

2020 FALL CATALOGUE

Curated by Marsha Plotnitsky,
Founding Artistic Director of TMH



Additional works, high-resolution
images, prices, and all other
information available on request

www.merchanthouse.nl

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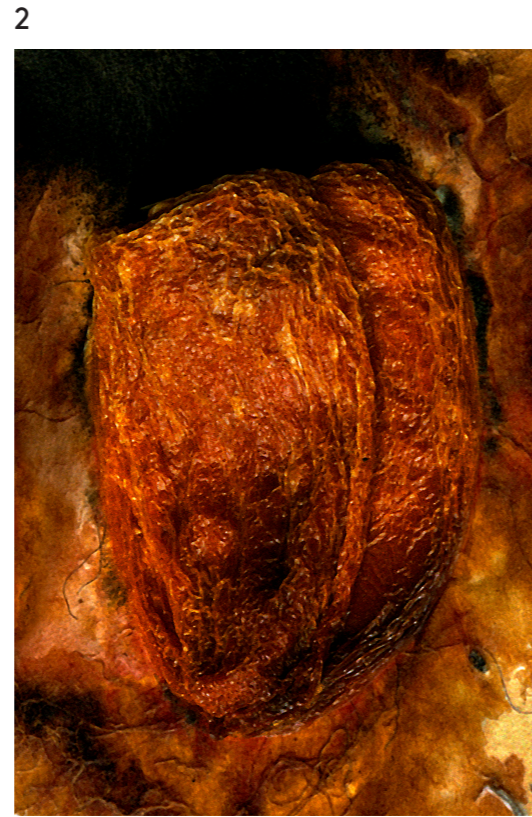
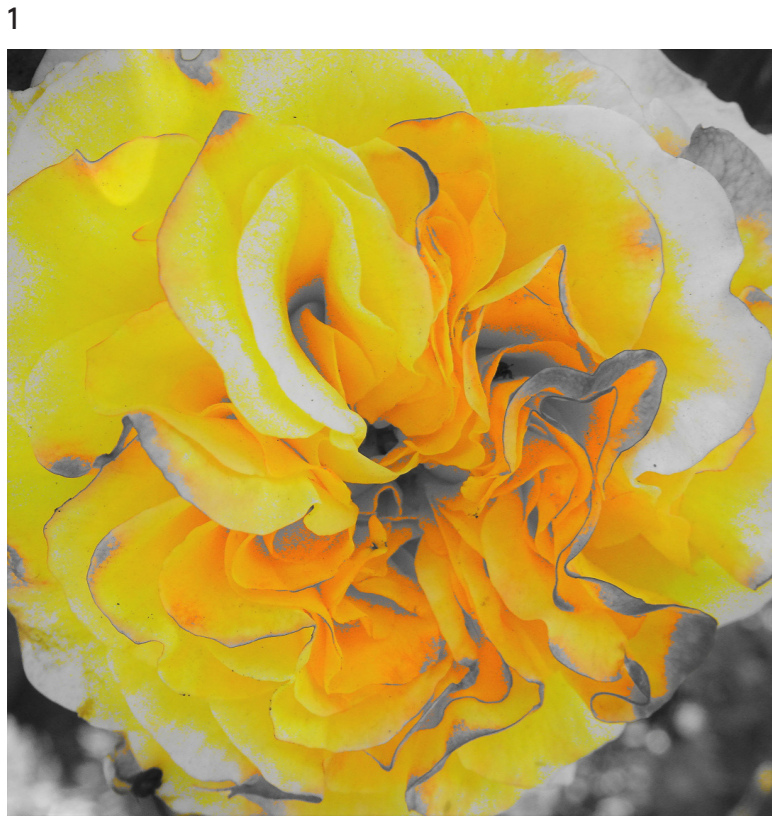
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SELECTIONS FROM OUR RECENT PHOTOGRAPHY SHOWS

Sept 20 – Dec 15, 2020

More artist info on following pages



1 André de Jong
Untitled, 2019
From the *Nature* series
Ed. 1 of 3
C-print mounted on Dibond
70 x 70 cm (28 x 28 inches)

2 Craigie Horsfield
Dry yellow pepper. New York. July 2003, 2003
Dry print on Arches paper
Variation 1/2
33 x 23 cm (12.9 x 9 inches)

3 Boris Chouvellon
Boris Chouvellon—Photographer, 2017-18
C-print on Canson paper
No. 1/4
32 x 32 cm (12.6 x 12.6 inches), framed

4 Sylvie Bonnot
Pointe Sèche Piton II, 2019.
Réunion Island, France
Carved drawing over color photograph,
Lambda print, mounted on Dibond
Unique work
70 x 100 cm (27.5 x 39.3 inches)



- TMH's program aims to balance superior aesthetic qualities and artistic experimentation;
- Strategically side-stepping the art market, TMH seeks underappreciated monographic art and young talent;
- Art authenticity is guaranteed as all works are sourced from artists' studios;
- Primary museum-quality works are selected in collaboration with the artists;
- Collecting with TMH champions artists engaged in radical work;
- The artists are supported by TMH's exhibition strategy and publications.

- The selected works lend themselves to presentations individually and can contribute to a significant contemporary art collection;
- Many of our artists have received new or renewed art world attention since their initial presentation at TMH;
- Art historically, the selected artists offer a special perspective on current developments in art:

– Painting and performance:
Judit Reigl, John Coplans, Pino Pinelli, Elsa Tomkowiak*

– Innovative work on paper:
Craigie Horsfield, Judit Reigl, André de Jong, Hilarius Hofstede, Zhu Hong*

– Contemporary photography vs. classical mediums (drawing, painting, sculpture): **John Coplans, Craigie Horsfield, Sylvie Bonnot***

