

***parti·e·s hier [gone yesterday]***

an exhibition by Marcelle Alix and CAHN CONTEMPORARY

With Louise Hervé & Clovis Maillet, Laura Lamiel, Gyan Panchal, Jean-Charles de Quillacq and their selection of objects from Greek and Roman Antiquity

**18 - 31 October 2020**

Tuesday to Sunday, 2-7 pm and by appointment

This program is part of Paris(s) - Paris Art Week, organized by Comité des Galeries d'Art



Vue de *Future Lithic Reduction (Part 1)*, Louise Hervé & Clovis Maillet, chambre d'ami·e·s de Cahn Contemporary, 2019. Photo : Lucas Charrier

**CAHN CONTEMPORARY**

2 rue Jean-Baptiste Clément 93170 Bagnolet  
métro 11 Mairie des Lilas tramway T3 Adrienne Bolland

**[contact@cahncontemporary.com](mailto:contact@cahncontemporary.com)**  
**[demain@marcellealix.com](mailto:demain@marcellealix.com)**

Cécilia Becanovic: I'm thinking of *mains amies* [*friendly hands*], the first part of a collaborative project between Marcelle Alix and Cahn Contemporary, which is continuing today in the various spaces of a private residence in Bagnolet. Our approach, at the time, indulged in a poetic reverie, leading us to handle age-old objects fatally inaccessible in museums. In hindsight, last year's exhibition was an adventure with spiritism overtones, between the ectoplasmic presence of Ian Kiaer's inflatable sculpture and Laura Lamiel's painting on glass mimicking the depths of a material similar to the greenish patina of the Roman helmet simply placed in front of it. Not to mention the video by Charlotte Moth, whose imagination finds its own impetus until the moment when the sculptures from a storeroom take over and start talking to each other. Only Louise Hervé & Clovis Maillet appeared to have lent their bodies so that pre-historic tools could find, once again, the shape of a hand, the position of a body accustomed to using them. The duo highlighted the physical need to bear an object and to let it get hold of us so as to understand its function. *parti·e·s hier* [*gone yesterday*] tells the story of a body that is inseparable from the surrounding objects. The object knows how to await the return of the person responsible for continuing to use it. This interconnectedness was subject to debate within the studios of the artists whom we invited for this second part. If perfection, symmetry, verticality and control don't or no longer dominate, what does? What draws a connection between the social mindset of the ancient Greek and Roman society and the way in which Jean-Charles de Quillacq puts the body in various states, without moderation nor codification? Can one speak of a renaissance when one digs an object out of the ground and endows it with an almost invisible effort, as Gyan Panchal so patiently does?

Manon Burg: What you're describing about the practice of Jean-Charles de Quillacq, driven by desire, and about his relationship to the body, reminds me of a conversation we had together with Jean-David Cahn in Basel, last summer. Jean-David was explaining to us, based on a vase representing a homoerotic scene, that during archaic and classical Greece, homosexuality was — beyond being socially accepted and agreed upon — a rite of passage that was essential to men's civic education in the city. Teenagers (called *eromenos*, translated as beloved) then developed an affective and sexual relationship with adults (*erastes*, translated as lovers), before commonly adopting a form of heterosexual sociability, following the equivalent of the military service, which marked the beginning of adulthood. Then, in due time, former *eromenos* became *erastes*, in turn having relationships with young ephebes. Based on these comments around the homosocialisation of the male Athenian elite, other thoughts emerged about the Western construction of "beauty", the cult of the athletic and able-bodied male individual, thus leading to the obvious observation that our phantasmagorical worlds — and by extension, mainstream porn imagination — are still haunted by these bodies. The question that I now have is the following: what do these age-old objects tell about us, what kind of relationship do we develop with them? What do these figures or rather these fragments of figures — these feet, these arms, this clenched fist, this nose — provoke in us? While the historian must, as required by the field, adopt a selfless and scientific gaze towards objects, that of the artist — here Jean-Charles de Quillacq — happens to be much more organic, libidinal, or even fetishising\*... Whereas Gyan Panchal imagines new objects containing, like these artefacts, evidence of a past use, traces of a previous life. He creates a form of echoing, of remembrance, of equivalence, to those already existing, thereby multiplying the latter's narrative possibilities.

