

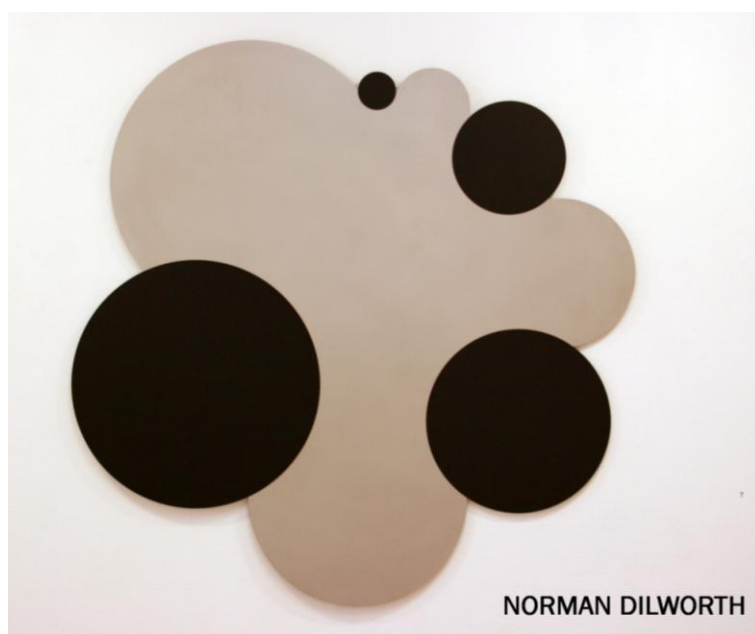


morellet  
molnar  
nemours  
dilworth  
knifer  
popet  
denot  
doehler

Opened in 1986 with an exposition of François Morellet, with time Oniris Gallery has become an influential player in the realm of contemporary art in Brittany.

Representing a core group of twenty artists, each of whom presents a solo exhibition in Rennes every three years; Oniris Gallery presents a body of work whose value is self-evident. The artists represented demonstrate an incontestable quality of work, an engaged commitment to permanent research, and works which are a benchmark in the world of contemporary art today.

In their 6<sup>th</sup> year of presenting at ART PARIS art fair, Oniris Gallery presents works of **François Morellet, Vera Molnar, Aurelie Nemours, Julije Knifer, Norman Dilworth** and for the first time at ART PARIS recent works by **Yves Popet, Joël Denot** and **Gerhard Doehler**.



**Booth # C4**

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**Francois Morellet** (Born 1926) is one of the best known French artists internationally today. Each of his works is the result of a technique both systematic (the work being the product of a predefined system) and dependent on chance (because each of the proposed works is a result of the system).

**Vera Molnar** (Born 1924) could be presented as a geometric painter: the fundamental elements of her work are among the simplest and most elementary: the line, the square, black, white, sometimes grays, reds, and blues... The artist has consecrated decades to the exploration of these forms, and she continues this exploration today. Her art, created in an experimental fashion, carries in its form its transformation, its displacement, its perception. Her work is accompanied by a profound theoretical reflection on the means of creation and the mechanisms of vision.

**Aurelie Nemours** (1910-2005) nourished the rhythms founded in space, surfaces, and harmony of color. She was engaged in the world of abstraction beginning in 1949, developing a constructed abstract painting style based on pure colors and geometric forms rooted in the square but without being dogmatic or systematic. Her strictly arranged compositions are founded on the crossing of horizontal and vertical.

The work of **Julije Knifer** is the result of an obstinate, prolonged, and insistent process. This is because the black forms that disengage themselves from the surface are created by a systematic tracing that consists of endless variations of horizontal and vertical twists and turns in two colors—black and white.

In the work of **Norman Dilworth** (Born 1931), spatial relations are fundamental. His floor or wall sculptures play on the repetition and variation of the original form, and can therefore be manipulated to create innumerable versions of the work.

Simplicity, rigor, and precision—these are the key words to describe the style of **Yves Popet** (Born 1946). Yves Popet plays with the repetition of motifs, the displacement of squares, their transformation in favor of subtle sliding. Reduced to squares and lines, the forms are neat and centrally arranged even as they give the impression of sliding and turning on the canvas. The lines appear to be traced with a distinct straightness so that they appear to be within the space that they come to join, redoubling or crossing a form inscribed in the interior of the canvas, or even the canvas itself.

At first glance, the work of **Joël Denot** (Born 1961) doesn't seem "photographic": it is more evocative of painting, perhaps even painting that could be categorized as abstract or geometric. We feel as if we're in front of a painting. Because the image isn't easy to distinguish immediately— it takes time to look at; the body of the artist, present in most of the works, seems to be drowned in color. Because what appears in the image is a game of colored forms and lights that don't evoke anything precise, it can be like a series of superimposed surfaces, an assembly of monochromes.



GERHARD DOEHLER

What strikes one right away when one enters a space occupied by **Gerhard Doehler** (Born 1953) is the lightness, the luminosity, the colored vibrations of the pieces in the space. The supports are varied but they are always very simple forms, that don't evoke anything in particular themselves, that don't recall any single object or any single function that would permit them to be identified or to find something to compare them to, but which impose themselves by the obviousness of their form, by their presence and which constitute in some way archetypal models and don't seem to be truly there except as supports and colors for light.

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