– Art object and architectures:
Pino Pinelli, Mengzhi Zheng*, Boris Chouvellon*

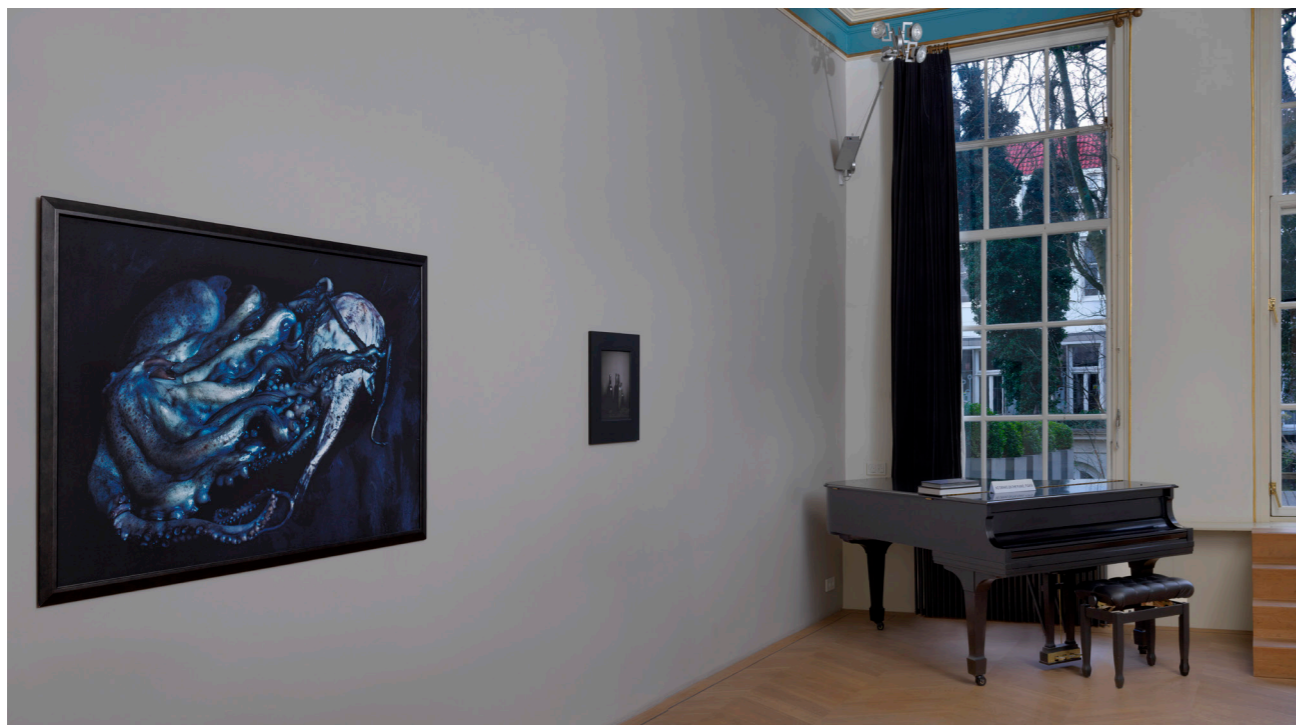
– Performance, video, and digital:
André de Jong, Mary Sue*, Boris Chouvellon*

– Nature and artifact:
Hilarius Hofstede, André de Jong, Pino Pinelli

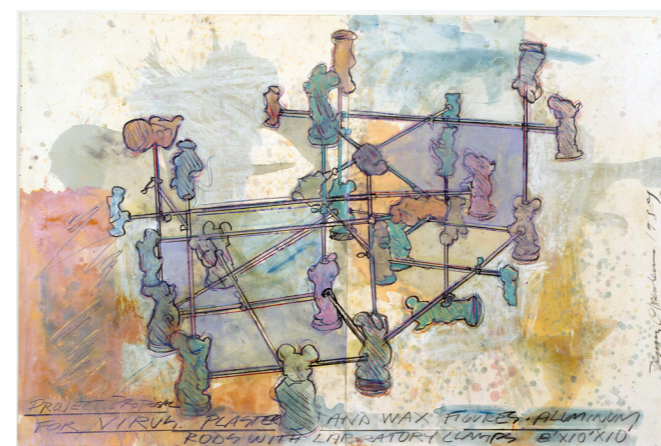
- TMH focuses on critically recognized—and at times difficult—art, while remaining surprising and unique.

2020 Highlights: Painting and photography in focus in our 2020 group shows

2020 Highlight: Craigie Horsfield's solo exhibition *Of the World We Share: Ten Works in Slow Time, 2019-2020*



TMH installation view, February 2020.



Dennis Oppenheim's *Virus*, 1989, in TMH's exhibition *Urban Image-Jitters*, June 2020.



Clear Water, TMH installation view, February 2020.

“If we think about cities and the complex societies we inhabit as these vast entities on which we have very little discernible effect, then we are just replicating in our thought the disquiets of our fellow citizens who see little reason to vote, or believe that they can do nothing to change the world around them.”

About the Artist

Nominated for the Turner Prize in 1996, Craigie Horsfield is a recognized authority on photographic and related mediums, such as still photography, video and installations, fresco, and tapestries. Since 1993 he has focused on collaborative social projects in a number of geographic locations, most notably in Barcelona, Naples, Madrid, and El Hierro. Museum exhibitions worldwide have dominated the showing of his work, such as MHKA (Antwerp), Jeu de Paume (Paris), Stedelijk Museum (Amsterdam), Kunsthalle (Zurich), ICA (London), Centre Georges Pompidou (Paris), and Tate Britain and The National Gallery (London). His works have been part of major international exhibitions, including documenta X and XI (Kassel), Carnegie International 1995, and the Whitney Biennale 2003.

Why Collect

- Representing tour-de-force experimentation with color and digital technology, Craigie Horsfield's unique prints have an uncanny painterly effect in terms of composition and light;
- A portrait, a still life, or a scene at first glance, each of the works unfolds into an intimate epic and a personal story;
- There is vast and important literature querying Horsfield's painterly approach to photography;
- Horsfield's large photographs were in Spotlights 2018 at Tate Britain; 12 of these works from the collection of Michael G. Wilson (of the James Bond franchise) were showcased at Photo London 2016;
- TMH began working with the artist in 2015 following his absence from the art scene due to illness; and his two large recent museum shows, in Utrecht and Lugano, followed in 2015/16.



Craigie Horsfield, three prints from the exhibition *Of the World We Share: Ten Works in Slow Time*. TMH installation view, 2020.

