or even illness. Those preferred by Jérôme Allavena are apparently named “briffits”, clouds that remind us of the gas ectoplasms vomited by the medium Stanisława Popielska at the beginning of the twentieth century, and which are used in bande dessinée to express the hasty departure of an object or character from a place to another.

In this exhibition, we will find neither the figurines in question nor the drawings based on said “briffits”, but rather an entire process in the form of small hops. We will sail from drawing to gifs, from gifs to lenticular images, to drawings which can be read not only on the two-dimensional surface of the page but in three dimensions and later in four, as time is materialised on bas-reliefs which have themselves been rethought as temporal slices stretching out in space. A bande dessinée seemingly brings an end to this drifting stroll, but within this booklet, one of the original “briffits” is deconstructed rather than restored, fragmented further from page to page, as the comic’s boxes multiply: in this mental crumbling, the initial cloud, an evanescent mirage of speed, appears to be made of plaster and is shattered into smaller and smaller shards, the dusty remains of a mass that was only fiction. And it is through these small losses, these light particles, that Jérôme Allavena manages to extract the essence of drawing, which would seem to emerge from in between things rather than from things themselves.

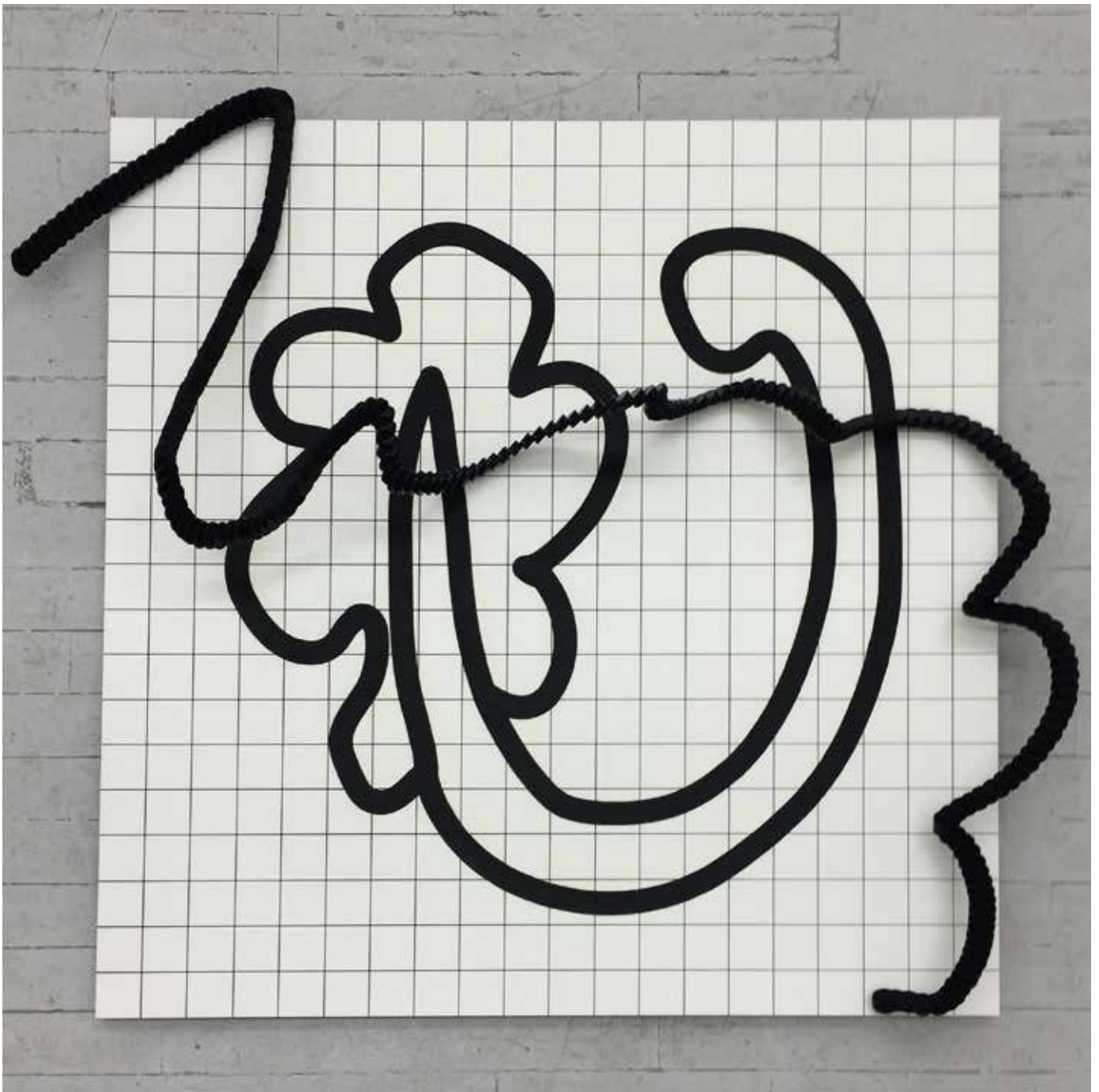


exhibition view of EFFECTIVEMENT



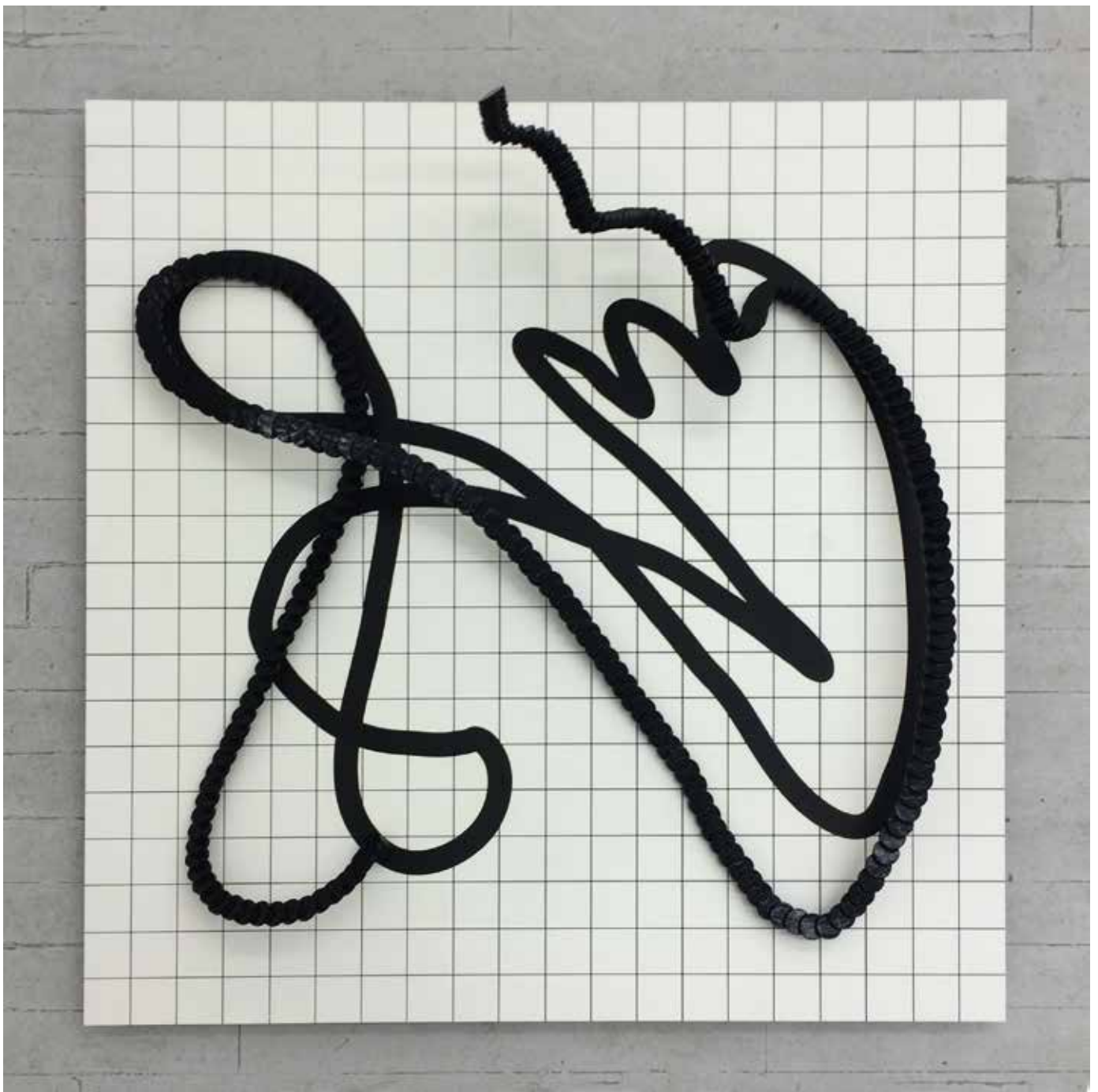
Objectivement#3, 2016
Trespa carved and lacquered wood
100 x 100 x 25 cm

