

coalescences

sobering  
galerie

Angélique Chesnesec and Pierre Antonelli offer us two visions of line and space. The former, offers us a three-dimensional work that plays with its relationship to the exhibition surface, while the latter's abstract drawings invite us to reflect on the act of painting and its creative gesture. Pierre Antonelli's works are presented as abstract compositions in which geometric forms intertwine to form a complex whole, unified by the artist's repetitive gestures. The ensembles thus constructed are both strange and familiar, proceeding from a repertoire of known forms that nevertheless mobilise the viewer's consciousness and imagination. Antonelli's choice of abstraction is not insignificant, and the painter considers that no work is free of interpretation. He explains that «you can't help but interpret, whether it is to justify a practice or to merge it. How many seek to see what is not shown by the drawings? The real subject of his paintings is finally the act of painting itself, by exposing to us to forms and spaces which possess their own functionality and thus allow us to avoid the almost automatic phenomenon of recognition. This mechanics of gesture evokes that of Judit Reigl, an artist of gestural abstraction whose paintings are the materialization of the process employed, notably in her *Déroulés* in the mid-1970s. In a similar manner, Angélique Chesnesec's delicate sculptures explore the possibilities of the material and form used to question the methods of production and the relationship of the work to its medium. The two artists use repeated and meticulous gestures, recalling ancestral savoir-faire. The result is a language of forms that appears indecipherable, yet universally understandable.

It is up to each of us to experience their rhythm, the sequence of geometric and linear configurations, or the interplay with space. viewer is the key to the creation of the work, whose final state takes shape in his or her mind through the personal mobilization of his or her memories and experiences, allowing for a singular appropriation. While Pierre Antonelli's gesture is measured and constructed, Angélique Chesnesec's is much more autonomous and independent, and the artist willingly accepts the vagaries and unforeseen events of the material in the manner of Eva Hesse, a minimalist artist who considered the accident as a constituent element of the final work. The result is delicate and sensitive, and her creations unfold with striking simplicity in the exhibition space. The same meticulousness and technical mastery demonstrated by the two artists allow us to test our traditional repertoire of forms by offering an original language composed of dots, lines, and circles arranged in such a way as to constitute coherent and tangible spaces. The complexity of the artistic processes employed by Angélique Chesnesec and Pierre Antonelli ultimately invites us to rethink our relationship with contemporary industrialized systems, as well as with a society of overconsumption that advocates serialization, the new and the fast. The sculptor works with waste material - steel, iron, linen - as a sacred and fragile material, and the complex entanglement of the painter's forms reflects the meticulousness of the technique used.

Inès Molière









Pierre Antonelli's abstract drawings are about a new form of writing, whose language is not evoked by words and sounds but by points, lines, and other geometric shapes. Through a complex assemblage of forms, the artist studies the possibility of the relationship between the motif and its medium and produces a singular reflection on the placement of the void and transparency. The expansion of movement by the gesture that we guess leads to constructions that are familiar, yet strange, whose final form is made possible by the involvement of the imagination and the psyche of the beholder.