Gyan Panchal: What you were evoking, Cécilia, in a previous email relating to the status of bodies and models asserting a form of stability (of eternity?) in relation to other bodies and objects dealing more with imbalance and instability (naked bodies and objects that are troubled and vulnerable, exposed to the outside world, looking out) — all this is also

important to me. Besides the older pieces that I was thinking about (*le versant, le témoin* [the slope, the witness]), I have to admit that most of the works produced for this exhibition are inevitably echoes, ricochets of pieces that I have seen in Jean-David Cahn's collection. During a visit in Bagnolet, we talked about the back of artworks, their flip side, their drop shadow. Compared to ancient objects, which I relate to wars, conflicts, wrecks, looting, as well as trade, the objects that I propose in a dialogue speak perhaps, through their forms as containers, of fecundity, gestation, fear, theft, and predation. In the most silent possible way — I hope. And there is something else, related to time, which comes to mind, a comment shared with colleagues about a workshop we are organising together: in one of her texts, sci-fi writer Ursula K. Le Guin offers to consider other kinds of narration than that of the (deadly) arrow of linear time. The form that she suggests in contrast — assuming that it was one of the first cultural inventions — is a flask, a shell, a net, a bag, a baby carrier, a satchel, a bottle, a tank, a vessel, a container. The reference to this container form appeals to me very much. I don't know why, but I make a lot of containers. Sometimes empty, sometimes inhabited.

Isabelle Alfonsi: I'm picking up on this idea of containers. Just as we are launching the second edition of our common project in Bagnolet, this house — an old factory — appears to me as the container of all containers. It is the stage where, every year, are expressed a set of fantasies and representations that the artists project onto ancient objects which seem less and less distant from us, in so far as the proximity established between them by Jean-David Cahn proves to be effective. I have in mind Laura Lamiel's intervention last year, who found it just as timely to gather in the office a Greek bronze helmet next to a glass painting and Chinese ink drawings, on an equal footing with a watering can found in the garden. This "domestic" setting — which we are particularly fond of at the gallery — urges us to pay careful attention to every detail, and to consider each object for both its functional aspect and as if it were potentially an artwork. I've always loved visiting the homes of artists and writers for that very reason: the daily equivalence which is reconstituted between the artworks, the manuscripts, the everyday objects that have been left there, as if their owner had left yesterday, to quote the title of this exhibition. I believe that what we are trying to show through this project is what an approach in terms of historicity can bring to our understanding of art. This is what Aurélien Froment was already addressing last year with the film *Allegro Largo Triste* (2017), by describing an age-old Sardinian practice involving the production and the use of a polyphonic flute. This is the opposite of a backward-looking or conservative vision of art. On the contrary, it makes us much stronger in the present to feel this past behind us, as support, a solid basis.

Jean-David Cahn: Archaeologists and historians follow several methods in order to extract a maximum of information allowing them to restore the habits and the history of a past society in relation to the objects of study. These archaeological objects that have reached us stem from the chance of today's finds, as well as from that of loss, of burial rites, of the deliberate or involuntary destructions from the past. They enable us to interpret their content, the evolution of a style, as well as, ideally, their environment. They are the messengers of a fragmented past that we are attempting to decipher. While the archaeologist's approach lays claim to objectivity, there is nonetheless a subjective dimension for this objectivity reflects the society in which the research is produced. Observing how artists respond proves to be of greater interest, since they communicate the present through their abilities and their sensitivity. Their approach is certainly subjective and emancipated from the framework imposed by academic rigour. It is more direct, and without filters. Not the framework of the past, but one that is fragmented, consisting of our current society. It is fascinating to witness this approach stripped of all the museography that is imposed by the dictates of public exhibitions displaying archaeology. Our

perspective has shifted by exhibiting objects in a contemporary environment. This other *way of looking* affects us more directly. It is wonderful to exchange in the rather intimate space of an old medal factory, to offer this experience within the context of an “experimental” gallery, as part of a collaboration between an archaeologist, contemporary artists and gallerists.

