

Permanent Frames
Fleeting views

group show
22.11- 23.01

sobering galerie
87, rue de Turenne
75003



"Art consists of making others feel what we feel, in freeing them from themselves, by proposing our personality as a particular liberation" wrote Fernando Pessoa. For this new exhibition, the Sobering Galerie invites you to travel through the personalities of the artists presented. Through a myriad of proposals, the viewer is invited to rethink interiority, intimacy, and the notion of home, both celebrated and challenged. The diversity of styles and mediums used reflect the variety of temperaments and sensations expressed. The pictorial genre of the interior scene, appreciated by the Dutch painters of the Golden Age, was brought back into fashion at the end of the 19th century by the so-called "intimist" paintings of Hamershoi, Fantin-Latour and Vuillard. Intimism is a reflection of the interiority of the painter as well as the viewer and tends to capture the fleeting and instantaneous. This quest for the ephemeral is found in the delicate rays of light of Thomas Andréa Barbey as well as in the paintings of Jean Bosphore in which the characters seem to be captured on the spot. The warm and comforting interiors of Ivan Arlaud are opposed to the frozen and unreal spaces of Brice Blanqué. Finally, Andréa Breinbauer's reconstructed universes where the images fit together form a visual echo to Adrien Fricheteau's framed windows. These few selected comparisons thus participate in a formal and visual comparison between the works in order to propose a non-exhaustive study of windows and the interior scene. By exploring a common theme, different artists whom are on display, offer an ambivalent and contrasted vision, where intimacy contradicts the bizarre when it does not lead to it. The pictorial research allows a varied work around painting and drawing as pictorial means, treated in all possible ways. Oil paint, acrylic and tempera meet in a colorful symphony where drawing occupies a place of choice. Indeed, if the artists presented all use different mediums, a common attention is however brought to the realism and the strength of the composition.

Through different points of view, the viewer is encouraged to reconsider what he takes for granted. The eye is in turn deceived by Thomas André Barbey's pointillism, reassured by Ivan Arlaud's warmth, intrigued by Andréa Breinbauer's complex setting in abime, disconcerted by Brice Blanqué's juxtaposition of foreign spaces, captivated by Jean Bosphore's unreal and distant spaces, or surprised by Adrien Fricheteau's original framing of *vedute*. Perceptions are shaken up and the viewer can give free rein to their imagination in order to propose their own narrative to the scenes presented: where does the interior - the «home» - end, and where does the exterior, the other, begin? What story is the artist trying to express? Are we witnessing the artist's experience or are we confronted with our own memories? These questions left voluntarily unanswered commit us to fully immerse ourselves in the work and to interact with it, and why not to see beyond our fixed horizons by throwing an eye through the window of art. The window is omnipresent, and reminds us of this motif that has become canonical in the History of Art, since the Renaissance when Leonardo da Vinci already recommended that the painter make his painting «an opening to the world». The hidden references are numerous, and the classical literature, the cinematographic scenes or the pictorial references are mixed in a harmonious agreement.

Inès Molière



Ivan Arlaud

Born in 1996
Lyon, France

2017.
ESAD-GV
National Fine Arts School
of Grenoble and Valence

2011-2014.
Applied Arts Baccalaureate,
La Martinière Diderot Lyon

Nourished by numerous literary and artistic references, Ivan Arlaud's work proposes interior scenes where comfort and human warmth are mixed with a poetic vision. His talent as a colorist allows him to offer a harmonious and delicate space, where the absence of human representation does not prevent a deep feeling of intimacy.



Ivan Arlaud

Buste à la Fenêtre, 2022
Acrylic on canvas
51 × 37 cm



Ivan Arlaud

Face aux Roches Noires, 2022

Acrylic on canvas

51 x 37 cm



Ivan Arlaud

Le Tournesol et La Jeune Parque, 2022

Acrylic on canvas

51 × 37 cm



Ivan Arlaud

Notre Matin, 2022

Acrylic on canvas

51 × 37 cm



Ivan Arlaud

La Chambre d'Hermann, 2022

Acrylic on canvas

51 × 37 cm



Ivan Arlaud

Ciel Bleu d'Automne, 2022

Acrylic on canvas

51 × 37 cm

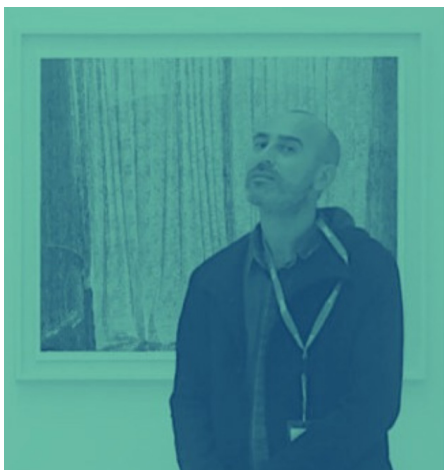


Ivan Arlaud

Les Wassily, 2022

Acrylic on canvas

51 × 37 cm



Thomas Andréa Barbey

1975. Deauville France
Lives and works in Paris

2009 - Certificat d'Études Supérieures
Paysagères, École Nationale Supérieure
du Paysage de Versailles.

2002 - Diplôme National supérieur d'ex-
pression Plastique, École Nationale supé-
rieure d'arts de Paris-Cergy.

2000 - Diplôme National d'art Plastique,
École régionale des beaux-arts de Caen.

1997 - Diplôme d'Études Universitaires
générales, option sociologie, Université de
basse Normandie, Caen.

Thomas Andréa Barbey revisits the
neo-impressionist technique of divisio-
nism, and thus offers captivating effects.
His works fascinate by their delicacy, and
the colors melt in the eye to form lumi-
nous echoes.