price : 4 500 €



Objectivement#2, 2016
Trespa carved and lacquered wood
100 x 100 x 25 cm

price : 4 500 €



Objectivement#1, 2016
Trespa carved and lacquered wood
100 x 100 x 25 cm

price : 4 500 €



EFFECTIVEMENT#2, 2016
lenticular printing
55 x 55 cm
ed. 3 + 1

price : 1 700 € (ed. 1/3) - 2 200 € (ed. 2/3) - 3 000 € (ed. 3/3)



CORDIALEMENT#2, 2016
pencil on paper
55 x 55 cm

price : 900 €



RELATIVEMENT#2, 2016

digital drawing

55 x 55 cm

ed. 3 + 1

price : 1 000 € (ed. 1/3) - 1 200 € (ed. 2/3) - 1 500 € (ed. 3/3)



exhibition view of EFFECTIVEMENT



EFFECTIVEMENT#1, 2016
lenticular printing
55 x 55 cm
ed. 3 + 1

price : 1 700 € (ed. 1/3) - 2 200 € (ed. 2/3) - 3 000 € (ed. 3/3)



CORDIALEMENT#1, 2016

pencil on paper
55 x 55 cm

price : 900 €



RELATIVEMENT#1, 2016

digital drawing

55 x 55 cm

ed. 3 + 1

price : 1 000 € (ed. 1/3) - 1 200 € (ed. 2/3) - 1 500 € (ed. 3/3)



exhibition view of EFFECTIVEMENT



EFFECTIVEMENT#3, 2016
lenticular printing
55 x 55 cm
ed. 3 + 1

price : 1700 € (ed. 1/3) - 2200 € (ed. 2/3) - 3000 € (ed. 3/3)



RELATIVEMENT#3, 2016

digital drawing

55 x 55 cm

ed. 3 + 1

price : 1 000 € (ed. 1/3) - 1 200 € (ed. 2/3) - 1 500 € (ed. 3/3)

