



Fossils DANCE

NICOLAS LEFEUVRE | DELPHINE COURTILOT
ZHANG ZHAOHUI | HELENE LE CHATELIER

16 | 02 | 2022 > 26 | 02 | 2022

A POP UP 63 SPOTTS ART GALLERY
63 Spottiswoode Park Road, Singapore 088651

Fossils DANCE

“ If you dive down deep enough there are no words to bring you up. Not my problem. If you fly too high there are no words to help you land. I went back to my bears and learned to bob like an apple on the river`s surface “

Jim Harrison, The shape of the journey, New and collective poems

Fossils Dance Exhibition is the initiatory journey of contemporary artists from Europe and China. Travelling from Asia to Europe the artists went through a radical transformation of their artistic practices. From their recent production is emanating not only the first blue print of their initial practice but also their love to experiment new visual forms of arts and to involve the viewer in the making. A ride of art navigating between Ink, ceramic, pigments and lyrical art.

Referring to Asia, the artists series remind relics of daily objects we used to collect when we travel. A danse of fossils playfully revisited from the Scholars stones of Courtillot to the Camées of Le Chatelier. Echoing with the infinite horizons and gold palette of Nicolas Lefeuvre and the winter visions of Zhang Zhaohui.

We chance upon to discover for the first time in Singapore the French-dutch ceramic sculptor Delphine Courtillot and the chinese ink artist Zhang Zhao Hui. Helene Le Chatelier is launching a new ceramic series Empreintes. Nicolas Lefeuvre is presenting new works exclusively done for his fans in Singapore, to celebrate the launch of his monography “Ink Works 2010-2021”

The exhibition is hosted by 63 SPOTTS ART GALLERY, at the heart of Spottiswoode Shop Houses district.

Curated by Marina Oechsner de Coninck

DELPHINE COURTILLOT

Scholars Stone Series

“A scholar’s stone is a stone shaped by the elements of nature. In Chinese tradition this stone is appraised for its beauty. Rocks are an invitation to meditate and to respect our interiority. The Japanese called the stones “Suiseki” and placed them in a container with sand and water as they served as miniature mountains and signified the passage of time “



DELPHINE COURTILOT - SCHOLARS STONE



Refuge, 2018, 75 x 35 x 25cm, glazed ceramic

DELPHINE COURTILOT *SCHOLARS STONE*



The call to adventure, 2017, 96 x 34 x 30cm, glazed ceramic

DELPHINE COURTILOT *SCHOLARS STONE*



Senseless, 2017, 76 x 24 x 26 cm Ceramic

DELPHINE COURTILOT *SCHOLARS STONE*



In the footsteps of Ancestors
2019, 72 x 48 x 32 cm Ceramic

DELPHINE COURTILOT *SCHOLARS STONE*



Sorceress Voice, 2017, 70 x 40 x 28 cm, Ceramic



DELPHINE COURTILOT Scholars Stone Series

With her sculptures Delphine Courtillot tries to get in touch with something primitive in humanity. The processing of clay is one of the oldest practices of the human race, which, as it were, is recorded in our DNA, and is associated with the origins of humankind in many genesis myths. The relationship between Courtillot and the clay is symbiotic; like a shaman who interprets and transmits the voices of the hereafter, she allows an intuitive and telluric power to guide the development of these first malleable entities, which undergo a kind of geological transformation in the baking process in the furnace, and then reappear as fossils bleached by the sun.

These erratic shapes created by sedimentation reflect the image of natural formations that may resemble miniature landscapes in a similar way as seen in Chinese "Scholar's Stones" *. However, they can also be experienced as internal visions of organic constellations; as crystallisations of fleeting emotions and driving forces of the subconscious and the psyche.

The echoes of avant-garde compositions of art movements from the beginning of the 20th century resonate in these sculptures, with their glazed appearance to be perceived as glittering gems from the darkness of the entrails of the earth or the seabed; as if the formal vocabulary of modernity has been left as a collective myth on the beach of our psyche.

In an attempt to allow the viewer to experience the poetry of the primal (myths), the circle of petrified protagonists becomes a symbolic monument of the power of intuition.



DELPHINE COURTILLOT BIOGRAPHY

Born in Paris, France 1972, lives and works in Amsterdam

1996 Graduated from Nationale Supérieure des Beaux-Arts, Paris

1996 Emily Carr Institute of Art and Design, Vancouver, Canada

Soloshows

- 2018 Danse Fossile, C&H Gallery, Amsterdam, Netherlands
- 2016 Two rooms of one's own, Molsdorf Palace, Erfurt, Germany
The Amsterdam Trail, Galerie Dick Meyer, Amsterdam, The Netherlands
- 2015 Atelier Familial, Luis Adelantado Gallery, Mexico City, Mexico
- 2014 Atelier Familial, Luis Adelantado Gallery, Valencia, Spain
- 2009 Raptures of the Deep, Roberts & Tilton Gallery, Los Angeles, USA