\*And yet, the boundary between the rigour required by the field and the fetishistic tendency can sometimes be porous: with J. J. Winckelmann (1717-1768) — the first Greek art specialist, the “founder” of Art History considered as a science —, the desire for knowledge and sexual desire are interwoven. See Whitney Davis, “Winckelmann Divided: Mourning the Death of Art History”, *Journal of Homosexuality*, The Haworth Press, Inc., 1994, pp 141-160

## BUREAU

1 - ***A Right Arm of a Male Statuette*** Egypt, Old Kingdom, ca. 2700-2200 B.C. Wood, L. 27.3 cm

The arm is made of acacia wood and is preserved in its entirety. It comes from an under life-size male statuette. The slender fingers form a fist and originally held an object, as the carefully drilled circular perforation reveals. The arm was attached to the body by means of a tang at its upper end. Separately manufactured arms did not need to touch the sides of the body or be stabilised by bars. Thus, the figure, which presumably stood upright with one leg advanced, was given a freer and more lifelike appearance. Natural traces of ageing. Intact. Formerly priv. coll., acquired 1999, Galerie Cybele, Paris.

3 - ***A Core*** France. Middle to Upper Palaeolithic, ca. 300,000-30,000 B.C.

Stone (Silex), H. 10 cm

Worked silex core with remains of cortex and impact surface. Negatives of core preparation and of several blades. Remnant of early blade production. Light grey stone with beige undertones. Intact. Formerly priv. coll. Hervé Bouraly, Saint-Ouen, France, between 1965-1974.

5 - ***A Basin with Handles on Tripod*** Etruscan and Western Greek. 6th-5th cent. B.C., Bronze, H. 7 cm. Dm. 31 cm

Flat bowl with collar rim decorated with bead-shaped bosses. Little plates riveted onto the rim and the inside of the well indicative of ancient repairs. It follows that the vessel was in everyday use. Evidence of two handles formerly attached to the outside of the vessel. The handles included here, each ending in outstretched hands, are probably not the original handles. Comparable examples of a tripod ring base with moulded tongue frieze and flaring lion's-paw feet are to be found in Olympia. Surface corroded and with deposits; dark green patina. Priv. coll. Switzerland.

6 - ***A Part of a Mask from an Anthropoid Sarcophagus*** Phoenician or Levantine. 6th cent. B.C., Clay, coarsly grogged, H. 16 cm

The face with projecting cheekbones and pursed lips is dominated by a long, pointed nose. Damage to the left cheek and chin. Reverse blacked in the firing

process. Formerly Coll. L. G., Geneve, prior to 1999.

9 - ***A Foot of a Candelabrum*** Roman. 1st cent. A.D., Bronze, H. (foot) 6.5 cm

This magnificent candelabrum stands on three lion's paws. Each interstice between the legs is adorned by a broad, heart-shaped leaf with finely engraved veins. The ends of the leaves reach all the way up to the hollow shaft, of which the base is preserved. With Sasson Gallery, Jerusalem, prior to the year 2000.

12 - ***A Left Lower Arm of a Bronze Statuette*** Eastern Mediterranean. Roman, 2nd-4th cent. A.D., Bronze (hollow-cast), L. 21.5 cm

Energetically outstretched lower arm of an under life-size bronze statuette. The hand forms a fist with the fingers originally clasping a thin object, as can be deduced from the careful drill hole. The middle finger is adorned by a large ring with broad ring plaque with a stone set in its centre. Surface corroded. Ring reattached and slightly worn at the rim. Finger rings, especially those made of gold, could serve as signs of rank and status, although people from all levels of society – with the exception of slaves – were permitted to wear them. Formerly with a Licensed Dealer, Mr. I. H., Jerusalem.

18 - ***A Left Lower Leg of a Kouros*** Greek, Archaic. 6th cent. B.C., Marble, L. 35 cm

From a life-sized statuette of a naked youth. Swiss priv. coll. Thereafter priv. coll. Basel.

19 - ***Right Foot of a Standing Figure*** Greek. late 4th-3rd cent. B.C., Marble, L. 21 cm

The right foot of a statue, worked in the round and probably from a free-standing figure, with carefully defined toes, the smallest turned sharply inward as though confined/compressed by the thongs of a sandal which was perhaps originally rendered in paint. The underside worked for insertion in a base. Surfaces covered with a calcite encrustation. A break, from top of foot through to just before heel, repaired. Formerly Coll. Ephraim, Switzerland, before 1958. Thereafter priv. coll. Basel.