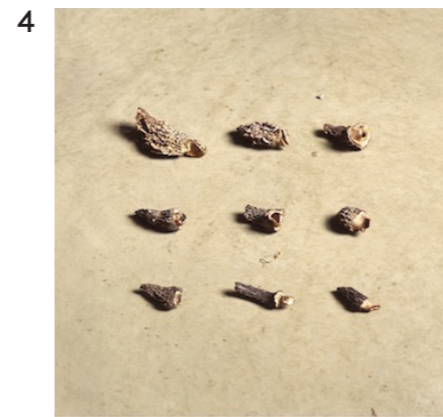
1 *Grand Street, between Wooster and Greene, Manhattan, New York. Dark. 2001. 2019*
Dry print
Unique work
107 x 95 cm (42.1 x 37.4 inches)

2 *La Dahessa, El Hierro. April 2001. 2019*
Dry print
Unique work
95 x 119 cm (37.4 x 46.8 inches)



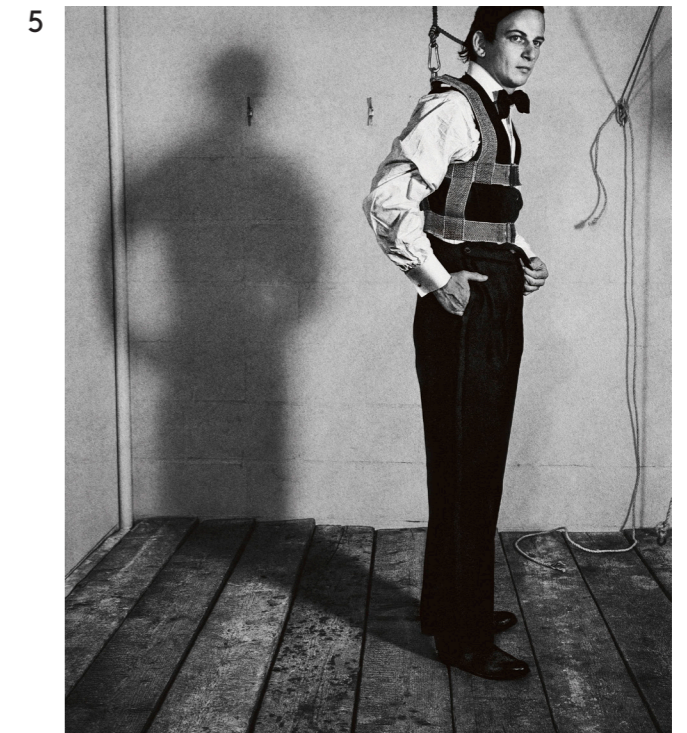
3 *Dry seaweed (after Michaux), May 2003. 2003*
Dry print on Arches paper. Variation 1/2
27.5 x 31 cm (10.8 x 12.2 inches), framed

4 *Nine mushrooms, ordered. New York, July 2003. 2003*
Dry print on Arches paper. Variation 1/3
26.5 x 25.2 cm (10.4 x 9.9 inches), framed



5 *Endell Street, London. May 1975. 2019*
Dry print
Unique work
114 x 95 cm (44.8 x 37.4 inches)

6 *Małgorzata Tusiewicz. Szlachtowskiego, Kraków. July 1978. 2019*
Dry print
Unique work
106 x 95 cm (41.7 x 37.4 inches)



“More than the brushstroke, the drawing process communicates the territory of dream, and in my case, the savagery of mind.”

About the Artist

Hilarius Hofstede is an unparalleled innovator who explores tensions at the juncture of culture and nature working with paper, assemblages, and texts. His complex collaged primal and animal representations are in public and private collections. Hofstede’s work is often spurred by textual and musical meditations: he has recently composed the lyrics for the album *Mastervolt* by the New York band Defunkt and is the author of two cult books, *De Markies van Water* (1998) and *Microsoft Mon Amour* (2016). His collaborative interventions were presented at the Stedelijk Museum (Amsterdam), the Royal Museums of Art and History (Brussels), and the Musée de la Chasse (Paris). He is the founder of the traveling participatory festival the *Bison Caravan*.

Why Collect

- A distinctive voice in art, Hilarius Hofstede is important for his handcrafted, yet vernacular, take on the contemporary shift to vernacular subjects;
- Hofstede’s drawings (seemingly of realistic animal forms) are marked by their idiosyncratic surface tension and materiality;
- Extraordinary technically, the drawings address a complex conceptual agenda—with the material effect of a prehistoric cave—as vistas on art history, paraphernalia of Pop, Dada collages, and primeval storytelling;
- Working at the juncture of nature, culture, and technology, the artist offers stylistically fresh, compassionate, and often tongue-in-cheek depictions, addressing our common dreams and disenchantments;
- TMH has been working with Hofstede since 2015, and his large mural (made up of LP covers) that grounded our 2018 survey of contemporary painting was highlighted by the Dutch press.



Hilarius Hofstede, installation view in TMH's historical room ("stijlkamer"), 2015.



DRAWING SERIES

1 *Golden Ray Army I*, 2018
Mixed media on paper
65 × 50 cm (25.6 × 19.7 inches)

2 *Dr. Meduse*, 2015
Mixed media on paper
99 × 63 cm (38.9 × 24.8 inches)

3 *Nile Aristocrat*, 2015
Mixed media on paper
50 × 63 cm (19.6 × 24.8 inches)

4 *Black Bison Radio Dream*, 2015
Mixed media on paper
77 × 62 cm (30.3 × 24.4 inches)



ANDRÉ DE JONG (1945, NL)

FALL 2020 CATALOGUE

"I enact a performance, or place photographs on the table, or I go outside and collect some butterburs... The act of drawing itself is also part of the process."

About the Artist

Working at the cross-section of drawing and performance for over five decades, André de Jong defines creation by the essential need to draw a line to reveal a thought. Early on he withdrew from the bustle of the art world to the north of the Netherlands, Friesland. De Jong's work process starts with smaller drawing series and photographs based on observations or staged performative actions. He reimagines these in his anthropological series of large works on paper. Recognizing the significance of his query of man and nature, the Belvédère Museum (Netherlands), dedicated a solo show to his drawings in 2010. De Jong offers a visual narrative particularly relevant to our ambivalent, gender-identity-stretching sense of self. His work has been attracting increased art world attention.