Groupshows

- 2021 Test case XXIII - European Ceramic Work Center (EKWC) - Oisterwijk, Netherlands
- 2018 See What You Know, Quartair, The Hague, Netherlands.
- 2017 Artist First Ceramic Plus, Francis Boeske Projects & Nieuw Dakota, Amsterdam, Netherlands
- 2015 Manifesten, Museum Kranenburgh, Bergen, The Netherlands.
- 2013 Women On Water - A tribute to Roni Horn, ASPN, Leipzig, Germany
- 2011 Between Two Worlds, Henry Art Gallery, Seattle, WA, USA.
- 2009 Ophelia, Melancholia and Desire for Death, Museum voor Moderne Kunst, Arnhem, Netherlands.
- 2008 Against Nature, Luis Adelantado Gallery, Valencia & Macrocosmos, Roberts & Tilton Gallery, LA,
- 2006 Strip, Kunsthhaus Baselland Muttentz, Switzerland. Curator , WG/3 Zi/K/Bar- Malkasten, Düsseldorf.
- 2005 ASPN, Leipzig, Germany & Trip, Kunstverein Hannover, Germany. Curator : Rolf Bier
Strip, Projektraum Deutscher Künstlerbund, Berlin, Germany.
- 2004 Day Dreaming, Slight Alienation, Cruel Kindness and Detached Sentimentality, Joymore,
Brooklyn, USA. Curator : Carlos Roque 2003
- 2012 Cry Trojans Costume & Stage Design for the Wooster Group (NY, USA) Collab with Folkert de Jong

Residencies

- 2021 European Ceramic Work Center (EKWC), Oisterwijk, The Netherlands 2010
- 2020 Künstlerhaus Bethanien, Berlin, Germany
- 2006 Spinnerei Leipzig, Germany
- 2003 Kunst en Complex, Rotterdam, Netherlands
CEAC Chinese European Art Center Xiamen, China 2002 Bergen, Norway
- 1999 Cité Internationale des Arts, Paris, France Awards & Grants
- 1998 Colin-Lefrancq Prize for Figurative Painting

Collections

- Chadha Art Collection Amsterdam, Netherlands
- Pérez Art Museum Miami, Miami, FL, USA
- Henry Art Gallery, Seattle, WA, USA
- Her works is part prestigious private Collections in USA, France, Germany and the Netherlands



DELPHINE COURTILOT in European Ceramic Work Center – EKWC – Netherlands



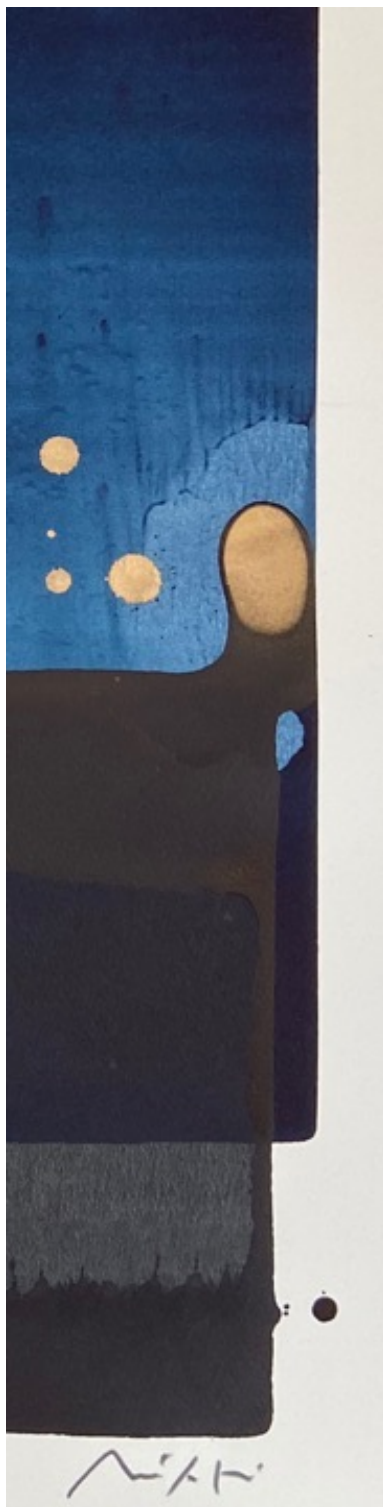
Her "Scholar's Stone" series and monumental sculptures was created during her residency at the prestigious European Ceramic Work Center (EKWC), Oisterwijk in the Netherlands – Photographies credit: Goldsteinvandenhoogen and Aatjan Renders

DELPHINE COURTILOT - *SCHOLARS STONE*



DELPHINE COURTILOT & NICOLAS LEFEUVRE





NICOLAS LEFEUVRE – About Time and Space

By Clementine de Forton (Clementine de Forton Gallery)

This is an “ocean of gold”. Over time and since the beginning of the series in 2014, the pure gold powder from Japan used by the artist Nicolas Lefevre on his inks has become increasingly important. The fine line in the colors of the cities lights emerging from the oceanic and celestial depths, gradually takes the main role showing the way to an enlightenment and a certain peace.

Spending a moment with Nicolas is like having a drink with oneself, with himself. It is an intimate moment within the intensity of our memories which brings us back to these very human questions of time and space.

Sometimes linear, sometimes more rounded, nothing is fixed with Nicolas. He leaves us the space to sink into the atmosphere, to travel in time. But what is time if not the space that is offered to us for hindsight, for healings, for ideas to germinate?

His humanly divine work is a metaphor for the divinely human. Meeting our deeply anchored and sometimes intense shadows like his so luminous black. As if we were possessed by our personal memories, our hereditary memories, our memories of men and women who have crossed civilizations. Nicolas transmutes them into a solar and powerful feeling that restores our dignity.

Freely inspired by his Asian and European experience, his inks are a musical spectacle that connects times and lives. They are linear like a musical score where the scenes flow, also the loves. He poses more curved and digested paint chords on these emotions of lives. He follows inspiration and rhythm. All the arts are represented in this infinite space. If he was a perfume, he would be the precious and freed tuning of "Le Bleu de Chanel". That time has passed since his years at the AD of the luxury house. He retains indelible marks of uniqueness, elegance, and quality.