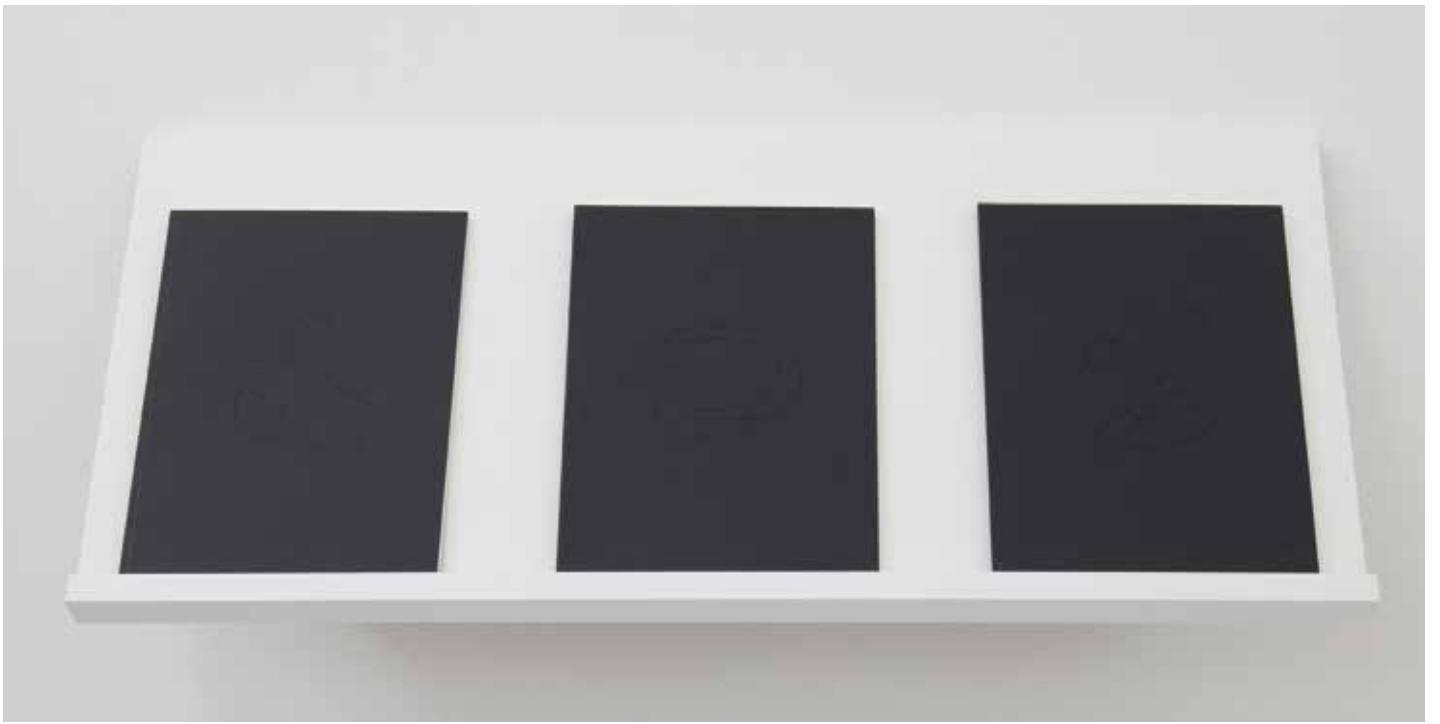


CORDIALEMENT#3, 2016
pencil on paper
55 x 55 cm

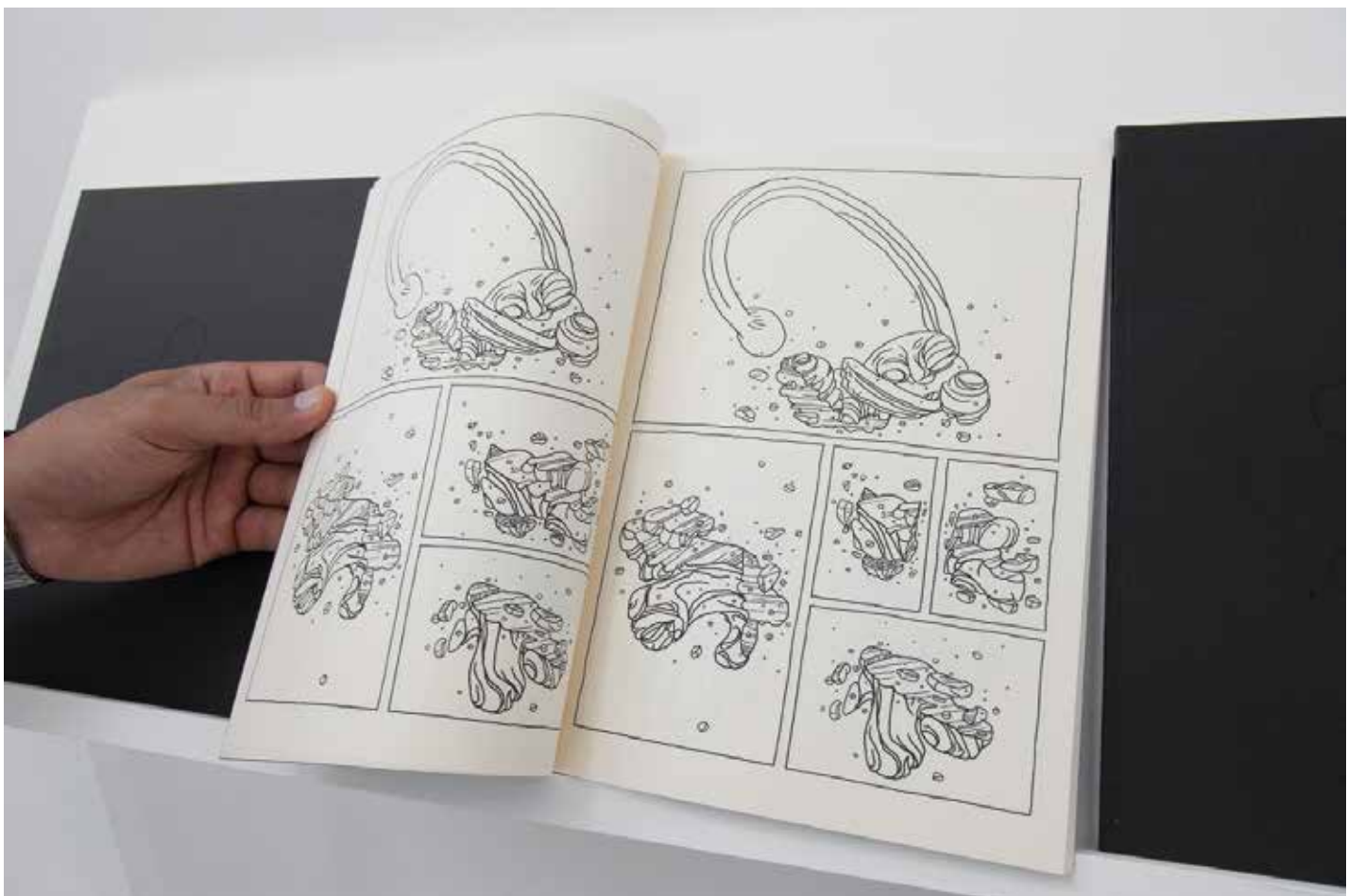
price : 900 €



exhibition view of EFFECTIVEMENT



FINALEMENT #3 - #2 - #1
edition of 3 artistic Comics Book
10 prints each



Born in 1979 in France
Works and lives in Paris

Cursus

- Attribution d'une Aide individuelle au matériel, DRAC Ile-de-France (2011)
- Le Pavillon, Unité pédagogique du Palais de Tokyo, Paris (2010/ 2011)
- Résidence à Dompierre sur Besbre, Auvergne (Sept/Oct 2010)
- Résidence à la Cité internationale des Arts, Paris (Montmartre) (2009/ 2010)
- Résidence à la Villa du Lavoir, « L'Entreprise Culturelle », Paris (Sept 2009)
- Attribution d'une Aide individuelle au matériel, DRAC Poitou-Charentes (2009)
- Attribution d'une Aide à la création Plastique, Région Poitou-Charentes (2009)
- DNSEP à l'École Européenne Supérieure de l'Image (EESI), Angoulême (2008)

Solo show

- 2016 - Effectivement, Galerie Houg, Paris
- 2012 - Warp Zone, Galerie de l'école d'art de Châteauroux
- 2011 - Irregular potatoes are impractical, an online exhibition at <http://upsilon.li>
- 2010 - Temps variable, Störk galerie, Rouen
 - Tendre vers Ø, La Résidence, Dompierre sur Besbre, Auvergne
 - Hotline, En Haut, Nantes

Group show (selection)

- 2016 - SESSION #4, Galerie Backslash, Paris
- 2015 - I propose that we take a walk together, Galerie Houg, Paris
 - Summer show, Galerie Houg, Paris
 - When shall we three meet again. In thunder, lightning or in rain ? (exposition avec Aurélie Pétrelet et Vincent Roumagnac) Espace arts plastiques Madeleine-Lambert, Venissieux
