

## Made in France

Giulia Andreani, Jeremy Demester, Loris Gréaud,  
Raymond Hains, Tursic & Mille

1 – 30 July 2020

Through the exhibition “**Made in France**” Galerie Max Hetzler is pleased to emphasise its commitment to the French artistic scene.

**Giulia Andreani** will exhibit a large-format painting: *Demonstrationsbild II*, 2020. In the German Democratic Republic, *Demonstrationsbilder*—“demonstration pictures”—was one of the genres tolerated and encouraged by the communist government. Andreani takes up this categorisation to paint an Italian demonstration of the 1970s, as a continuation of her solo exhibition “Art Must Hang” at Galerie Max Hetzler in Paris in 2019, which addressed the question of commitment and the relationship between art and propaganda. Invaded by a crowd, saturated with faces and raised fists, the image seems to hang from the edge of the canvas like a banner. Galerie Max Hetzler in London will present its first solo exhibition of Andreani’s work in Great Britain from September – October 2020.



**Jeremy Demester**, who, like Giulia Andreani, is represented exclusively by Galerie Max Hetzler, is exhibiting, among other works, a sarcophagus exhibited in Berlin a few months ago. He will additionally present an abstract painting in which one recognises the energy and vivacity of the colours inspired by Africa, where he has a studio. In search of new possibilities in the world, Demester probes experience through intuition. It is his guide. “Painting is a body in which unknown thought and desire is embodied,” says Demester. A solo exhibition of his work will take place at the Fondation Zinsou in Ouidah, Benin in 2021.



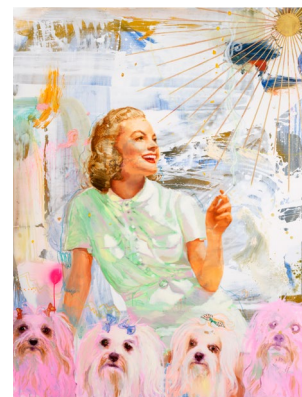
**Loris Gréaud**, who joined the gallery following the closure of Yvon Lambert’s gallery, will be represented by the work *[I]*, 2016, which is the result of a complex artisanal process inspired by the tradition of stonework. A Basalt drapery ostensibly covers a canvas structure, extending indefinitely the moment of the unveiling of a work of art and provoking the viewer’s curiosity. This work echoes the intervention of the artist in the Louvre’s pyramid between 2013 and 2014. Inspired by a sculptural masterpiece by Michelangelo in the museum’s collection, Gréaud designed a draped figure standing on a pedestal, as if waiting forever to be inaugurated. The present work, on the other hand, is intrinsically indeterminate. It could be a painting, a sculpture, or even a symbolic monument.



Also on display are *Seita*, 1970 and *Untitled (Homage to Klein)*, 1961 by **Raymond Hains**, whose estate Galerie Max Hetzler represents. *Untitled (Homage to Klein)* was created one year after Hains and Yves Klein (1928–1962) signed the Manifesto of New Realism. Inspired by the random encounters of colours, shapes and words played out in the torn posters, the artist called himself an “inaction painter”, turning a playful allusion to Klein’s Blue into a formal reflection on contemporary painting.



**Tursic & Mille** are represented in France by Pietro Sparta and Almine Rech and will be the subject of an exhibition in 2021 at Galerie Max Hetzler in London, following the recent show in Berlin in 2020. *Doubts and Joy*, 2020 is part of a series in which Western advertisements from the 1940s to 1960s evoke a lost golden age. Taken out of its context, which has become obsolete and emptied of its utopian dimension, advertising is treated as a simple object to be painted. Yet it retains its seductive dimension, its enthusiasm, and above all its internal promotional strategy: perhaps it is now an advertisement for painting?



**Upcoming exhibitions:**

4 September — 24 October 2020

**BRIDGET RILEY**

Goethestraße 2/3, 10623

Bleibtreustraße 45, 10623

Bleibtreustraße 15/16, 10623

**Berlin**

5 September — 10 October 2020

**ANDRÉ BUTZER**

57, rue du Temple, 75004

**Paris**

September — October 2020

**GIULIA ANDREANI**

41 Dover Street, 75004

**London**

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