"I wanted to close my eyes so much I felt that it was Nicolas who saw for me, who immersed us in his golden ocean" writes French singer Juliette Armanet. Merchant of dreams, storyteller of stars, he brings us ever closer to the sun.

"Art is not what you see but what you make others see" said Edgar Degas.

Through the works of Nicolas Lefevre, I wish you to have an experience beyond time and space.

NICOLAS LEFEUVRE – 2022 Land(e)scape



2022 Landscape 110 - 91,5 x 60cm
Ink, indigo pigments, metallic gold powder on cotton paper



NICOLAS LEFEUVRE – 2022 Land(e)scape



2022 Landscape 111 – 82.2 x 60 cm
Ink, indigo pigments, metallic gold powder on cotton paper



NICOLAS LEFEUVRE – 2022 Land(e)scape



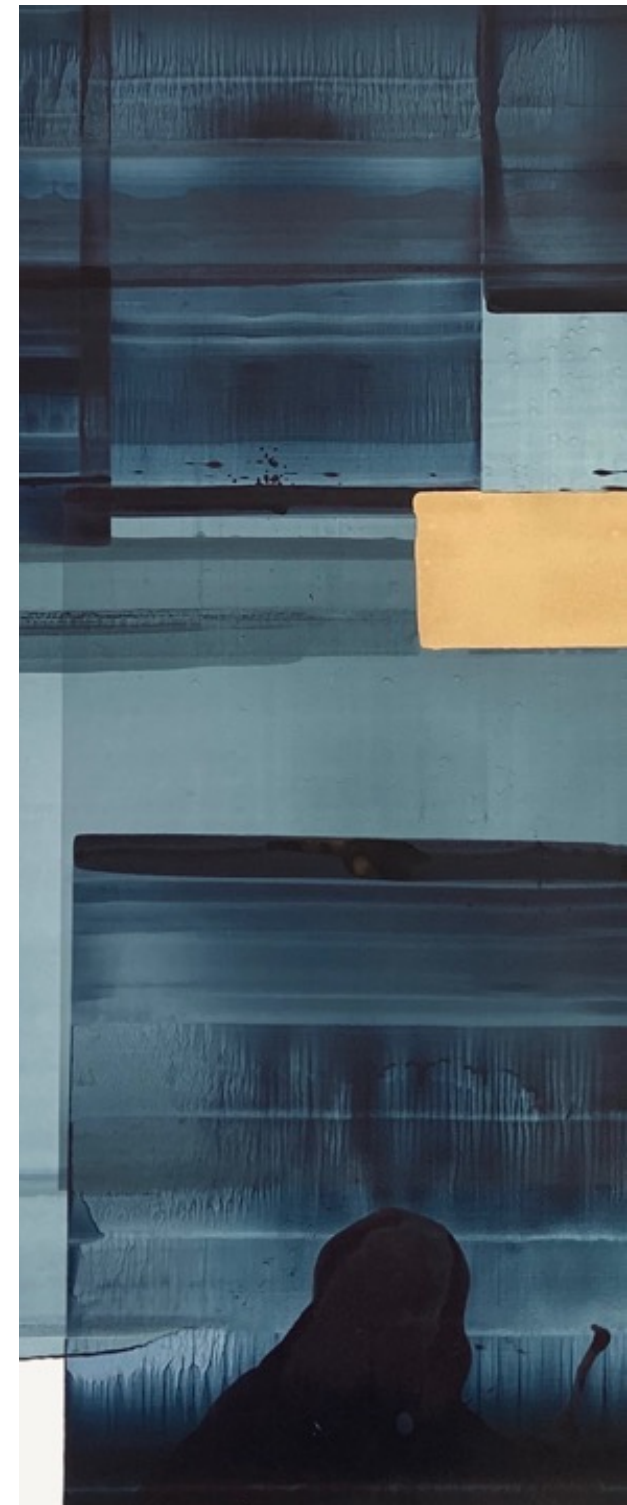
2022 Landscape 112 – 75,5 x 57cm
Ink, indigo pigments, metallic gold powder on cotton paper