Why Collect

- André de Jong offers a beautifully observed exploration of the body and nature in a singular response to postminimalism;
- De Jong's drawings and sculptured reliefs (the *Folds*) reflect his stages of conception—in the choice of paper, size, and subject matter;
- The artist's methods of working out visual impressions are fundamental to his search for meaning through his medium—drawing;
- Writing for the influential magazine *De Gids*, media theorist Arjen Mulder called De Jong the most important contemporary Dutch draftsman and pitted the "bodily power" of his "organic lines" against that of Piet Mondrian and Paul Klee;
- TMH has been working with De Jong since 2014 and is publishing a monograph of his recent powerful work in 2020; Amsterdam's leading newspaper *Het Parool* referred to his first show with TMH as "a discovery."



André de Jong, TMH installation view, 2019.

SCULPTED PAPER RELIEF

1 *Untitled*, 2015-17

From the *Folds* series of 3

Sculpted aged Hahnemühle paper (300 g), acrylic, and ink
140 × 45 × 11 cm (55.1 × 17.7 × 4.3 inches) approx.

1



FROM THE *BODY PARTS* SERIES

2 *Untitled*, 2017

Charcoal, Siberian chalk, color pencil, and watercolor on Simili Japon paper (130 g)
32.5 × 24 cm (12.7 × 9.4 inches), each

FROM THE *HEAD* SERIES

3 *Kop*, 2016

Siberian chalk, charcoal, and ink on Canson paper (225 g)
48 × 32.5 cm (18.8 × 12.7 inches), each

FROM THE *BODY* SERIES

4 *Gestalt*, 2018

Charcoal, Siberian chalk, ink, and acrylic on Hahnemühle paper (300 g)
140 × 70 cm (55.1 × 27.5 inches)
(one of two, available individually or as a pair)

2



3



4



“My fragments are restless bodies of painting projected into the space, which fluctuate in small and large formations and bear the signs of a strong, vibrant breath of intimate light...”

About the Artist

Since his arrival in Milan in the late 1960s, Pino Pinelli has been part of the vanguard debate. His early series of *Topologies* and *Monochromes* on canvas made him one of the leaders of the Italian Analytical Painting movement. In 1976 Pinelli abandoned canvas and frame and, turning the wall into a constituent element of painting, arrived at meta-paintings such as his *Rettangolo tagliato* (“cut rectangle”) and strings of small-scale handcrafted objects—each a vibrant embodiment of color and signature tactile surface. His work has been part of Italian museum collections and became the subject of a critically acclaimed retrospective, *Pino Pinelli: Painting Beyond the Limit*, at Palazzo Reale—Gallerie d’Italia (Milan), 2018, which followed his large show at the Multimedia Art Museum (Moscow), 2016.

Why Collect

- Pino Pinelli is unquestionably one of the great Italian artist working today; he emerged in the 1970s and has been in the shadow of the highly prized Italian art of the 1960s, including Lucio Fontana;
- The handcrafted and actually touchable works, in dazzling colors or monochrome, question the expressive craft of painting in relation to framing and wall placement;
- Pinelli’s radical contributions include the idea of *dissemination* (a sequence of 3D, textured elements scattered across a wall) and reconceptualizing painting as “*pittura con corpo*”—“painting with the body”—and with an “invitation to touch”;
- Referencing the volcanic ash and drenching sun of his native Sicily, Pinelli’s works offer a particular response to our sense of nature, architecture, and the artifact;
- TMH presented the artist in 2016, drawing attention to his radical postminimalism—and in 2017, and again in 2018, in his first solo shows in Amsterdam.



Pino Pinelli, *Pittura BL.B.*, 1993, 109 cm in diameter (49.9 inches). TMH installation view, 2019.

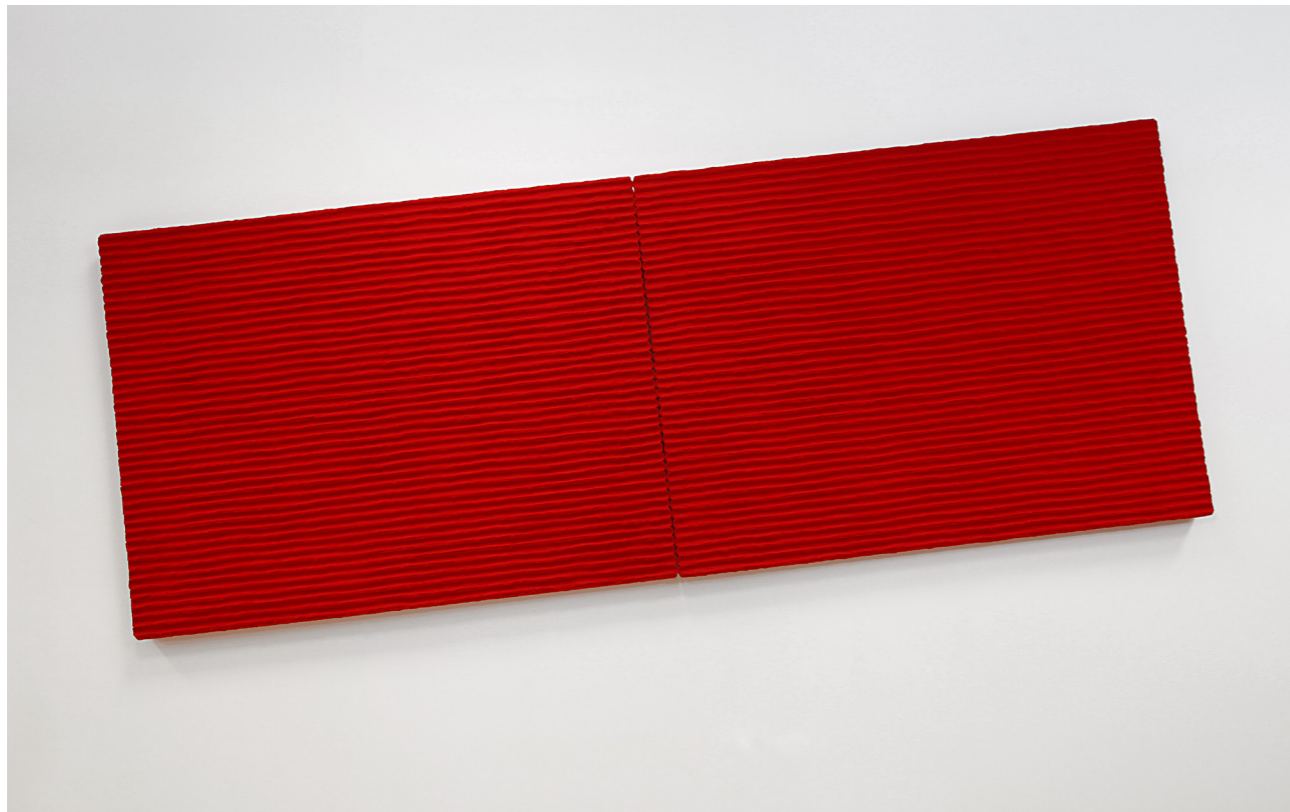
1 *Pittura G.*, 1976
Acrylic on rough flannel, 3 elements
10 x 22.5 x 5.5 cm (3.9 x 8.8 x 2.1 inches)