Thomas Andréa Barbey

Intérieur I, 2022
Tempera on canvas
55 × 38 cm



Thomas Andréa Barbey

Intérieur II, 2022
Tempera on canvas
55 × 38 cm



Thomas Andréa Barbey

Intérieur Rouen 5 Janvier, 2022
Gouache and acrylic on mounted paper on canvas
92 × 64 cm



Brice Blanqué

**1980. Saint-Germain-en-Lay
France
Lives and works in Paris**

DNSAP, École Nationale Supérieure
des Beaux-Arts de Paris.

Undergraduate degree in Cinema,
Université Paris X.

Undergraduate degree in ethnolo-
gical Cinema, under the direction of
Jean Rouch, Paris X, cinémathèque
française.

Brice Blanqué's fascinating interiors
propose a complex interweaving of
cinematographic references and
echoes of shapes and colors. The
viewer is drawn into a curious explo-
ration through the artist's imagina-
tion. Her great mastery of the pain-
ting technique allows her to work on
the effects of transparency and light.



Brice Blanqué

The Waiting, 2022

Oil on canvas

89 × 116 cm



Brice Blanqué

Rear Window, 2022

Oil on canvas

97 × 130 cm



Jean Bosphore

1995. Marseille, France
Lives and works in Paris

École Nationale Supérieure des
Arts-Décoratifs de Paris

Jean Bosphore invites the viewer to travel to unreal and fantastic places. The original framing, the precise drawing and the acidulous colors allow the artist to propose original settings which question our expectations on the notion of interiority.

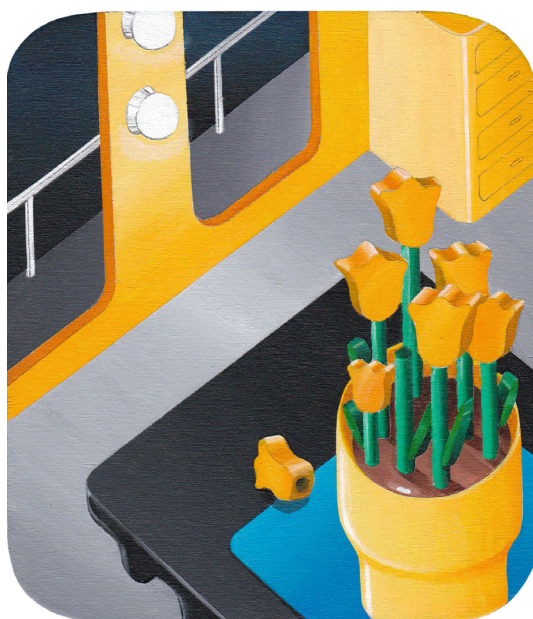


Jean Bosphore

Dance for Love, 2022

Acrylic on wood

20 × 15 cm



Jean Bosphore

Tulipes jaunes, 2022
Acrylic on wood
14 × 14 cm



Jean Bosphore

Pink flowers, 2022

Acrylic on wood

14 × 14 cm



Jean Bosphore

Noon rendez-vous, 2022

Acrylic on wood

21 × 13 cm



Jean Bosphore

Call Me Tonight, 2022
 Acrylic on wood
 12 x 16 cm - 9.5 x 14



Jean Bosphore

Autoportrait 2070 n°1, 2022

Acrylic on wood

15 × 13 cm



Jean Bosphore

Nuit étoilée, 2022

Acrylic on wood

15 × 13 cm - 14 × 10 cm



Andrea Breinbauer

1990. Santiago, Chile
Lives and works in Berlin
Germany

2017. Pontificia Universidad
Católica de Chile

2018. Theater Design studies,
Weißensee Kunsthochschule
University in Berlin

Andrea Breinbauer works with the material of memory. By mixing her own memories and those of the viewer with an impressive mastery of drawing, she forms scenes where images intertwine and blend. Her complex compositions propose interweaving visual impressions.



Andrea Breinbauer

Inner window III, 2022

Oil on canvas

51 × 38 cm



Andrea Breinbauer

Even on that Moving Day, 2021

Oil on paper and album page

23 x 19 cm



Andrea Breinbauer

Still Neighbors, 2021
Oil on paper and album page
23 × 18 cm



Adrien Fricheteau

1992, Montreuil
Lives and works in

2020 – 2021, Ecole Offshore,
Ensad Nancy.

2016 – 2018, DNSAP, Beaux-
Arts de Paris.

2011 – 2014, Bachelor en Arts
Visuels avec félicitations, HEAD
Genève.

Adrien Fricheteau manages to mix a great realism with a colorful simplification of forms. For this series, he uses original framing where the windows fit together and question the viewer's position. What do we see? Are we inside? Outside?



Adrien Fricheteau

Untitled (Window), 2022

Oil on wood

52 x 40 cm



Adrien Fricheteau

Untitled (Moon) 2022

Oil on wood

52 × 40 cm

sobering

adjectiv :
tending to make one thoughtful

Traduction : Qui donne à réfléchir.

In 2002, Patricia Kishishian and Jean-Claud Ghenassia create Annual Art Aa-gazine – artists such as Laurence Weiner, Jonathan Monk, John Stezaker, Sarah Morris have given their support to the realization of limited edition. For about ten years, the magazine has been promoted in some of the biggest museums and best librairies, and also on international fairs like Art Basel.

In 2013, sobering opened its doors. In continuation of Annual Art Magazine conceptual research, the galerie now offers a variety of propositions and heterogeneous aesthetic interactions, by establishing exhibitions displaying both emerging and experienced contemporary artists. Through a rich corpus of opposite horizons, the name of the galerie reveals this primary function of contemporary art that Paul Klee explicit in his Creator's Creed : « Art does not reproduce visible, it makes visible »

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sobering galerie

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