NICOLAS LEFEUVRE – 2022 Land(e)scape



2022 Landscape 109 - 152,5 x 120cm
Ink, indigo pigments, metallic gold powder on cotton paper



NICOLAS LEFEUVRE – 2022 ABOUT TIME & SPACE



2022 Landscape 109
152,5 x 120 cm
Ink, pigments and gold powder
On cotton paper



2022 Landscape 110
91,5 x 60cm
Ink, pigments and gold powder
on cotton paper



2022 Landscape 112
75x 57 cm
Ink, pigments and gold powder
on cotton paper



2022 Landscape 111
170x 145cm
Ink, pigments and gold powder
On cotton paper

NICOLAS LEFEUVRE



NICOLAS LEFEUVRE IN HIS STUDIO IN LISBON



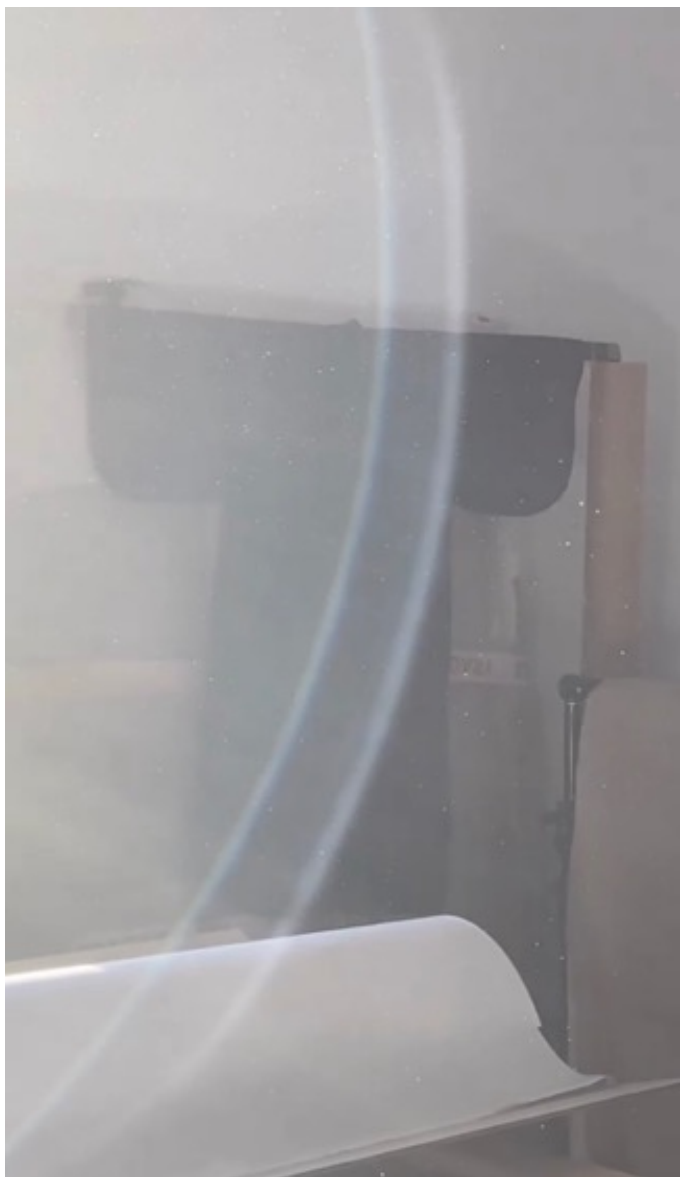
NICOLAS LEFEUVRE BIOGRAPHY

Nicolas Lefevre was born in France in 1975. After studying at the Beaux-Arts in Rennes and in architecture / design at Camondo in Paris, Lefevre left for Asia. In 2001, he opened a creation studio / gallery in Singapore.


In 2004, he became creative director for Chanel which then sent him to Tokyo.

After five years in Japan, he settled in Hong Kong and travelled through China. He is now fully dedicated to art and has exhibited his works in Singapore, Tokyo, Hong Kong, Shanghai, Taipei, Lisbon, Amsterdam, San Remo and Paris. He lives and works in Lisbon (Portugal) today.

NICOLAS LEFEUVRE TOKYO 2012, INK WORKS "THE STATE I AM IN"



NICOLAS LEFEUVRE - MONOGRAPHY AVAILABLE MARCH 11 2022



« Je joue avec l'encre pour faire ressortir les ombres et la lumière d'une manière abstraite qui exprime des instantanés mentaux. Dans une métaphore du temps et de l'équilibre, j'essaie de voyager mentalement et de ramener des paysages cachés en faisant rêver à d'autres horizons. L'abstraction commence ici, en recherchant la simplicité et la paix peut être. »

Après 15 ans passés en Asie en tant que Directeur de création pour la Maison Chanel, Nicolas Lefeuvre revient dans cet ouvrage sur ses dix dernières années de créations artistiques réunies sous le titre INK WORKS 2010-2021.

Il nous livre ici pour la première fois ses encres mouvantes et lumineuses, profondément inspirées des paysages asiatiques qu'il a parcourus lors de ses années en Chine et au Japon.

Son œuvre a tout de suite rencontré le succès, aussi bien auprès du public asiatique qu'européen. Au travers de trois séries majeures d'encre sur papier l'artiste explore son rapport au paysage aussi bien géographique que mental, et au gré d'entrebats croisés avec les auteurs, nous dévoile sa pratique originale de l'encre, confiant ses inspirations et son cheminement personnel vers l'expressionnisme abstrait.

Galerie Jean-Francois Cazeau présente

NICOLAS LEFEUVRE
"INK WORKS 2010-2021"

de
Stéphanie Bros et Stéphane Gautier
aux
Editions Mare & Martin

—

sortie Automne 2021

ISBN : 979-10-93881-09-8
Format : 245 x 280 mm



NICOLAS LEFEUVRE "INK WORKS 2010- 2021"

Monography pre-order available at the exhibition Fossils Dance
Contact Clementine de Forton (Clementine de Forton Gallery)

ZHANG ZHAOHUI INK WORKS 张朝晖



Zhang Zhaohui's Studio in Beijing, China

"How to transfer the old art medium into modern and contemporary art media, how to express new consciousness, and how to make it more accessible to a global audience.....?" These are the questions that I often ask myself during the past few years of my creation.

"Innovative" is a very important word to myself, because its important idea that bring ink into water, or water into ink. The technique that begets a flat neutral surface to be considered essential among avant-grade ink artists. I have the desire that my artworks can appear " accessible" to the audience in a way that defines its purpose and spiritual authenticity.

During Covid crisis, Zhang Zhaohui was in residency in New York for long period and he transferred his style: reflection of water in colours. His paintings are more structured in a quest of meaningful thinking rather than ideographs.