**21 - *A Rare Cosmetic Vessel in the Form of a Shell*** Graeco-Roman. ca. 2nd-1st cent. B.C. or later, Marble, L. 15 cm. H. 8.8 cm

Two-part marble vessel in the shape of an elongated shell with distinct ribbing. The bowl-shaped lower part is flattened slightly on the underside. The lid has a stepped rim permitting a close fit with the lower shell. Surface slightly worn. Reddish-brown patina. The shell was a popular shape for vessels in Antiquity. Such vessels were made of different materials (mostly bronze and terracotta, more rarely marble) and were used to store cosmetics amongst other things. Formerly priv. coll. London, acquired ca. 1979. Thereafter Rupert Wace, Ltd., London. Label with inv. no. "17341" on the underside.

**22 - *A Head Profile Fragment, probably Agrippina Maior*** Roman. 1st half of 1st cent. A.D., Fine-grained marble, H. 20.5 cm

The left cheek, ear and part of the crown are preserved. The cap-like hair is combed into separate strands ending in short curls with carefully drilled holes; beginnings of finely incised single strands visible behind the ear. On closer scrutiny, the treatment of the hair bears a remarkable resemblance to portraits of the Roman Empress Agrippina Maior (14 B.C.--33 A.D.), especially those in the Louvre inv. MA 1271 and Bibliothèque Nationale Paris inv. 45. The articulation of the cheekbone and the plasticity and sharp contour of what remains of the lower lid are also comparable with the aforementioned works. Slightly worn. Formerly French private coll., 1970.

**23 - *Left Hand of a Colossal Statue*** Roman. 1st-2nd cent. A.D., Marble, L. 28 cm

From a colossal statue of a woman. Finely drilled channels separate the fingers from each other and from the beginnings of an object – a corner of a robe or such like. Preserved intact except for the tip of the thumb. Upper end of the index finger slightly worn. Formerly Paris priv. coll., since the 1970s.

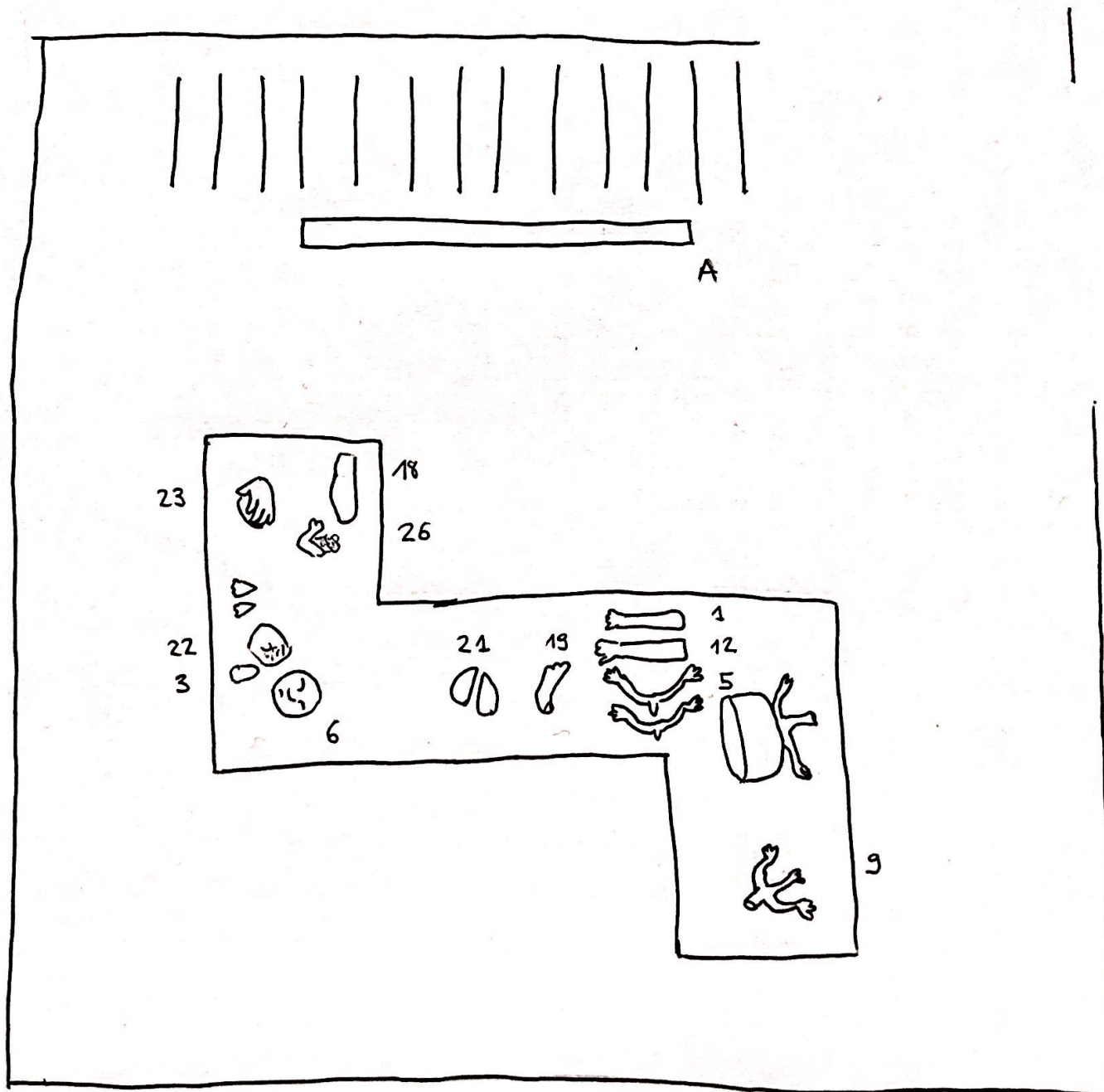
**26 - *A Left Arm of Fortuna with Cornucopia*** Roman. 2nd-3rd cent. A.D.