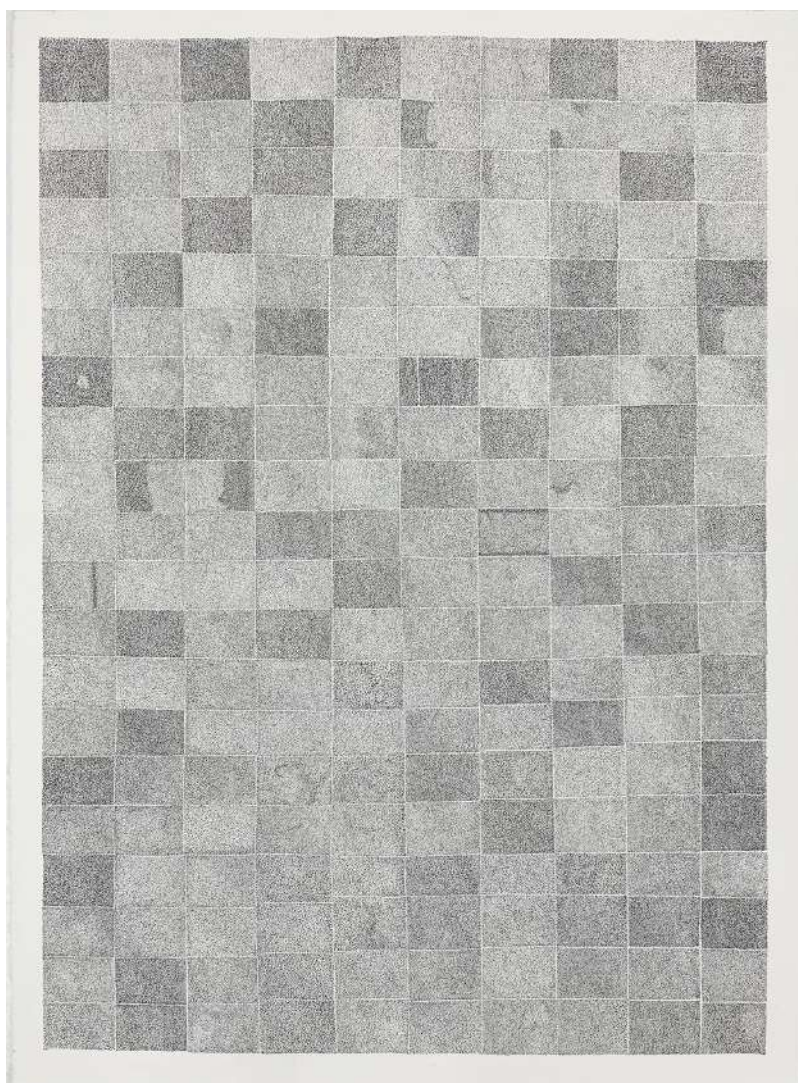
Pierre Antonelli

20190909,  
2019,  
Graphite,  
56x76 cm.









Pierre Antonelli

20210310,  
2021,  
Ink on paper,  
56 x76 cm.





Pierre Antonelli

20170501,  
2017,  
Ink on paper,  
30x30 cm.



Pierre Antonelli

20221220,  
2022,  
Ink on paper,  
56 x 76 cm.





Pierre Antonelli

20210521,  
2021,  
Ink on paper,  
56x76 cm.



Pierre Antonelli

20220719,  
2022,  
Mixed media,  
56x76 cm.





Pierre Antonelli

20221230,  
2022,  
Ink on paper,  
56 x 76 cm.



Pierre Antonelli

20230117,  
2023,  
Mixed media,  
56x76 cm.





