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Press release

PAVLOS

« *Dans la vie on a toujours besoin d'un balai* »

December 14, 2016 – February 11, 2017

Opening on December 14, 2016 – from 6 to 9pm

In the early 60's, « facing the abstract logorrhoea which took possession of painting »¹, Pavlos decided to head towards an « *objective* » material. Once he discovered the posters in parisian underground, the painter started his sculptures, using shredded posters collected in printing shops. If Pavlos distinguished himself from poster artists of New Realism (*affichistes*), it is because he chose to work the edge of paper. Pierre Restany wrote about Pavlos : « we thought that everything has been already said about poster until Pavlos appeared. »² Indeed the artist reveals the essence of this material and its « infinite possibilities of expression »³. The artist « cuts [the printed paper], twists it, but never creases it »⁴. On the contrary, he is sometimes constrained by the movement of paper. Beside the return to reality (Pop Art) and the « new ways of perceiving the real »⁵ (New Realism), Pavlos' approach « isn't dogmatic and doesn't follow a program. The statement is : Have a look ! There is also beauty in there ! »⁶

From 1966, after Pavlos finished his *Baroque* series, he started to suggest in his pieces the structures of dailylife objects.

« *Dans la vie on a toujours besoin d'un balai* » (*In life we always need a broom*) doesn't limit the object to its utility, on the contrary, the exhibition invites the viewer to discover Pavlos' biographical objects. Their representation « gets [the artist] closer to humans. »⁷ By giving tangible form to mental images of the object, the artist is interested in its universality as much as its personalization. Consequently, the « personal relation -subject/object- isn't limited to the technical and gestural relation. »⁸ Pavlos explains that « when an object makes him think about someone, he feels much closer to this person than when he faces him/her. »⁹

Despite the diversity of daily-life objects as « abundant [...] as natural species across the world »¹⁰, the exhibition focuses on the emotional charge of objects. These witnesses of human condition are part of our habits, but sometimes, they go beyond their usefulness to win our affection, to symbolize a memory or an aspiration. Pavlos' works combine all at once, and even more. Pavlos doesn't only reinterpret reality through the object, he succeeds in « setting the world to rights. »¹¹

1. Exhibition catalogue « Pavlos, 30 ans de papier », Chapelle de la Sorbonne, Lannoo Tielt Editions, 1992, preface by Daniel Abadie.
2. Ibid. Quotation by Pierre Restany, p. 60, after The Salon des Réalités Nouvelles (1963).
3. Ibid. Quotation by Pavlos, p. 60,
4. PAVLOS, *Chirossophos*, Collection : « L'art en écrit », Jannink Editions, 2006
5. Definition of New Realism by Pierre Restany (Manifesto, October 1960 / 40° au-dessus de dada, June 1961).
6. PAVLOS, *Chirossophos*, Collection : « L'art en écrit », Jannink Editions, 2006
7. PAVLOS, *Chirossophos*, Collection : « L'art en écrit », Jannink Editions, 2006.
8. BONNOT, Thierry, *L'Attachement aux choses*, CNRS Editions, coll. « Le passé recomposé », 2014, 240 pages.
9. PAVLOS, *Chirossophos*, Collection : « L'art en écrit », Jannink Editions, 2006.
10. BOUDON, Pierre, *Sur un statut de l'objet : différer l'objet de l'objet*, Communications Année 1969 Volume 13 Numéro 1 pp. 65-87, in the special issue : *Les objets*.
11. Exhibition catalogue « Pavlos, 30 ans de papier », Chapelle de la Sorbonne, Lannoo Tielt Editions, 1992, preface by Daniel Abadie.