"The emptiness" of his painting, is also the Chinese philosophy, influenced most classic Chinese painters, give us a lot of space for better understanding our own life.



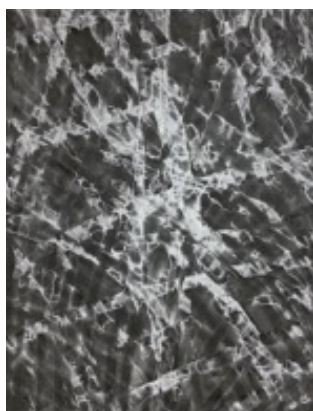
Zhang Zhaohui's ink painting speaks its own language with infinite changes.

*It was released from the the harsh winter of ice ,
Looking for light under the regular lines,
while the sparkling water refraction renders an attitude to life...*

*His ink breathes its very natural air between heaven and earth,
The rhythm of nature's water makes ink abstraction life,
It eloquently tells story among heaven, earth and people.*

Zhang Zhaohui in front of Light Lines

ZHANG ZHAOHUI INK WORKS 2021 张朝晖



ZHANG ZHAOHUI INK WORKS 2021 张朝晖



Memory of Winter 69x103cm, 2021



Light & Line, 72x46cm 2014



Write Yat, 62x48cm 2018

ZHANG ZHAOHUI INK WORKS 2021 张朝晖

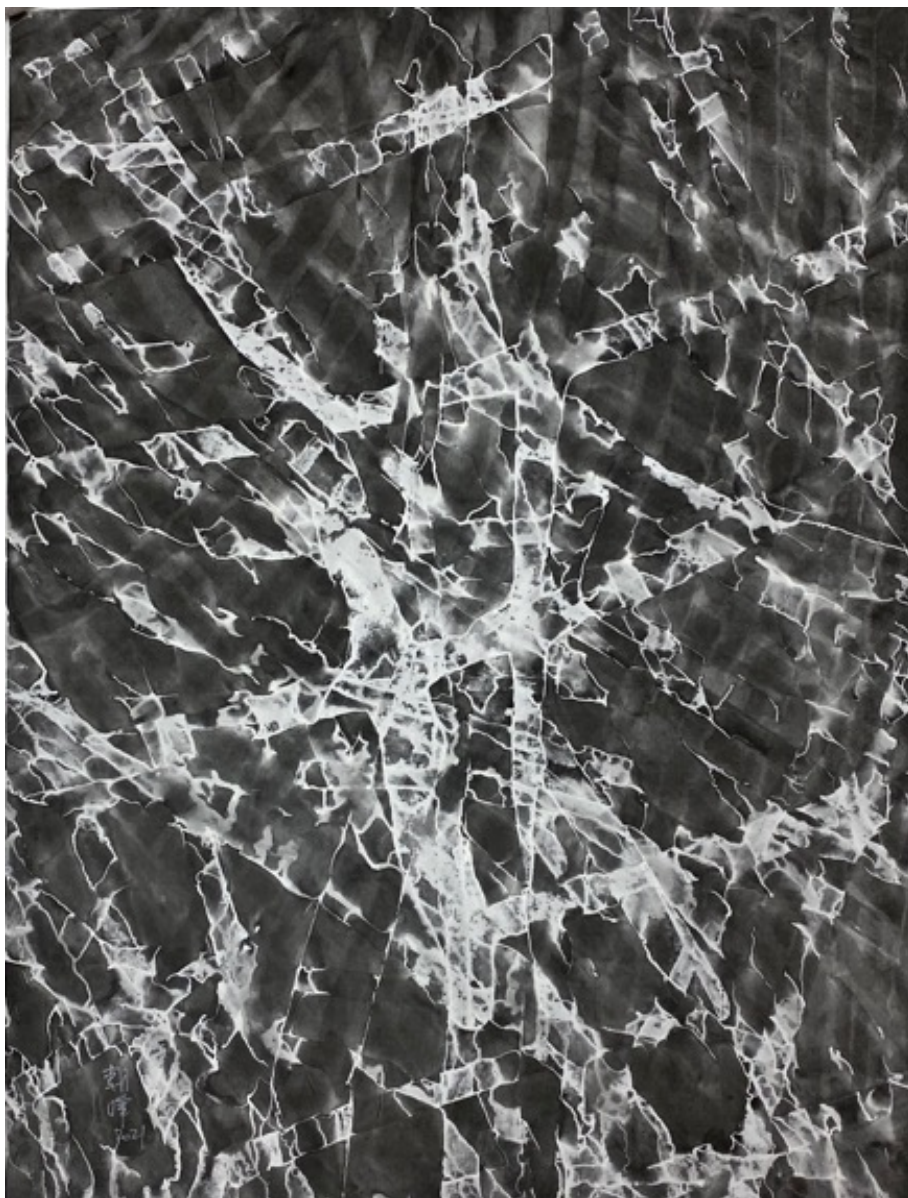


Sun dry in blue, 98x77cm 2017-2021

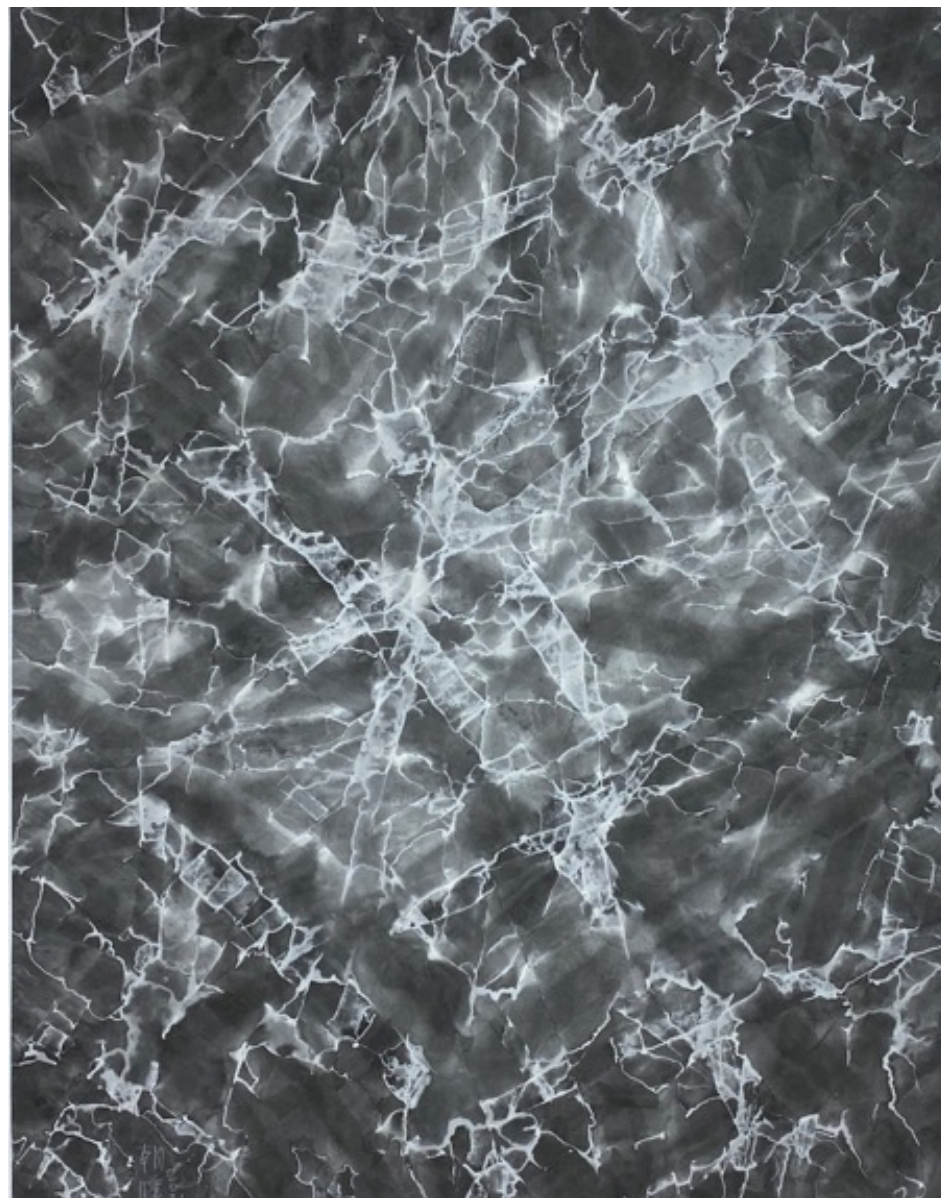


Ablation, 56x70cm 2021

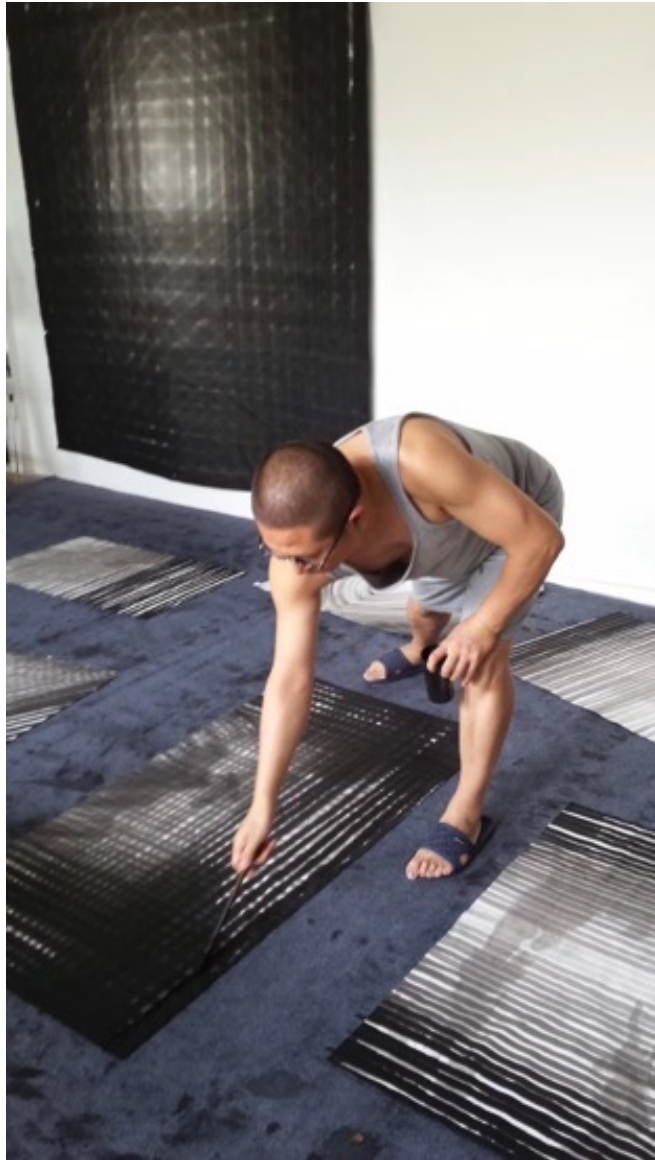
ZHANG ZHAOHUI INK WORKS 2021 张朝晖



Pure like glace & jade 1, 83x64cm 2021



Pure like glace & jade 2, 83x64cm 2021



Public Collections:

*Art Institute of Chicago, Fukuoka
Asian Art Museum,
The Macao Museum of Art, Inside-
Out Art Museum, Beijing
Deji Art Museum, Nanjing, Avant-
Garde Contemporary Art Center,
Jiangsu,
Baijia Lake Art Museum, Nanjing,
Asian Art Research House,
Chicago.
Kyushu Geibunkan Art & Culture
Center
Nord Art Center, Germany*

Fellowship, Prize, and grant

*1996: Asian Cultural Council
1998: Curatorial Studies
2004: Asia Link
2014: 1st Nanjing International Art
Festival, Silver Medal*

Education

1988: Graduated from Nankai University, Tianjin in Museum Studies in Art History
1995: Graduated from Graduate School of China Art Academy, Beijing, MA degree
1998: Graduated from Bard College, Curatorial Studies in Contemporary Art, New York, MA degree
2003-2006: Central Academy of Fine Art, Beijing, Contemporary Art and Culture, PhD program

Exhibitions

2015 : Solo Show, The Light of Heaven, Being 3 Gallery, Beijing
2015-2016 : In Riotous Profusion – The New Possibilities of Ink Art Beijing, Brussels, Chicago, Taiwan
2015 : 3rd China-Italia Biennale, Turin
2015 : Painting The Present, Capri
2015 : Annual Contemporary Art Documenta 2014, Minsheng Art Museum, Beijing
2016 : An Ink Trio of Abstraction, The Research House for Asian Art, Chicago
2016 : Black 3+4, Wanying Art Museum, Shijiazhuang
2016 : 4th China-Italia Biennale, Beijing
2017 : Maximalism Ink, Common Art Center, Beijing
2017 : Curitiba Biennale, Oscar Niemeyer Museum, Brazil
2017 : Shanghai Urban Space Art Season, Shanghai
2017 : The Polars, New InkWash Painting Series Exhibition, Hongkong
2018 : Sense of Paper , Melting Point, Shanghai
2018 : Annual Contemporary Art Documenta 2017, Minsheng Art Museum, Beijing
2018 : Summer Holiday, Contemporary Art , ERYI Gallery, Beijing
2018 : A City To Wear 2.0, Research House for Asian Art, Chicago
2018 : solo show, Sky Light, ANYI Gallery, Shanghai
2018 : solo show, Light and Fantasy, ICI LABAS Gallery, Beijing
2018 : solo show, Light of the Century, Bennet Media Studio, New York
2018 : solo show, The Longitude and Latitude of Ink, GalwayArt, Hangzhou
2018 : the Direction of Inkwash, Autumn Water Space, Shanghai
2018 : New Contemporary Abstract Art Exhibition, ENLAI Gallery, Beijing
2018 : The Light of Ink, Barnate Media Studio, New York
2019 : Lubrication, Eastover, Massachusetts, USA
2019 : Nature Matters, Eryi Gallery, Beijing
2019: Tale of Full, Cookie House, Beijing
2019: Zhang Zhaohui New Works, Red Gate Gallery, Beijing
2020: Step into Contemporary, Art Museum of Tsinghua University, Beijing
2021 : International Ink Painting Exhibition, 4th.Fukuoga Asian Art Museum, Japan
2021: Astro World/ExitPlan, KUN Art Museum, Beijing
2021: Mind Field, Time Art Museum, Wenzhou, China
2021: 29th Asian Art, Kyushu Geibunkan Art & culture Center, Japan



ZHANG ZHAOHUI 张朝晖 BIOGRAPHY

Born in 1965, Hebei, China

Lives and works in Beijing and New York

The most innovative and perceptive ink painter in Beijing, China, who can easily transfer the nature to ink abstract. Zhang Zhaohui did his studies in China and New York; after few years of his curator experience, he changed to become a full-time professional artist. He painted more than 10years only in black and white ink, such as men and women, mountain, light & line.

HELENE LE CHATELIER – 2022 *EMPREINTES*



HELENE LE CHATELIER – 2022 *EMPREINTES*



ARTIST STATEMENT

Empreinte for Fossils dance by H el ene Le Chatelier

Empreinte (literally meaning Imprint) is a series of sensual sculptures inspired by traces of bodies left on the whiteness of the bed sheets. Each sculpture is individually made to evoke the poetry and the reminiscence of a body we have loved and treasured in the secret of the room. It also conveys the versatility and the elusiveness of intimate contact as well as the ambiguous aspect of sensuality, when intimacy can also leave its trace within us whether we like it or not.

Using the technique of stamping (shaping by deforming an existing material), each imprint creates an empty space, a void, evoking the possible loss of the one we love. The elusive traces of our bodies are then turned into a fossilized memory, something small we can keep and cherish like a milestone that marks a path in our lives.

At the cross road, between European 18th century's cam ees representing precious effigies, and Asian tradition highlighting the predominance and the importance of emptiness that gives its meaning and its function to an existing form, this series highlight how bodies we interact with leave their traces within us even when they have disappeared from our lives. As such the void they left may be as meaningful as their presence, something we carry within us, shaping us for the rest of our lives.