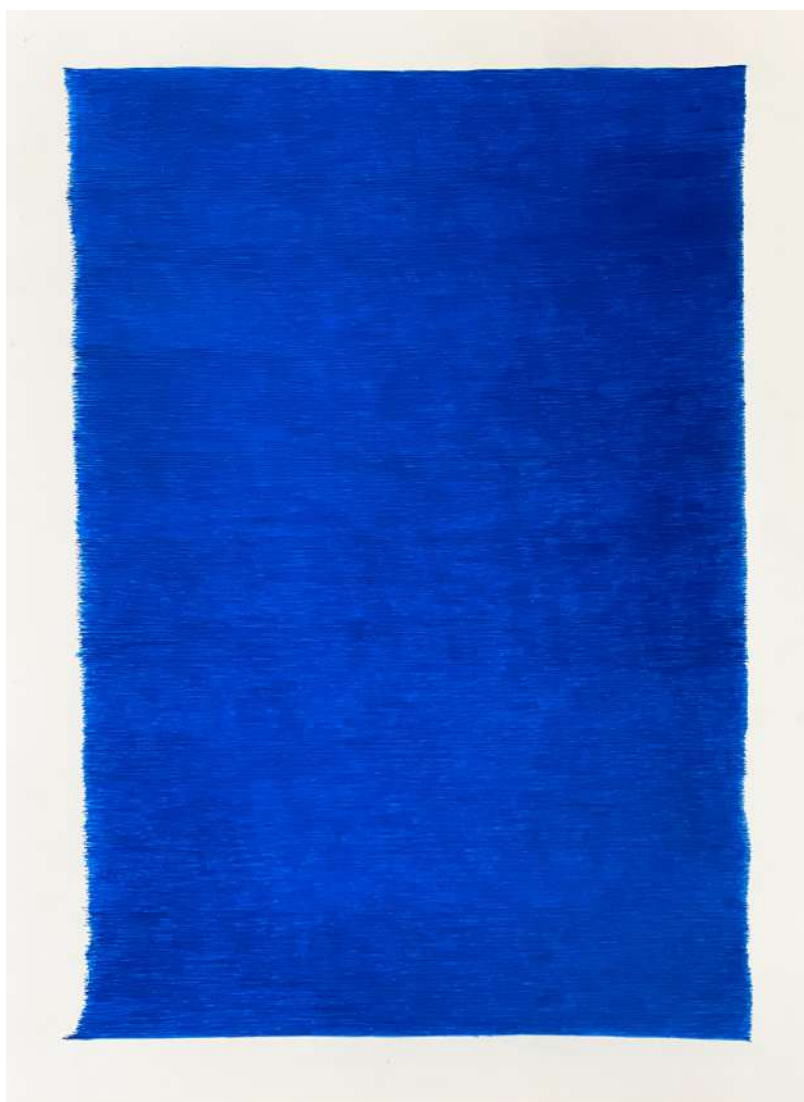




Pierre Antonelli

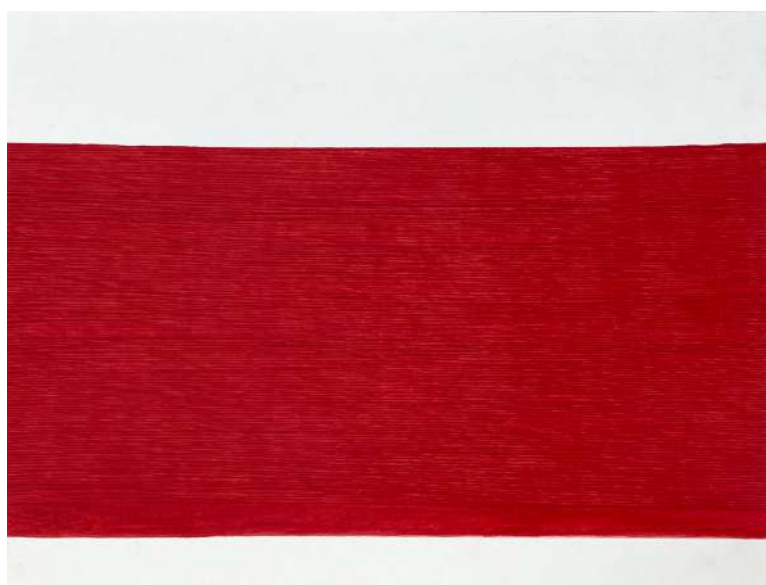
20221130,  
2022,  
Ink on paper,  
56x76 cm.





Pierre Antonelli

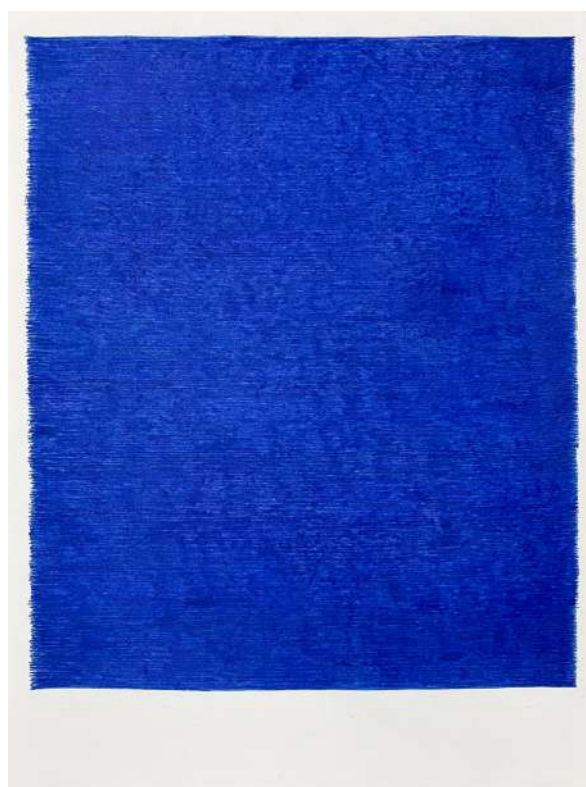
20230108,  
2023,  
Ink on paper,  
56 x 76 cm.



Pierre Antonelli

20230116,  
2023,  
Ink on paper,  
30 x 40 cm.





Pierre Antonelli

20221231,  
2022,  
Ink on paper,  
30 x 40 cm.