2 *Pittura R.*, 2003
Mixed media, 2 elements
114 x 300 cm (44.8 x 118.1 inches)

1



2



3 *Pittura BL.*, 2003
Mixed media, 2 elements
140 x 30 cm (55.1 x 11.8 inches)

4 *Pittura B.*, 2010
Mixed media, 2 elements
33 cm (12.9 inches) in diameter

3



4



JUDIT REIGL

(1923-2020, FR born HU)

FALL 2020 CATALOGUE

"The body: the most perfect instrument and the most tragic obstacle."

About the Artist

Judit Reigl was a visionary figure of contemporary abstraction. André Breton invited her to join his Surrealist gallery upon her arrival in Paris from Hungary in 1954, but she declined and opted to forge her own style. She has defined her lifelong painterly quest by reference to the human body and its power to move. Reigl received the 1964 Guggenheim prize and other major awards. Her work is in the collections of The Met, the MoMA, and the Guggenheim (New York), Tate Modern (London), and Centre Pompidou and Musée d'Art Moderne (Paris). In 2016, the Allen Museum (Oberlin, Ohio) inaugurated her first US retrospective, *Judit Reigl: Body Music*, while five Parisian galleries mounted a joint exhibition.

Why Collect

- One of the great painters of our time, Judit Reigl offers a unique approach to painting as a dynamic and corporeal activity;
- A trailblazer, Reigl has, however, been overlooked along with other radical women artists, but has been highlighted in The Met's *Epic Abstraction* exhibition and the Guggenheim's *Artistic License* show in 2019;
- The artist is due for a major retrospective (her male compatriot Hantai is trading at the multiple of her prices, and Reigl is arguably a more complex painter);
- Musée d'Art Moderne in Paris has been building a large collection of her oeuvre;
- Reigl's technically incomparable abstractions surprise by the emergence of a human figure from their powerful abstract lines and fields of intense color;
- TMH was the first to make a connection—along a performative axis—between Reigl and Carolee Schneemann and, working in close collaboration with the artist, was the first to dedicate a full show to her late works in 2016; Reigl was also the focus of TMH's 2018 *Matter of Masters* show.



Judit Reigl, *Oiseaux / Birds*, 2012, variable sizes. TMH installation view, 2016.

1 *Homme*, 1968
Oil on canvas
230 × 204 cm (90.5 × 80.3 inches)



2 *Homme*, 1968
Oil on canvas
233 × 208 cm (91.7 × 81.8 inches)



JOHN COPLANS

(1920-2003, UK/US)

"I remember that in Akron I had taken photographs of myself in the nude with a timer; it has taken me these couple of years, trying this and that subject matter, to look at the nude self-portraits and recognize I had already struck gold and I didn't know." —Coplans, 1984

About the Artist

A renowned creator of a singular and provocative photographic language, John Coplans reinvented himself as a photographer after two full careers, when he turned 60. Born in the UK and raised in South Africa, he served in the British army, and then moved to the US as an abstract painter. By the mid-1960s he had become a curator at the Pasadena Museum of California Art and later gained fame (but also notoriety) through his non-conformist stance on art and as editor-in-chief at *Artforum* magazine. Coplans was just as non-conformist in his art: he photographed only his aging body, in whole or in parts (there is never a face), and registered these performative acts in large-format prints. These works of self-detachment and bold humanity gained immediate acclaim and continue to fascinate. They are treasured by major museums and are, without question, Coplans's lasting legacy.

Why Collect

- The monumental and self-examining self-portraits made in the last 20 years of John Coplans's life entered the list of "100 photographic chefs-d'oeuvres" published by Centre Pompidou in 2010;
- At times difficult, the works of Coplans are a provocation to the conventional notions of beauty and yet cohere as sublime, poetically composed tableaux, with the artist's body used as pliable universal material;
- The large-format B&W photographs are art historical landmarks, as these sizeable wet (analogue) prints are no longer technically feasible;
- The proposed selection is a personal choice of Marsha Plotnitsky, TMH's Founding Artistic Director, who was a close friend and collector of Coplans in New York;
- Many major pieces of the artist's oeuvre are by now in major museums and private collections; TMH's current show includes two rare series, which were made by the artist during his life and testify to his photographic innovation.



John Coplans, TMH installation view, 2019.

1 *Self Portrait, Back of Hand, 1986*
Gelatin Silver Print
Ed 5/12
114 x 92 cm (45 x 36.2 inches)

1



**John Coplans's Finest Series:
One of the last remaining complete series
produced by Coplans during his artistic life**

Self Portrait, Knee and Hands, Nos. 1-6, 1993
Gelatin Silver Print
Ed 2/6
156 x 112 cm (61.4 x 44 inches), each



Sylvie Bonnot (1982, FR)
Boris Chouvellon (1980, FR)
Zhu Hong (1975, CN lives in FR)
Mary Sue (assumed identity)
Elsa Tomkowiak (1981, FR)
Mengzhi Zheng (1983, FR born CN)

About the Artists

In 2017, TMH began working with several young artists who focus on explorations of objectivity and objects—not strictly in photography or conceptual art, as is more typically the case, but in a range of different mediums. Bypassing the artifice of the digital or the overtly political, the six French artists signal the conceptual through the material. With a mature body of work in each case, all six have been having shows in museums and public spaces in France, and their careers are rapidly evolving (information for each artist is on the pages that follow).