Marble, H. 16.3 cm. W. 8.7 cm

The garment which is held together by a circular fibula and glides from the shoulder indicates that the figure represented was female. As she holds a large cornucopia from which a rich array of fruit emerges, there is no doubt that the statuette depicted the goddess Fortuna. Back smoothed (ancient). Condition: Tip of cornucopia missing. Dots of reddish discolouration on hand. Greenish discolouration on the reverse at the lower end of the cornucopia. Formerly Coll. Nicolas Landau (1887-1979). Thereafter priv. coll., acquired 2006, Galerie Kugel, Paris.

**A - Louise Hervé & Clovis Maillet, *Future Lithic Reduction (I)*, 2020, HD movie, 3'34, ed 5 + 1**

BUREAU



## SHOWROOM

4 - ***A Levantine Bronze Helmet*** Levant. 6th cent. B.C., Bronze, H. 19.6 cm. W. 17 cm, Levantine-influenced Greek helmet. High crown with semicircular sides, an arch above each of the eyes and a small central point above the nose. This rare helmet combines elements of the Chalcidian helmet with those of the late Achaemenid Period. It is therefore difficult to classify typologically. Dense green patina, likely indicating a river find. Condition: Holes for fixation, partially with rivets and traces of bronze, on the top of the helmet slightly to the side of the apex. Condition: Minor areas of infill on the lower back of the helmet for stabilisation. A few cracks (partially closed). Rim slightly frayed. Formerly with Robert Deutsch, Archaeological Center, Israel. Likely a river find. Accompanied by Israeli Export License.

8 - ***A Boss of a Shield (Umbo)*** Germania. 2nd cent. B.C.-1st cent. A.D., Bronze, D. 13.5 cm, Flat conical shape, short thorn. Rim slightly worn., Formerly priv. coll., South Germany; acquired on the French art market in the 1980's.

13 - ***A Theatre Mask in the Form of Attis*** Roman. 1st cent. A.D., Terracotta, traces of light blue paint, H. 23 cm, Almond-shaped eyes under slightly arched eyebrows, a slim nose, high cheekbones and small mouth with full lips define this youthful face. The low forehead is framed by locks of hair emerging from beneath a Phrygian cap. While masks (or pinakes, tondi and peltae) executed in marble were primarily decorative in character, the round holes for eyes, the fixation holes at the side and not least the shape and format of our mask suggest that it really was used in the theatre or in a cultic context. Reassembled from large fragments, breaks retouched. Remains of pale blue paint on the cap. Formerly Bonhams London, 3 April 1989, lot 18 with illus. Thereafter priv. coll. California, USA; acquired in 1995 from Hadji Baba.