Pierre Antonelli

20230103,  
2023,  
Ink on paper,  
30 x 40 cm









Angélique Chesnesec assembles industrial materials and combines the techniques of sculpting and embroidery to give form to the empty and the solid. The material, free of its structural constraints, is elevated to the level of a work of art. This desire to experiment with industrial materials is part of a process that began in the 1960s, notably with the Minimalism and Arte Povera artists. The use of recycled metals and the meticulousness that the sculptor demonstrates in her work are opposed to contemporary industrialized systems, as well as to a society of overconsumption that celebrates the new.





Angélique Chesnesec

Rencontre n°2,  
2023,  
Steel, silver, linen, magnets,  
40 x 35 x 4 cm.





Angélique Chesnesec

Rencontre n°3,  
2023,

32 x 24 x 2 cm

Steel, silver, linen, cotton, magnets,

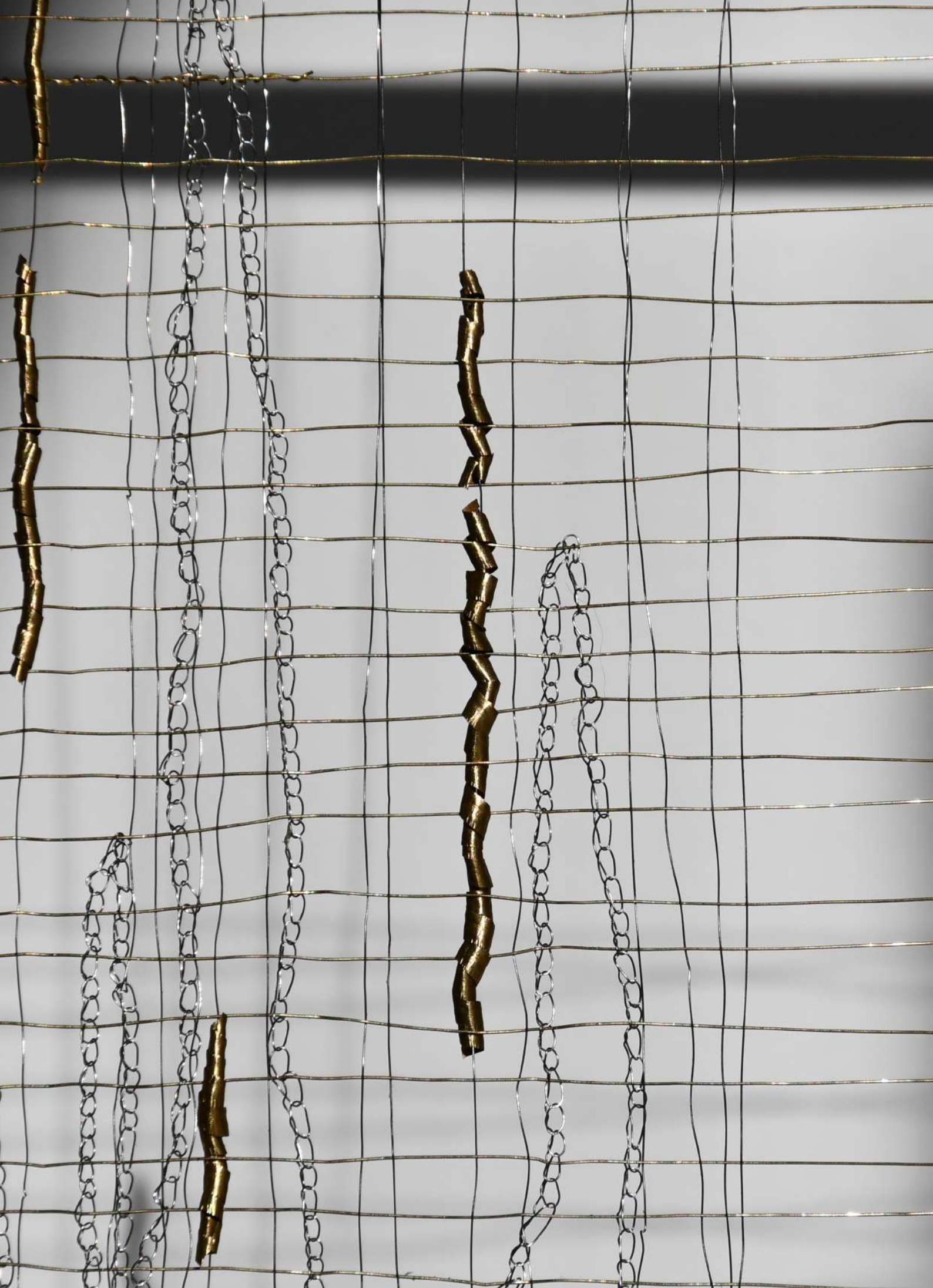
32 x 24 x 2 cm.