Why Collect

- TMH has selected major pieces from six highly accomplished and engaged young practitioners from France;
- The artists are brought together in light of their idiosyncratic response to performance and the problematic of the art object vs. image—the significance of the material vs. immaterial (digital or otherwise);
- It is of interest that young French art has been recently underrepresented;
- TMH dedicated its 2017/18 season to *Making Things Happen*—a yearlong cycle of exhibitions, events, and publications based on the work of these artists—and continues to support their work through art fairs and public exhibitions.



Sylvie Bonnot, *Pain de Sucre Rouge II*, 2017, 54 x 67 x 55 cm (21.1 x 26.3 x 21.6 inches).
Remix I, TMH installation view, 2018.

About the Artist

Sylvie Bonnot is an itinerant photographer. She has had ongoing exhibitions since her graduation from ENSA of Dijon (MA, 2006, with jury commendation). Her work is in museum collections and is the subject of two monographs: *Contre-courants*, Nouvelles Éditions JMP, Paris (2016), and *Derrière la retenue*, Facim Foundation and Actes Sud (2017). Her most significant institutional shows include: *Mobile/Immobile*, Musée des Archives Nationales, Paris, and Maison de la Photographie, Lille, 2019; *Derrière la Retenue I, II, III* (solo shows and permanent public installations), Fondation Facim, Savoie, 2018-23; solo shows at Musée de La Roche-sur-Yon, 2018, and Musée des Ursulines, Mâcon, 2016-17; and a solo show at Le Quai des Arts, Cugnaux, 2016-17.

- 1 *Atlas Aéropolis – Volume VII (Biface)*, 2018
Volumized photography, gelatin silver repositioned on sculpted plaster
Unique work
60 x 76 x 55 cm (23.6 x 29.9 x 21.6 inches)
- 2 *World Sense – Kremlin*, 2018. Moscow, Russia
Color photography on Hahnemühle Baryta paper, mounted on Dibond
No. 2 of edition of 3
90 x 72 cm (35.4 x 28.3 inches)
- 3 *Lame de Bois II – 002*, 2019. Inishmore, Ireland
Volume photography, gelatin silver on sculpted solid wood
Unique work
23 x 24 x 1.5 cm (9 x 9.4 x 0.6 inches)

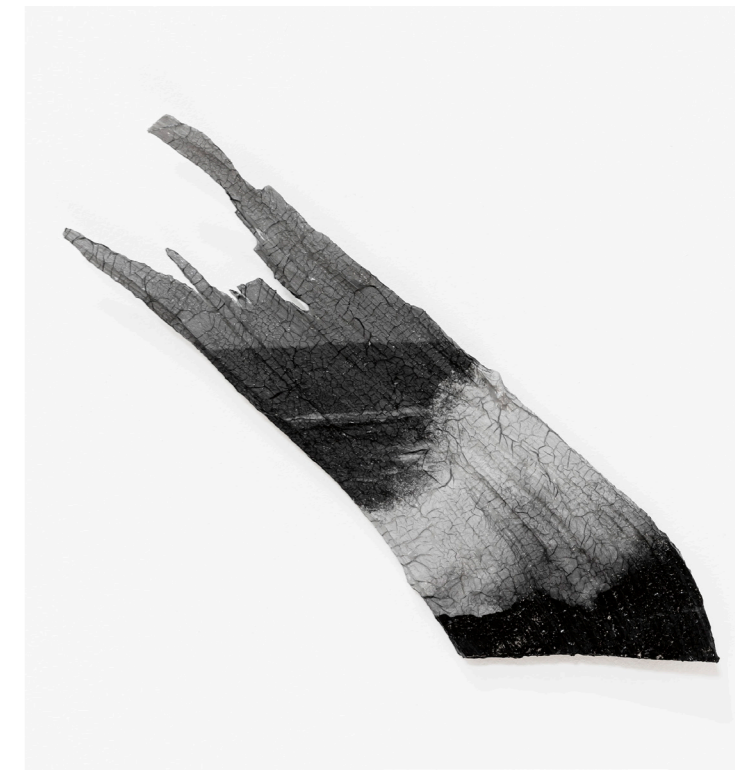
1



2



3



These three works originating from Sylvie Bonnot's trips in France and abroad—mature examples of her technique of repositioning the silver-gelatin surface of a print—drive deeply into the territory of photography as a medium and its agency in relation to our sense of the surrounding world. They conflate photographic printing and a mental imprint.

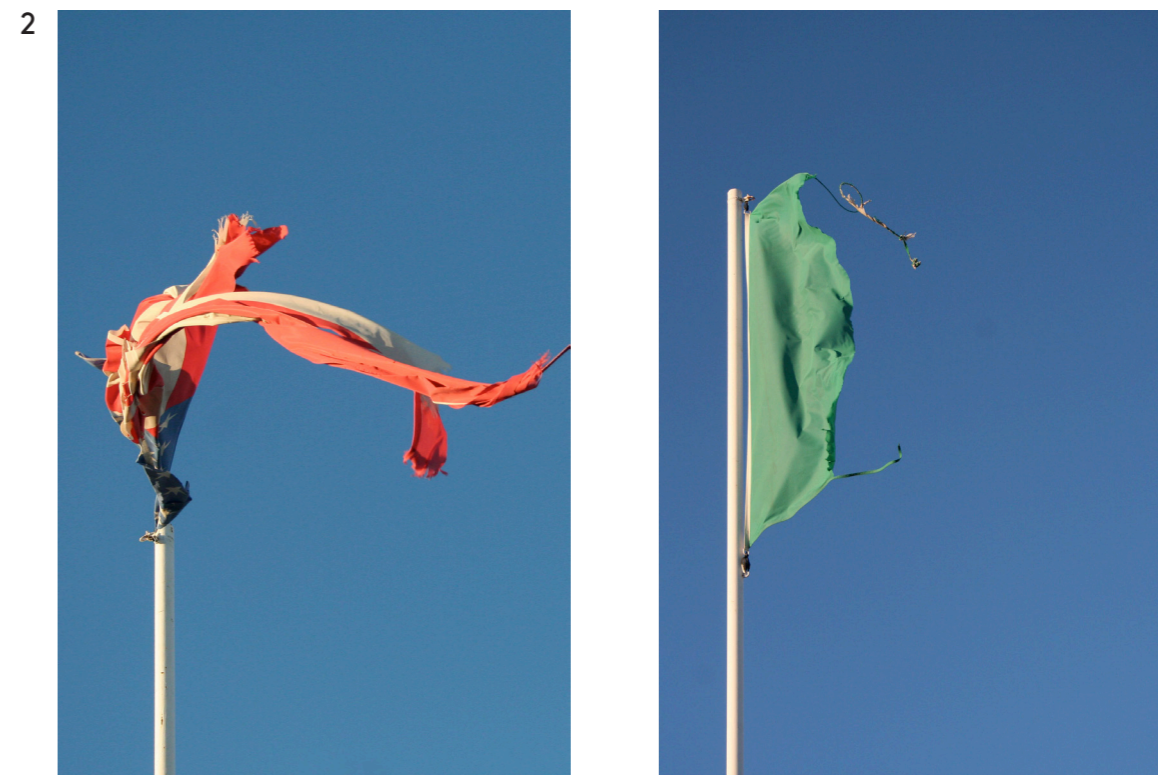
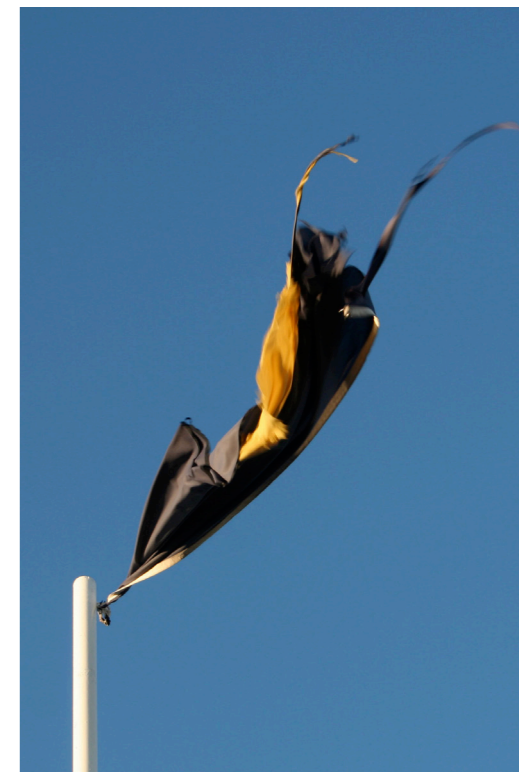
About the Artist

Boris Chouvellon began to exhibit as soon as he finished his art studies, including at the prestigious Ecole Nationale Supérieure d'Arts at the Villa Arson, Nice (MA). In 2015, he became laureate of the Friends of the Maison Rouge prize, Paris, and has had important museum residencies. He recently had a solo show at La Crypte d'Orsay in Orsay, France, and has been awarded an Étant Donnés residency in Los Angeles, USA, by the FACE Foundation. Chouvellon takes his cue from entropy and decay, from remnants of labor and leisure. In his uncanny objects and situations, sculpture blends with photography and video.



The series *Petites mains*, 2016, is exemplary for its plastic strength and its polysemy (we think of the collections of antique busts, of the precious trophies of tribal headhunters, and of the metaphor of "losing one's head" as well). The artist exchanges new polystyrene heads for the used ones damaged by the needles of African hairdressers in Parisian immigrant neighborhoods. They serve as molds for his concrete replicas. There is here a suggestion of the Japanese tradition of *kintsugi*, which does not conceal the repairs made in a precious object but adds a layer of gold or silver to emphasize them.

- 1 *Les petites mains*, 2016-18
Concrete and gold leaf
30 x 25 x 25 cm (11.8 x 9.8 x 9.8 inches) approx.
- 2 *Sans titre (Magic World)*, 2007-11
C-prints mounted on Dibond
Nos. 12, 7 and 5
No. 3 of edition of 4
120 x 80 cm (47.2 x 31.5 inches), each



Chouvellon's photographs of vibrant shreds of flags, billowing in amusement parks, form a poetic testimony to the contentious and yet seductive objects associated with our immediate history and inescapable needs.

About the Artist

Zhu Hong moved to France to study art at ENSA of Dijon and counterbalance her classical training in Shanghai. She has been awarded residencies at the Pôle International de la Préhistoire in Les Eyzies-de-Tayac-Sireuil and in connection with in-situ projects, such as *Le Salon* at the museum in Dijon and *Décor intérieur* at the Château du Grand Jardin in France. A book on her work, *3m² de lumière*, was published by Lienart Éditions, Paris, in connection with her solo survey exhibition at the museum Le Cyel in La Roche-sur-Yon in 2017. She has been represented by SinArts Gallery, The Hague, since 2018 and was profiled at Art on Paper 2019, Brussels.



1 *Projection 1352 (201906171352)*, 2019
Oil on canvas
70 x 100 cm (27.5 x 39.3 inches)

2 *Amstel 1555*, 2018
Colored pencil and acrylic on paper, framed
94 x 140.5 cm (37 x 55.3 inches)

3 *Amstel 1406*, 2017
Colored pencil and acrylic on paper, framed
44 x 60 cm (17.3 x 23.6 inches)

4 *Amstel 1845*, 2018
Colored pencil and acrylic on paper, framed
52 x 71 cm (20.4 x 27.9 inches)

The new paintings and large-scale muted pencil drawings are a technical feat and a prime example of Zhu Hong's unmatched ultrathin proprietary techniques. They test our sense perceptions as the pencil lines capture the sensation of light, in this case on the surface of the river Amstel.