D - **Gyan Panchal**, *Le coucher*, 2020, Toy, plastic, 32 x 12 x 25 cm

E - **Gyan Panchal**, *Le ravissement*, 2020, Toy, solvent, 22 x 16 cm

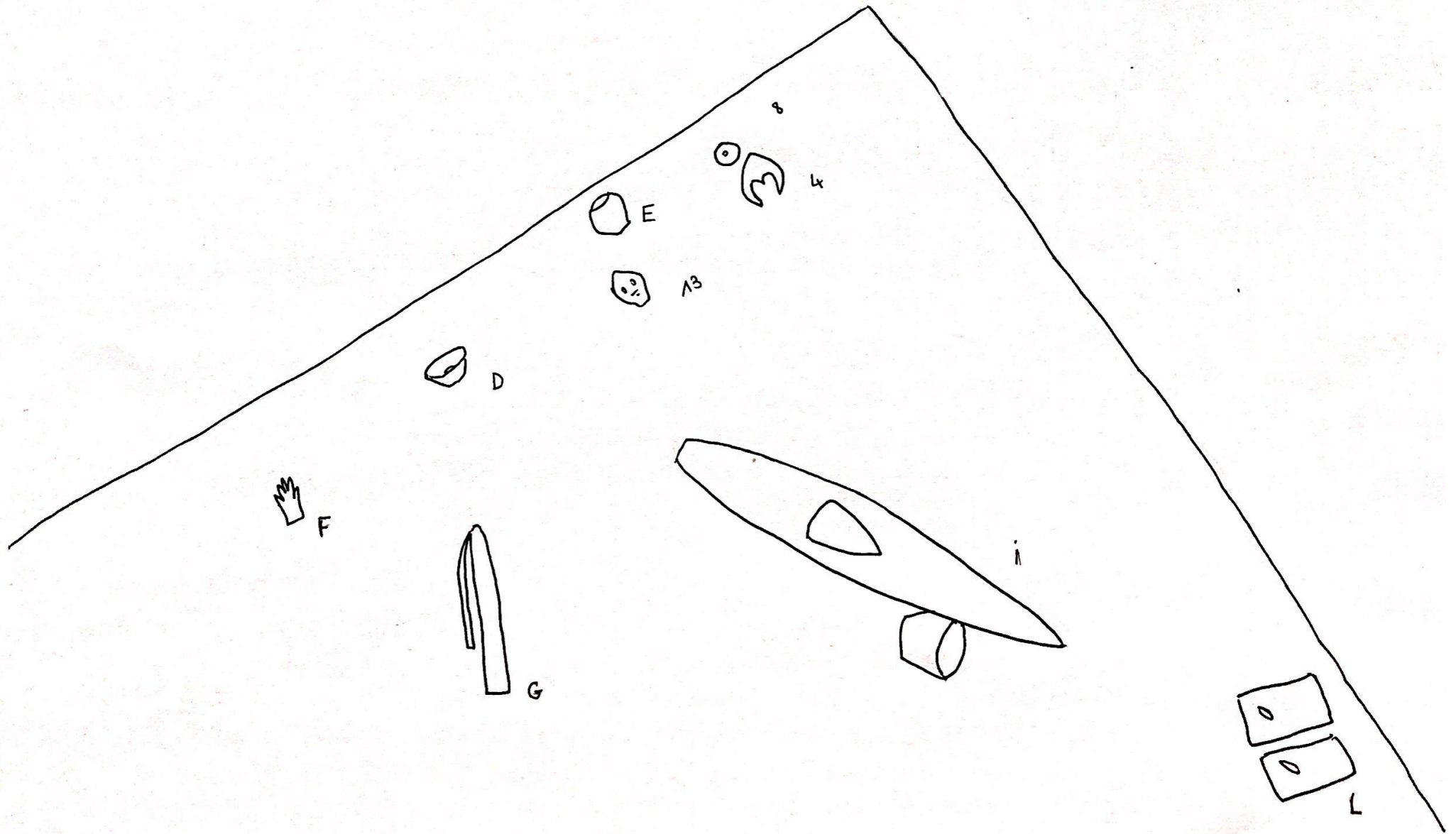
F - **Gyan Panchal**, *La sonde*, 2020 Glove, pine resin, 25 x 14 cm