- 2014 - Disparitions reciproques, FRAC Poitou-Charentes, Angoulême
 - Trait pour Trait, Collège Albert Micheneau, Villefagnan
- 2013 - Chalet Society, Atelier des testeurs, Paris
 - Trait pour Trait, Collège François Rabelais, Niort - Burning Ink, Genève, Suisse
- 2012 - Biennale de Belleville / galerie de Roussan, Paris
 - Hiroshima art document 2012, Japon
 - x, y, z & t, Galerie Anne Barrault, Paris
 - Ça & là / This & There, Fondation d'entreprise Ricard, Paris
- 2011 - Black Session Boulevard Richard Lenoir, Le Commissariat, Paris
 - Le Rayon vert, Palais de Tokyo, Paris
 - Across the universe, La Générale en Manufacture, Paris
 - The lost Art of the Travelers, Dallas contemporary, Texas
 - La citation à l'oeuvre, Centre d'art de Châtellerauld
 - Terminal Convention, Cork Airport, Ireland
- 2010 - Index of /, Palais de Tokyo, Paris
 - Ils chantent et ils jouent, les gens entrent, La Maison des arts, Grand Quevilly
 - Relatives, Villa Caméline, Nice
 - L'Exposition exposée, Astérides (La Friche Belle de Mai), Marseille
 - Double Bind (arrêtez d'essayer de me comprendre), La Villa Arson, Nice
 - Caractères, Exposition collective au FRAC Poitou-Charentes, Angoulême
- 2009 - Jeune Création 2009, 104 Centquatre, Paris
 - Bandits-mages, vidéos « Niveaux » et « Émergence », sélection officielle, Bourges
 - Fictions Liberticides, Chez Miss Darlington, Bruxelles
- 2008 - Anonymous Drawing n°9, Berlin
 - Le Mois de l'Image 2008, Hô chi Minh, Vietnam
 - Pièces rapportées, Angoulême