About the Artist

Mary Sue states that she was born sometime between 1979 and now. Under the sobriquet of Mary Sue established during her studies at ENSA of Dijon, the artist has had ongoing solo and group exhibitions with galleries in France, Belgium and Italy. Her work has been showcased at Art Basel, FIAC, Art Brussels and at other international events and fairs. In 2017, her project on childhood and loss, *La Flotte*, was presented in Amiens, France, for the *Art, villes et paysage* festival. According to the art writer Hubert Besacier, we find her in situations—be it in a gallery or on display at a Nike store—that are “totally desperate, and therefore hilarious.”



1 *Usual Tools*, 2017
C-print (series of 12)
Nos. 1 and 4
No. 1 of edition of 5
29 x 19 cm (11.4 x 7.4 inches)

2 *Revelation*, 2017
Performance video installation
No. 1 of edition of 7
HD color video, stereo sound
8-minute loop

3 *Marysuecide no. 18: Fan Service*, 2017
Photograph of performative action from *Marysuecide*
C-print mounted in a frame
No. 2 of edition of 3
160 x 108 cm (63 x 42.5 inches)



In these photographs and video work documenting a series of her alter-ego performances on the topic of servitude, Mary Sue uses color and digital manipulation to a poignant uncanny effect. Each detail is thought through to such an extent that it ingeniously carries social meaning in and of itself, expanding on the work's overall comic theatricality.

In Mary Sue's video presentations, technology is so seamlessly hidden and functionally simple that her pieces become a unique case of a painting on a screen, permeating the surrounding space with light and color when switched on.

TWO OUTDOOR PIÈCES DE RÉSISTANCE



Mary Sue

Gloria, 2017

Monumental sculpture

Faux bronze resin, high gloss finish

Original rendition no. 1 (of 3 artist's proofs)

115 x 115 x 215 cm (45.2 x 45.2 x 84.6 inches)



Boris Chouvellon

Génie civil, 2015-18

Concrete, metal, baby stroller, and lawn mower

Original rendition no. 1 (of 3 artist's proofs)

220 x 95 cm (86.6 inches in diameter x 37.4 inches in depth)

About the Artist

Since her graduation from ENSA of Dijon in 2005, Elsa Tomkowiak has had many public commissions, such as: an opera house (Nantes), an abbey (Angers), two bridges (Quebec, CA), a glasshouse (Pougues-les-Eaux), festival projects, and a permanent installation for a hospital in Angers, France. In 2018, she was invited to interpret the austere ancient halls of the Château-Musée de Tournon-sur-Rhône. In 2019, she was participating in the Biennales of Sweden and Amsterdam ArtZuid and has won the commission for a permanent installation in a sculpture park in Lyon.

- 1 *Connie*, 2017
Pounded acrylic on foam
150 x 120 x 75 cm (59 x 47.2 x 29.5 inches) approx.
- 2 *Albedo 100*, 2017
Pounded acrylic on foam, 5 elements
200 x 106 x 23 cm (78.7 x 41.7 x 9 inches)
- 3 *Audrey*, 2018
Acrylic paint on foam sheets
100 x 200 x 20 cm (39.3 x 78.7 x 7.8 inches) approx.
- 4 *Albedo 48*, 2018
Pounded acrylic on foam
80 x 80 x 120 cm (31.4 x 31.4 x 47.2 inches)



With their titles referencing the names accorded to hurricanes, these works are from Elsa Tomkowiak's recent experimentation to reconceptualize painting. The pigment pounded directly into found foam creates a cosmic color effect and strikes against disenchantment and mechanistic thinking.

About the Artist

Mengzhi Zheng holds an MA (2011, with jury commendation) from the Ecole Nationale Supérieure d'Arts at the Villa Arson, Nice. He received an award for a large permanent installation at Les Halles car park of Lyon (LPA), which opened in 2019, and has been invited to major curated exhibitions, including: the Biennale d'Art Contemporain de Lyon, 2019-20; a solo show at Musée Muséum Départemental des Hautes-Alpes, 2019-20; the Biennale d'Architecture d'Orléans, 2017-18; and *Le parfait flâneur*, ex-situ at Palais de Tokyo (Biennale d'Art Contemporain de Lyon, 2015).



- 1 *Petites chutes B*, 2019
Varied wood assemblage
33 x 40.5 x 33.5 cm (12.9 x 15.9 x 13.1 inches)
- 2 *Contexture no. 6*, 2018
Varied wood assemblage and plastic
31.5 x 36.5 x 22 cm (12.4 x 14.3 x 8.6 inches)
- 3 *Kuca no. 1 and Kuca no. 7*, 2018
C-prints on RC satin photo paper,
mounted on PVC, framed
No. 1/3
80 x 60 cm (39.5 x 23.6 inches)

The works stretch the possibility of sculpture and image construction to reflect urban visual experiences. Zheng's virtuoso formations are compact wood sculptures and paintings in space that reflect his ongoing urban observations and hover between the reality of an architectural model and nonutilitarian art. Zheng's recent installation at the Biennale of Lyon, curated by Matthieu Lelièvre, reflected his singular observations of urban spaces that define our lived experience.



PRACTICAL INFORMATION

- High-resolution images of all the works are available on request
- Information about additional or alternative works available on request
- Price information available on request
- The Merchant House artist catalogues are available on our website
- Hard copies of all our publications can be requested by email
- We are happy to arrange storage and shipment of the works

We welcome all inquiries and are happy to discuss installation and interior design questions related to our artworks:

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About The Merchant House

The Merchant House presents contemporary art projects with sales of art as a funding strategy. Each project, curated by TMH's Founding Artistic Director Marsha Plotnitsky, brings together an extended exhibition, cultural and research events, and a dedicated catalogue/artist's book.

TMH has showcased international and Dutch innovators, such as Henk Peeters, Jan Schoonhoven, André de Jong, Chuck Close, Carolee Schneemann, Hilarius Hofstede, Craigie Horsfield, Judit Reigl, and Pino Pinelli, as well as young talent. Since it opened its doors in a historical canal house in Amsterdam in 2013, it has become known as a modern take on the Dutch tradition of a merchant—a vibrant art space freely open to the public.