G - **Gyan Panchal**, *Le témoin*, 2014, chimney pipe, nonwoven fabric, 15 x 25 x 193 cm

I - **Gyan Panchal**, *le versant*, 2019, kayak, curdling tank, 450 x 40 x 60 cm / 80 x 80 x 60 cm



# SHOWROOM



## 1ER ÉTAGE

2 - **A Mummy Portrait of a Man** Roman Egypt. 2nd quarter of 3rd cent. A.D., Encaustic on thin cypress wood panel, H. 40.6 cm

Frontal portrait of a young man with a narrow face, high forehead and short hair and beard. The prominent eyes and nose as well as the crisp, tightly closed lips create a convincing image of the deceased. The portrait can be dated by means of his coiffure and beard. The characteristically stepped shape of the panel at shoulder level indicate that it possibly originated from Antinoopolis. An irregular crack in the middle of the panel, paint darkened and flaked off in places; traces of glue from the mummy wrappings preserved. Previously New York priv. coll., before 1977. Sotheby's Parke Benett, New York, 21st May 1977, lot 396, illus. Formerly Harmer Rooke Galleries, New York, 4th May 1995, lot 196, illus. Formerly Pennsylvania priv. coll. Published: K. Parlasca-H.G. Frenz, *Ritratti di mummie: Repertorio d'arte dell'Egitto greco-romano*, Series B, Vol. IV (Rome, 2003) no. 890, pl. 189.3. Thereafter priv. coll. Basel.

7 - **Statuette grotesque d'un éléphant** Greek. 3rd-1st cent. B.C.

Terracotta, H. 8.3 cm, Statuette representing a pot-bellied elephant which sits on the ground and holds its over-sized phallos with its trunk and forelegs. Hand-modelled. Thigh of the left leg preserved. Part of the left ear reattached. Exceptionally rare motif. Formerly MuM AG, Basel, 1962. Thereafter priv. coll. C. von Faber-Castell, Switzerland, acquired 1991 from Herbert A. Cahn, Basel. Published: MuM AG, Basel, *Sonderliste E*, 1962, no. 97 with illus.; H.A.C., *Kunstwerke der Antike*, Cat. 3, Basel 1991, no. 32 with illus.

24 - **A Group of Fragments of a Statuette** Roman. 1st-2nd cent. A.D. Marble, L. 4.4 cm; 4.5 cm; 5.7 cm; 9.2 cm; 9.7 cm; 11.2 cm; 35.1 cm

The group includes part of the base with the rest of the right foot (four toes preserved), part of the left hand and a third of the lower arm and five other fragments, of which at least three are parts of the legs and arms. Formerly Galerie Nefer, Zurich, 1990s.

H - **Gyan Panchal**, *La face*, 2014 polyurethane, rust 58 x 27,5 x 84 cm

K - **Jean-Charles de Quillacq**, *Photo de casting 2*, 2020 Laser print, Image: 40 x 28,5 cm, ed 5 + 1

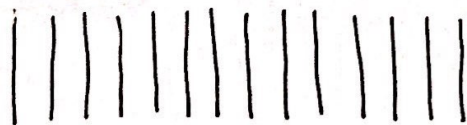
M - **Jean-Charles de Quillacq**, *Méduse 2*, 2019, Jellyfish, epoxy, polystyrene box 39 x 7 x 9 cm

N - **Jean-Charles de Quillacq**, *Pierre*, 2020, Silicone, fiberglass, resin, epoxy, metal, silver chain, stockings, 107 x 38 x 26 cm

O - **Jean-Charles de Quillacq**, *Tableau généalogique*, 2020, Acetone on paper, 88 x 49 cm

Q - **Jean-Charles de Quillacq**, *Méduse 1*, 2019, Jellyfish, epoxy, 39 x 7 x 9 cm

A hand-drawn floor plan of a triangular room. The room is bounded by three lines meeting at a top vertex. On the left wall, there is a rectangular object labeled 'O' containing two smaller rectangles, each with a stylized figure. Below this, on the left wall, is a series of vertical lines. On the right wall, there is a rectangular object labeled 'M'. Further down the right wall, there is a square object labeled 'K' containing a stylized figure, a small object labeled '23', another square object labeled 'Q' containing a stylized figure, and a small object labeled '2'. In the center of the room, there is an oval object labeled '24' containing a stylized figure. Near the bottom vertex, there is a long, narrow object labeled 'N', a rectangular object labeled 'H', and a small object labeled '24'. The bottom boundary is a horizontal line.