HELENE LE CHATELIER – 2022 *EMPREINTES*



Empreinte 1
16.8cm x 12.8cm x 3.5cm
Paper Clay, 2022



Empreinte 2
16.4cm x 12cm x 1.9cm,
Paper Clay, 2022



Empreinte 3
16.5cm x 11.6cm x 3.3cm,
Paper Clay, 2022



Empreinte 4
15.8cm x 11.5cm x 2.8cm
Paper Clay, 2022

HELENE LE CHATELIER – 2022 *EMPREINTES*



Empreinte 5
15.7cm x 12cm x 2cm,
Paper Clay, 2022



Empreinte 6
15.8cm x 11.8cm x 2.9cm,
Paper Clay, 2022



Empreinte 7
16.5cm x 11.5cm x 3.6cm, P
aper Clay, 2022



Empreinte 8
15.8cm x 11.9cm x 4.2cm,
Paper Clay, 2022

HELENE LE CHATELIER



HELENE LE CHATELIER STUDIO IN SINGAPORE



HELENE LE CHATELIER BIOGRAPHY

*Born in 1974, lives and works in Singapore since 2010
Graduated from Olivier de Serres Paris & AFEDAP Paris Wall Décor
2022 Fauna Allegoria Group Show @63 Upper Gallery SG -Natural Memory
2021 Terra Incognita Solo Show at Alliance Francaise of Singapore,
2021 Geology of Memory Solo show at Art outreach Singapore
2021 The call of the Sea Group Show @Selegie Art Center Singapore
2021 Guest Artist Pommery Event in Tokyo with Events&arts agency
Winner of 2021 Pulse Award for Untold photography
2021 What will be left from us - Singapore Bus station installation
SAW 2021 Tokyo – Ultra Super New Gallery – Group Show
2020 – Take this and eat it – Group Show Bridge Art Space Bangkok
2019 Mural SG & BKK – Walls are not walls
2019 Ronewa Art Projects – Alliance Française Bangkok
2019 Solo Show
2019 Unspoken truths - Alliance Française
2019 SEA FOCUS Public Installation – Intersections Gallery – Our Forest
2018 Here. Somewhere totally else . Duo Show @ Intersections Gallery
2017 Beyond the surface – Solo Show @ Intersections Gallery*

ASIA CALENDAR & RELICS GLOSSARY



SPRING

JAPANESE KIMONO

An ink tool reinvented by NICOLAS LEFEUVRE

In Japan the Kimono embodies important moments in life. It symbolises new beginnings, renewal of early spring, and the transience of life. 10 years ago, Nicolas Lefeuve started his emblematic ink series called “ the state I am in” using black inked Japanese kimonos sewn on stamped paper and traditional Japanese objects such as wood sticks, geishas shoes as stamps.



SUMMER

SPIRIT STONES

Scholars Stone Series by DELPHINE COURTILOT

A scholar's stone is a stone shaped by the elements of nature. In Chinese tradition this stone is appraised for its beauty. Rocks are an invitation to meditate and to respect our interiority. The Japanese called the stones “Suiseki” and placed them in a container with sand and water as they served as miniature mountains and signified the passage of time.



FALL

CAMEES – LE GRAND TOUR

Revisited by HELENE LE CHATELIER in her series EMPREINTES

At the cross road, between European 18th century's camées representing precious effigies, and Asian tradition highlighting the predominance and the importance of emptiness that gives its meaning and its function to an existing form, this series highlight how bodies we interact with leave their traces within us even when they have disappeared from our lives-

WINTER

BLACK OBSIDIAN STONE

by ZHANG ZHAOHUI about the series MEMORY OF WINTER

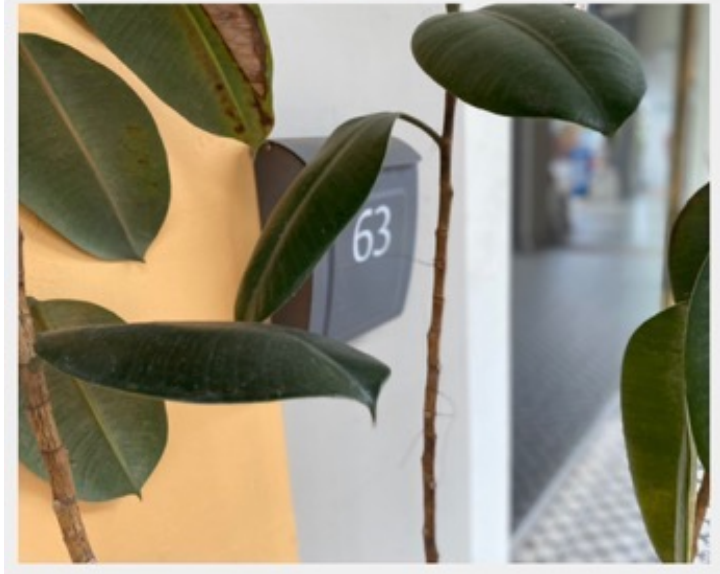
Black obsidian is a glass-like rock forms from cooled volcanic lava. In Asia the tradition of collecting gemstones during travel is still vivid to bring good energy in everyday life. The black stones help to clear energy before spring season.

In Feng shui the color black is connected to the water element. Water represents wisdom, depth, and fluidity. Zhang Zhaohui's inks breathes its very natural air between heaven and earth, the rhythm of nature's water makes ink abstraction life. It eloquently tells story among heaven, earth and people.



63potts

ART GALLERY



A warm thank you to the organizers and contributors of the exhibition:

