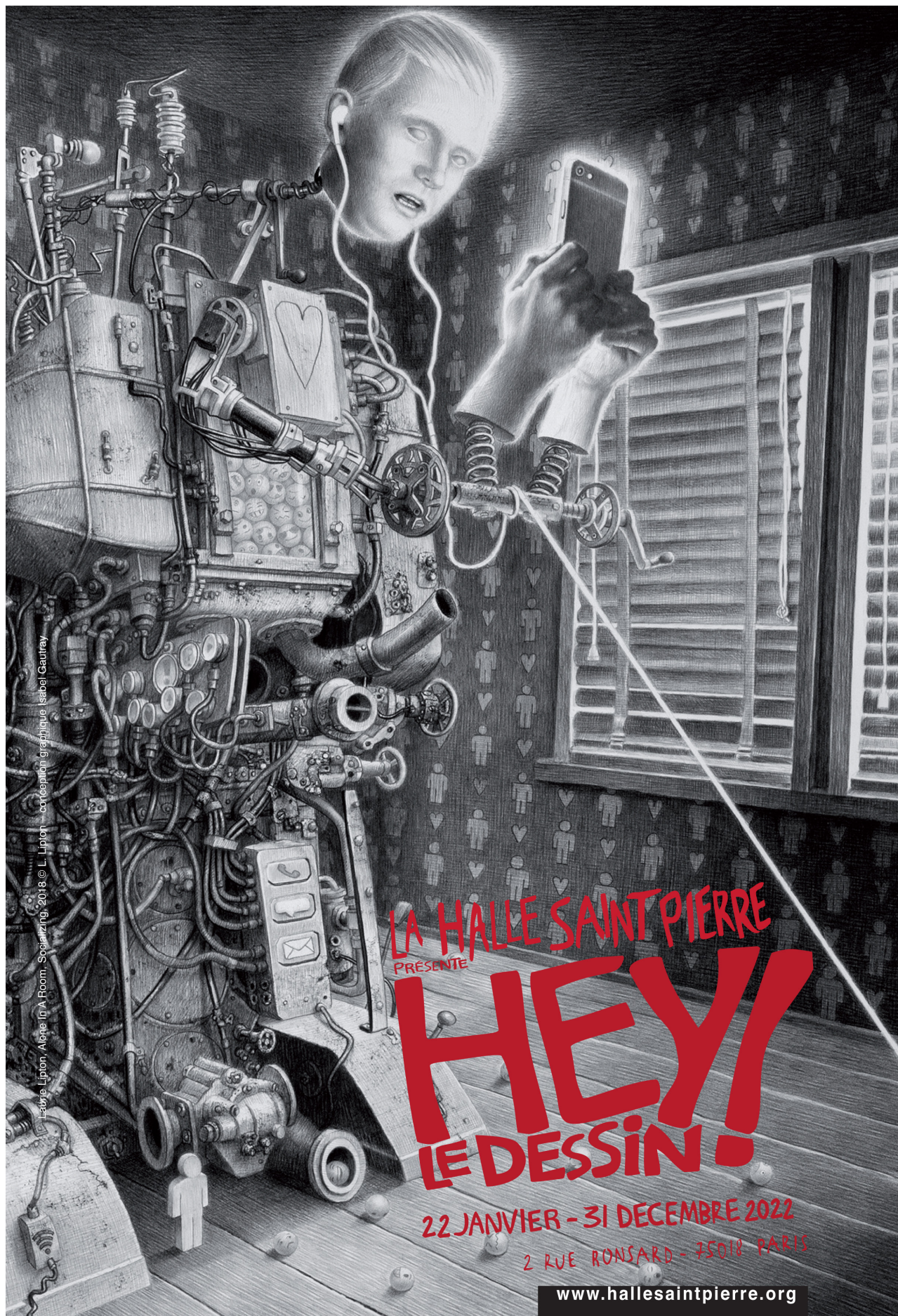


PRESS KIT



HEY ! LE DESSIN

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FONDATION DAIDOJI SACHIKO ET AKAHORI MASAO - JAPON
MASAYASU FUJII / RYOJI GOTO / MASASHI HARA / IKE /
HAJIME KANEKAWA / HIROKO KAZAMA / TAKAHIRO
KITAMURA (INOUE) / YASUTOSHI MATSUDA / KAZUAKI
MIYAMAE / MUNEHIRO NISHIGUCHI / KAORU OKASHITA /
KAZUTOSHI TAKAHASHI / KAZUYUKI WAKABAYASHI /
YAMIKAGAMI.

SKETCHES (GRAFFITI) - ÉTATS-UNIS
ANTHONY A-ONE CLARK / JAMES AERO KUSEL /
WILLIAM BILL BLAST CORDERO / STEVEN BLADE OGBURN /
ROBERTO COCO 144 GUALTIERI / CEY ADAMS /
CHINO MALO / JOHN CRASH MATOS /
DONALD DONDI WHITE / CHRIS DAZE ELLIS / DEZ TFA /
LENNY FUTURA 2000 MCGURR / GHOST RIS /
ERIC HAZE / MICHAEL IZ THE WIZ MARTIN /
JOHN JONONE PERELLO / JEFF KASE 2 BROWN /
MAURICE KOOL AID 131 ANTONIO / LOUIE KR. ONE GASPARRO /
MAGOO 2 / MIN ONE / MELVYN HENRY NOC 167 SAMUELS
JR. / ENRIQUE PART ONE TORRES / LONNY PHASE 2 WOD /
LIN QUIK FELTON / RAMMELLZEE / DR. REVOLT /
SAR / RICHARD SEEN MIRANDO / AARON SHARP GOODSTONE /
EDDIE SNAKE 1 RODRIGUEZ / JESSE SONIC BAD RODRIGUEZ /
STANLEY STAN 153 PRATT / WAYNE STAY HIGH 149 ROBERTS /
SYE TC / JULIUS T KID 170 CAVERO / MICHAEL TRACY 168
TRACY / ANDREW ZEPHYR WITTEN.

COMMISSARIAT ANNE RICHARD
FONDATRICE DE LA REVUE HEY!
MODERN ART & POP CULTURE

HEY ! LE DESSIN

HEY ! LE DESSIN Halle Saint Pierre

22nd January - 31st December 2022

From January 22nd to December 31st 2022, Halle Saint Pierre presents a new exhibition dedicated to the art of drawing: *HEY! Le Dessin*. After four foundational exhibitions devoted to pop culture (2011, 2013, 2017, 2019), Halle Saint Pierre and the magazine *HEY! modern Art & Pop Culture* team up again to further their exploration of the alternative art scene.

HEY! Le Dessin

Here, we honour the act of drawing as a fundamental expression of creativity as well as the artistic possibilities for which it allows. Through the exclamation HEY! Le Dessin, the exhibition immediately manifests its intention: to summon surprise, curiosity, wonder, rejection, attraction, emotion, and anxiety. The exhibition makes no claim to exhaustiveness, nor to recount a history of drawing.

HEY! Le Dessin brings together 60 international artists as well as presenting an unprecedented ensemble of Japanese prison art and a never before seen collection of preparatory drawings for graffiti. It gives a wide visibility to arts that convey contemporary aesthetics, arts where we find the dual force of creation and rebellion through the creative energy of counter-culture.

In this exhibition, we discover seditious figures of '*lowbrow*' art nourished by the iconography of popular media; the fantasmographies of pop surrealism that hark back to great pictorial tradition; the freedom of *street art* and the « moi-peau » of tattoo art; the individual and solitary escapism of outsider art (art brut), and the refined libertarian expressions of an « œil à l'état sauvage ». Here, artistic otherness is presented in all its diversity and complexity as a form of resistance against the impoverishment of our collective imagination.

HEY ! LE DESSIN

Representing 30 countries

International artists from 30 different countries assert the position of *HEY!* as discoverers and porters. For the first time in France, we exhibit the works of American artists such as Laurie Lipton, Ryan Travis Christian, Jason Walker, James Kusel; the Englishman Mark Powell; the Greek Diamantis Sotiropoulos; Morris Vogel of Switzerland; Hongmin Lee of Korea, and the Dutch Ron Roboxo.

Prison art

Exceptional and unprecedented, the exhibition displays drawings from the Daidoji Sachiko & Akahori Masao Foundation which have never before left Japan. These works were produced by convicts who, on death row, must endure a psychologically torturous and interminable wait before their execution.

The history of tattoos

Discover the history of tattooing at its rawest and most base through the study carried out by Dr. Charles Perrier, who took an interest in the tattoos of prisoners, examining and documenting them exhaustively in an exceptional medical, sociological and anthropological study of the prison world unique to 19th century France.

Graffiti and sketches

Graffiti is examined from a new perspective, as a graphic urge or splatter in the form of preparatory drawings. The letter is presented in all its plasticity, and letter-drawing is hereby revealed as a visible expression of the driving force from which materializes a word: where a name is like a living tissue.



HEY ! LE DESSIN



Outsider art (art brut) holds a privileged place in the exhibition, in line with the very heart of the cultural projects of Halle Saint Pierre. For example, the graphic work in ballpoint pen and often symmetrical compositions of Janko Domsic are a historical reference point.

Discovering the series entitled *Mémoire végétale de la Grande Guerre* is thrilling. It offers the opportunity to observe the fine openwork of delicately cut tree leaves by infantrymen in the trenches of France (les Poilus) whose great skills of design remain an enigma.

Driven by the same creative impulse, Alphonse Eugène Courson fervently put down on paper his visions of war as a soldier.

Marcel Storr, laying roadworks by day, became a visionary builder by night in the silence of his kitchen. In a frenzy of perspective and color, he made vertiginous cathedrals and utopian megalopolises rise from the paper.

He who draws opposes his fate through a symbolic attempt to create a new world where he is the demiurge: drawing to inhabit oneself and inhabit the world.

The imaginary reclaims its place in this creative venture where drawing reconnects with all the sensitive and immeasurable aspects of being human: drawing is not a submission but a conquest.

HEY ! LE DESSIN

Martine Lusardy,
Director of la Halle Saint Pierre
and Curator of Exhibitions since 1994

HEY ! Le Dessin

Considered a major centre of alternative culture, La Halle Saint Pierre has always put outsider art (art brut) at the heart of its cultural projects. Exhibitions, expansive and editorial initiatives, have aided the inclusion of art brut in the great book of art history. By bringing to light new practices as well as its proliferation on an international scale, a protean ensemble of artistic production far removed from the mainstream has been made visible. There is no shortage of debate and criticism surrounding art brut. By highlighting the issues that lie behind any attempt to define it, outsider art has become a privileged base for thinking about the art and culture it represents. As Michel Thévoz points out, « Art brut ultimately defines nothing: it is the name of what cannot be bound by a definition. So, we would be tempted to see in it the beginning of a liberation ». Indefinable, elusive? This impossibility of art brut acts as a disruptive catalyst at the heart of our culture. At Halle Saint Pierre, place of creation and exhibition of the world of art, the liberty is taken to criticise this culture and what's more the institution, participating in the construction of values and meaning. This criticism took shape in the search for this « Other » of culture, making possible and visible new cultural figures that exist beyond eras and cultures.

It is in the creative energy of counter-culture, often unofficial or underground, that Halle Saint Pierre has regularly implemented a double force of both proposal and contestation. Thus, the association with the magazine *Hey!* modern Art & Pop Culture has, over the course of four exhibitions, carried out an audacious and expansive synthesis of the alternative art scene. Artistic otherness is presented in all its diversity and complexity: from seditious figures of 'lowbrow' art nourished by the iconography of popular media to the fantasmographies of pop surrealism that hark back to great pictorial tradition; from the freedom of street art to the « moi-peau » of tattoo art;



HEY ! LE DESSIN



from the individual and solitary escapism of outsider art (art brut), to the refined libertarian expressions of an « œil à l'état sauvage ».

Each exhibition made itself into a resistance against the impoverishment of our collective imagination. Indeed, as Louis Ucciani reminds us in *Distance irréparable*, the obligation of resistance imposed on art «does not come under morality or ethics, nor what would be a science of art, it is part of the artistic function. It describes the possibility offered to the artist to impose a subjective approach in an environment dedicated to desubjectivation». This is an example of the singularity that artists promote. « It is this logic of singularity that we can see in the child's drawing and the work of the madman; from that of the experimenter to that of the revolutionary ».

Drawing has occupied a major place in these different artistic ventures to reinvest in culture, to question it, to bring it up to date: all essentially to keep it alive. We remember the half-man half-animal figures of Louis Pons, comical actors of the ridiculous; or even the fascinating epic of Henry Darger where childhood struggles with violence, sexuality and bloody battle, and of course Robert Crumb's underground comix, wielding provocation with sexual fantasies and absurd humor. Therefore everything called for us to continue on this road of fulfilling a common desire: to celebrate drawing and with it, open up different trajectories within the art world, to explore it without ever being able to pin it down or own it.

HEY! Le Dessin: through this exclamation the exhibition immediately manifests its intention- to summon surprise, curiosity, wonder, rejection, attraction, emotion, and anxiety. The exhibition makes no claim to exhaustiveness, nor to recount a history of drawing.

Humanity's first artistic gestures were made in the deep darkness of caves: geometric shapes punctuating a line of animals. Even if their meaning still remains obscure, their aura of pure symbolism and abstraction has crossed the seemingly impassable gap between prehistory and modernity. Possessing the power to transcend their time, these drawings nourished



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the fantasy of a primordial beginning to art among the Avant-gardes; they related to the graffiti of Pompeii and our urban cities where the walls speak for our people. Drawing inhabits several worlds, several eras at the same time, it metamorphoses into this infinite plurality of forms that man wanted to create.

Confined, until the end of the 19th century, to the preparatory stage or the sketch and eclipsed by color, drawing suffered from the paradoxical nature of being both an unfinished work and a prestigious exercise. Then, for more than half a century, through successive reconsiderations it was deconstructed, reduced to its most elementary components by all those avant-garde artists who wanted to tear art away from figuration. Contemporary art, with its intermedial approach in radicalising its refusal of intelligibility or sensory gratification, takes drawing out of its frame and its format, dematerialises it, conceptualises it, hybridises it. Today, the medium enjoys total freedom that allows it to flourish outside the critical apparatus that we previously sought to impose.

This going transcendence of abstraction and conceptual art calls for drawing to reinvent itself with ever greater freedom in a constellation of forms where new imaginations triumph. Art brut, the fantasy and dreamlike, street art, and neo-figuralism, respond to this challenge. Their creators construct artworks in untapped articulations between the new reality of post-modern civilization and the heritage of our planetary culture. The boundaries between eras and genres seem blur, giving rise to paradoxical hybridisations where tradition and futurism, archaism and high technology, mysticism and science, prehistory and modernity all mingle. From this perspective, Davor Vrankic symbolises this new generation freed from the taboo of figuration and trained in the midst of a visual melting pot. A virtuoso of hyper-realistic black and white drawing, in twilight he synthesises obsessive and delirious compositions; the mystical grandeur and the grotesqueness of the underworld of Flemish painting; the underground imagery of pop culture and its comic strip heroes, and the animated fantasy of Miyazaki with its huge share of mythical characters. His apocalyptic universe resonates deeply with the spirit of our time which knows that civilizations are now mortal, also echoing the dystopian visions of Laurie



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Lipton where the ironic evocation of death is nothing less than a cathartic object of pleasure.

From the traces deposited by a movement on paper to the emancipation of the line, drawing states to what extent the world is to be expressed. A wealth of human experience where the creators of Art Brut offer us the most radical expression. Locked up in a psychiatric hospital or in a prison, living in seclusion or in the anonymity of a city, they alone create works that respond to an irrepressible need for expression driven by an extraordinary obsessive drive. Drawing, then, is perfectly suited to this urgency. Abandoned, a beaten child, suffering from deafness that paralyses him, Marcel Storr, laying roadworks by day, became a visionary builder by night in the silence of his kitchen. In a frenzy of perspective and color, he made vertiginous cathedrals and utopian megalopolises rise from the paper that, for him, took on reality. He thus opposed his thankless fate through a symbolic attempt to create a new world where he is the demiurge: drawing to inhabit oneself and inhabit the world.

The imaginary reclaims its place in this creative venture where drawing reconnects with all the sensitive and immeasurable aspects of being human: drawing is not a submission but a conquest.

HEY ! LE DESSIN

Guest Curator Anne Richard

Founder of HEY! modern art & pop culture

In our time, contemporary graphic activity has never been so lively. This is reflected in the enormous amount of drawings being produced in a huge range of mediums. Dedicated to this art, *HEY! Le Dessin* includes 113 artists from 30 different countries, totalling more than 450 exhibited works. Drawing practice is here observed as expression in flux, with heterogeneous, collusive or distinctive energy: not simply being seen through the quality of sketching but approached in its poetics and through ideas such as drawing as a matrix, medium, intermediary, or rehabilitation. This central thread of drawing's heterogeneous and intuitive nature then gives way to other mediums and invites us to question the source of inspiration that enlivens the artist, their graphic impulse, and the path their work takes to finally exist.

HEY! Le Dessin denotes 10 years of a rich and intense collaboration with the gallery Halle Saint Pierre. The 4 previous *HEY!* exhibitions, taking place in 2011/2012, 2013, 2015 and 2019, explored the contemporary notion of singularity and the alternative: showing the various ways in which certain artists actively work in the margins of established and reputable fields. Each exhibition presented more than 60 international artists, many of whom had not yet been exhibited in France or Europe. The ideas of « diversity through collection » and « resistance through imagination » are the constants that have underpinned the magazines actions since the creation of *HEY! modern Art & pop culture* in 2010.

HEY ! LE DESSIN

Direction

Martine Lusardy, Director of la
Halle Saint Pierre and Curator of
Exhibitions since 1994

Guest Curator

Anne Richard,
Founder of the magazine *HEY !*

Catalog *HEY ! LE DESSIN*

Edition: HEY! modern Art & Pop
Culture Publishing, 288 pages,
illustrated hardback.
Available in the gallery bookshop
from 4th February 2022

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Accessible by Public Transport

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(line 12)

Opening Hours

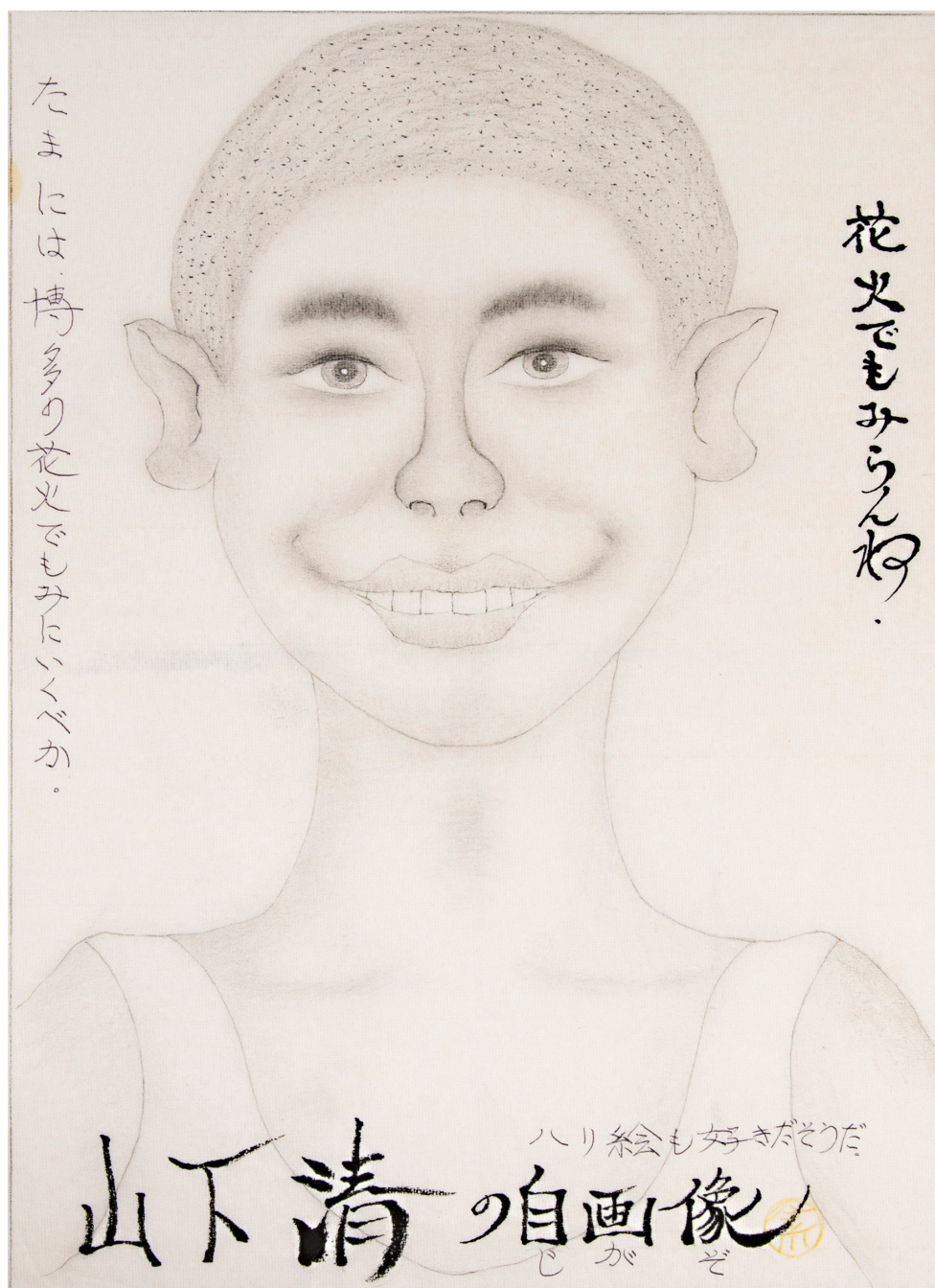
Everyday
Monday to Friday 11 am to 6pm
/ Saturday 11am to 7pm / Sunday
12pm to 6pm

Tickets

Temporary exhibitions:

- Full price: €9/pers.
- Concession: €7/pers. (jobseekers,
numerous groups, disabled people,
students under 26)
- Children under 15: €6/pers.

HEY ! LE DESSIN



Hajime KANEKAWA
Self-portrait
of Kiyoshi Yamashita

2015

Colour pencil on paper
35.3 x 25 cm

Photography © Zoé Forget/HEY!
Collection Daidoji Sachiko /
Akahori Masao Foundation,
Tokyo, Japan

HEY ! LE DESSIN



Kazutoshi TAKAHASHI

Radish

2010

Indian ink, felt-tip pen, colour
pencil on paper

38 x 27 cm

Photography © Zoé Forget/
HEY!

Collection Daidoji Sachiko /
Akahori Masao Foundation,
Tokyo, Japan

HEY ! LE DESSIN



Alfred Eugène COURSON

Le Prince

Victor Bonaparte - Ref 1

Circa 1905 - 1920

Graphite on paper

40 x 30.8 cm

*Photography © Zoé Forget /
HEY!*

Private collection.

HEY ! LE DESSIN



FANFAN

***Drawing taken from :
Three notebooks and a manuscript signed by the artist and 21
original drawings in graphite
and colour pencil, with an
autobiography handwritten by
the artist.***

*Dating from between 1930 and
1933 / Lyon.*

*Comprised of 19 sheets of
31.5 x 24.5cm paper and one
sheet of 27 x 6cm, plus front
and back cover, collated into a
volume in-folio half bound in
red Marocco and arranged into
indexed sections. Provenance : :
previously the collection of Jean
Lacassagne, then Boris Koncho.
Photography © Zoé Forget/
HEY!*

Collection Damien Voutay

HEY ! LE DESSIN



Ali Hazri WENNSTROM
Cobaan Hidup

2021

Ensemble of 13 carved skateboards, with cut and carved wood

Ab. 220 x 200 cm

Photography © Zoé Forget/HEY!

Courtesy of the artists and HEY! modern art & pop culture

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Hongmin LEE
Celebration
2021
Ink on paper
40 x 30 cm
Courtesy of the artist

HEY ! LE DESSIN



Ron ROBOXO

Aloha

2017

Mixed media on paper and

Japanese clay

50 x 35 x 3 cm

Private collection

HEY ! LE DESSIN



Sergei ISUPOV
Silver Anniversary

2019

Porcelain, engobe, enamel

39.37 x 24.13 x 17.78 cm

*Courtesy of the artist and Ferrin
Contemporary, North Adams,
Massachusetts, (USA)*

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Pèpè VIGNES

Untitled

1983

Felt-tip pen on card

31 x 38.5 cm

Photography

© Zoé Forget/HEY!