## JARDIN + ANNEXE

9 - ***A Foot of a Candelabrum*** A Foot of a Candelabrum Roman. 1st cent. A.D., Bronze, H. (foot) 6.5 cm

The shaft would originally have been fairly long and have ended in an ornamental support for the oil lamp. Tips of leaves slightly worn. Two ends of the leaves partially preserved. Examples of this type have been found in Pompeii. Comes with three candelabrum fragments (two shaft fragments and one foot support), most probably from the same find context. With Sasson Gallery, Jerusalem, prior to the year 2000.

10 - ***A Right Toe*** Roman. 1st-3rd cent. A.D., Bronze, L. 6.6 cm, Hollow cast. Nail bed accurately worked. From a slightly over life-sized statue. The half is restored. Formerly German priv. coll., formed in the 1950s-1970s. Thereafter priv. coll. D. G., Europe.

11 - ***A Female Bust*** Roman. 2nd cent. A.D., Bronze, H. 14.2 cm. W. 9.2 cm  
The head is turned slightly to the right. The long hair is twirled inwards at the sides and gathered together in a knot at the back of the head. A small curl in front of each ear. Lancet-shaped earrings. The eyes are carefully fashioned with incised pupils. Curved lips. The tunic is held together by a small, oval fibula on each shoulder. A piece of wood could be inserted into the recess in the underside. Intact. Old label: "Auktion Hoving&Winborg 29.9.1917 Tillhört Prof. G. Retzius". Attachment from a luxury chariot or a boat. With Hoving & Winborg, Stockholm, Auction sale 29.09.1917, lot 964.

16 - ***Conical beaker with foot*** Eastern Mediterranean. 4th-5th cent. A.D., Glass, H. 11.1 cm  
Greenish glass. Freely blown. The foot is strongly concave, so that the bottom of the beaker is arched. Steeply ascending, slightly flaring wall. The rim is slightly thickend. Strongly sintered, slightly iridescent. Intact. Formerly Coll. E. F. W., Therwil, Switzerland.

20 - ***A Votive Phallos*** Italic. 4th-2nd cent. B.C., Tufa with volcanic inclusions

D. 21.7 cm

Naturalistic erect penis with scrotum and base of pubic bone. Phalloi were popular votive offerings in healing and fertility sanctuaries in the whole of Italy, especially in Etruria. Break retouched. Formerly Erotika Collection Christian von Faber-Castell, Kusnacht ZH, Switzerland.

25 - ***Torso of Aphrodite/Venus (Knidian Type)*** Roman. early 2nd cent. A.D., Marble, H. 62 cm

Roman marble copy after a Greek original (which dates between 355 and 330 B.C.). The goddess is depicted in a moment shortly before taking a bath. Formerly Coll. Sir Sacheverell Darwin (1786-1859), Sydnop Hall, Derbyshire, England. Thereafter priv. coll. Basel.

B - **Laura Lamiel**, *Rouge*, 2020, Copper table, notebooks, books, paint brushes, copper coil, red ink, lamp, glass, incense, wax, fabrics, suitcases, gloves, lighter, woodboxes, framed, variable dimensions

C - **Laura Lamiel**, *Territoire intime*, 2020, Indian ink, ballpoint pen, lipstick, graphite on paper, 42 x 29,7 cm, Encadrement : 51,5 x 41,5 cm

J - **Jean-Charles de Quillacq**, *Mon produit*, 2020, Polyester resin, clothes, natural hair, Barrier® gloves, polyethylene, 222 x 45 x 50 cm

P - **Jean-Charles de Quillacq**, *Portrait of my father sleeping*, depuis 2003, Children mattress, t-shirt, sheet, axe collision, 144 x 60 x 30 cm

R - **Jean-Charles de Quillacq**, *Présentation du travail*, 2020, Lead, acrylic resin, water, aldron®, alcohol, 107 x 41 x 11,5 cm

# JARDIN + ANNEXE