Angélique Chesnesec

Tissage de copeaux n°1,  
2023,  
Steel, stainless steel, iron, brass,  
42 x 35 x 1 cm.

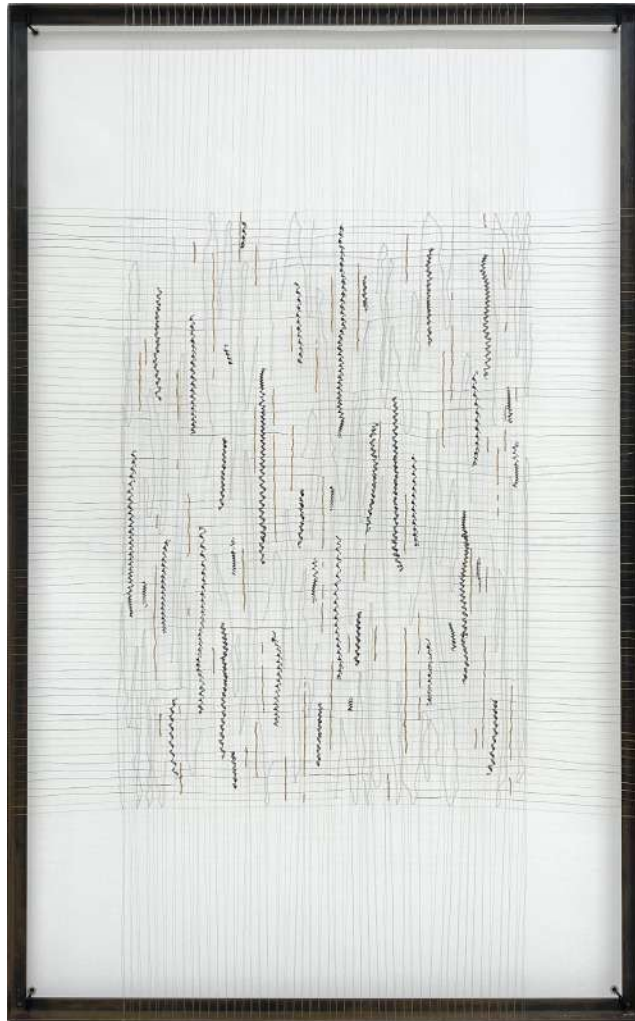




Angélique Chesnesec

Tissage de copeaux n°2,  
2023,  
Steel, stainless steel, iron, brass,  
42 x 35 x 1 cm.





Angélique Chesnesec

Tissage de copeaux,  
2023,  
Steel, stainless steel, iron, brass,  
120 x 75 x 2 cm.



Angélique Chesnesec

Tissage de copeaux n°1,  
2023,  
Steel, stainless steel, iron, brass,  
43 x 35 x 10 cm.



Angélique Chesnesec

Tissage de copeaux n°2,  
2023,  
Steel, stainless steel, iron, brass,  
43 x 35 x 10 cm.





Angélique Chesnesec

Tissage de copeaux n°2,  
2023,  
Steel, stainless steel, iron, brass,  
43 x 35 x 10 cm.



Angélique Chesnesec

Tiges n°1,  
2021,  
Steel, copper, iron, stainless steel,  
55 x 60 x 15 cm.



Angélique Chesnesec

Tiges n°2,  
2021,  
Steel, copper, iron, stainless steel,  
32 x 45 x 8 cm.





Angélique Chesnesec

Tiges I,  
2021,  
Walnut Ink on  
Richard de Bas cotton paper,  
34 x 26 cm.



Angélique Chesnesec

Tiges II,  
2021,  
Walnut Ink on  
Richard de Bas cotton paper,  
34 x 26 cm.



Angélique Chesnesec

Tiges III,  
2021,  
Walnut Ink on  
Richard de Bas cotton paper,  
34 x 26 cm.





Angélique Chesnesec

Tiges IV,  
2021,  
Walnut Ink on  
Richard de Bas cotton paper,  
34 x 26 cm.



sobering

adjectiv :  
tending to make one thoughtful

Traduction : Qui donne à réfléchir.

In 2002, Patricia Kishishian and Jean-Claud Ghenassia create Annual art magazine - 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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