Collection La Fabuloserie,

Dicy (FRANCE)

HEY ! LE DESSIN



Amanda SMITH
Westburning
2021
Gouache on paper
40 x 50 cm
Courtesy of the artist

HEY ! LE DESSIN



Victor SOREN

***Portraits taken from an
installation of 50 or so***

2020 - 2021

*Black chalk and walnut stain on
Mylar*

*Ensemble of 54 drawings of
30 x 24cm*

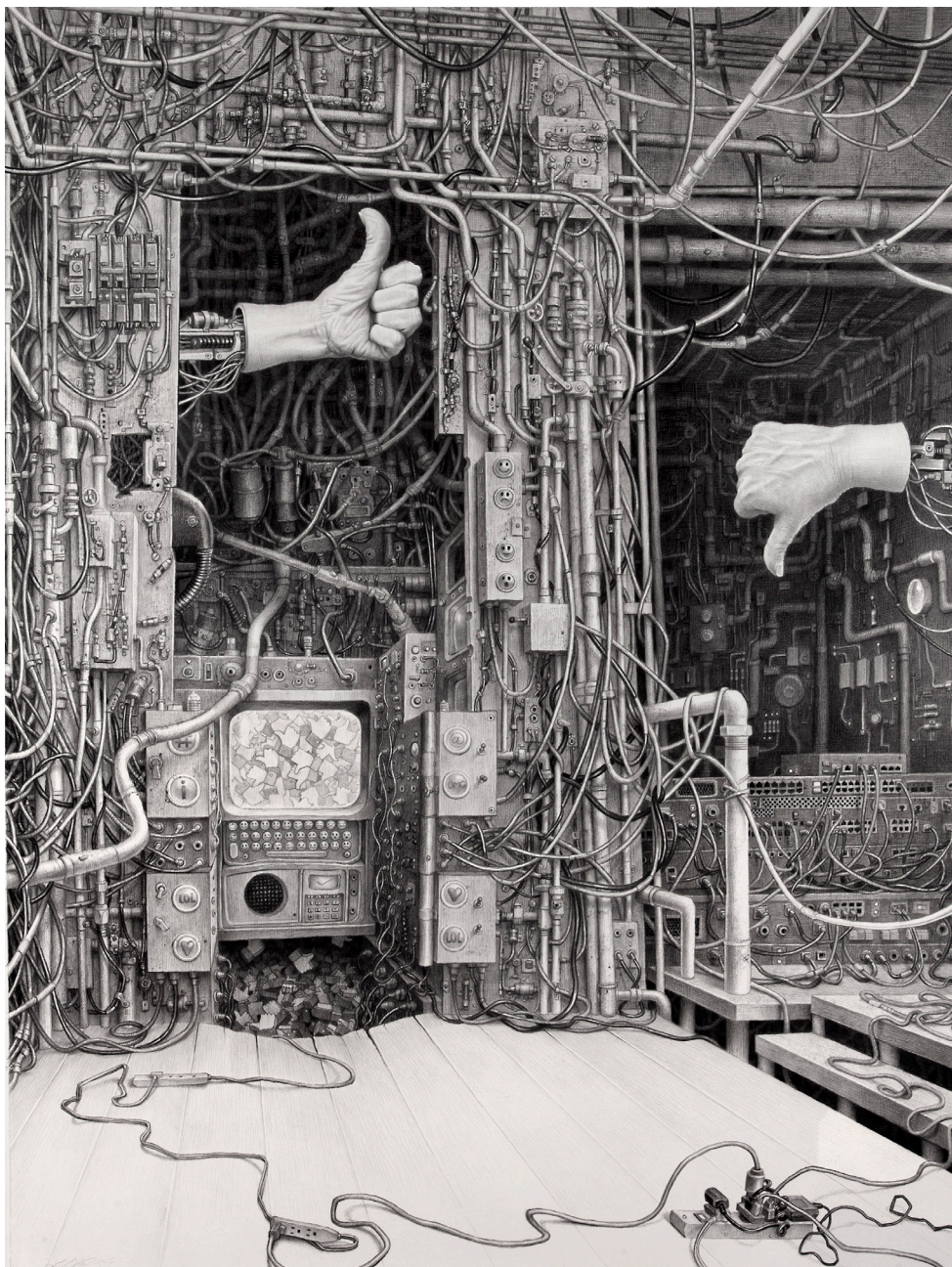
Photography

© Zoé Forget / HEY!

Courtesy of the artist

Mouton Noir, Poitiers (France)

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Laurie LIPTON

Like, Dislike

2017

Charcoal and pencil on paper

128.9 x 100.3 x 3.8 cm

Courtesy of the artist