

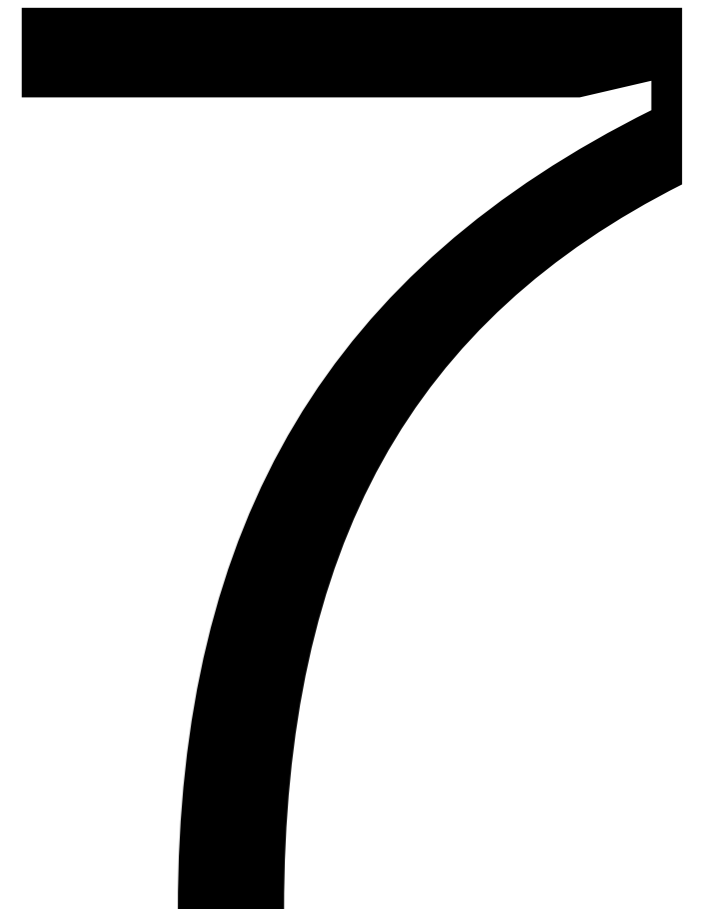
La Junqueira is an artist residency created in 2018, a place for production, dissemination and promotion of art. La Junqueira aims to promote the artistic expression through the immersion of Portuguese and international artists in the (re)discovery and enhancement of the city of Lisbon in all its aspects: cultural, architectural, historical, sociological... The Residency is also open to curators wishing to stay in Lisbon for their research and productions related to the city. La Junqueira is a unique place where residents have space and time to fully devote themselves to their artistic creations. Each resident can freely develop his-her experimentations and professional network in an open context of communication and exchange. La Junqueira emphasizes interaction with international artworld and develops socio-cultural links to facilitate the implementation of new artistic projects and offers residents a value to their work. La Junqueira welcomes two residents per year for a stay of three months maximum each. The residencies start in March and September.



Pauline Guerrier

A necessidade
do gesto

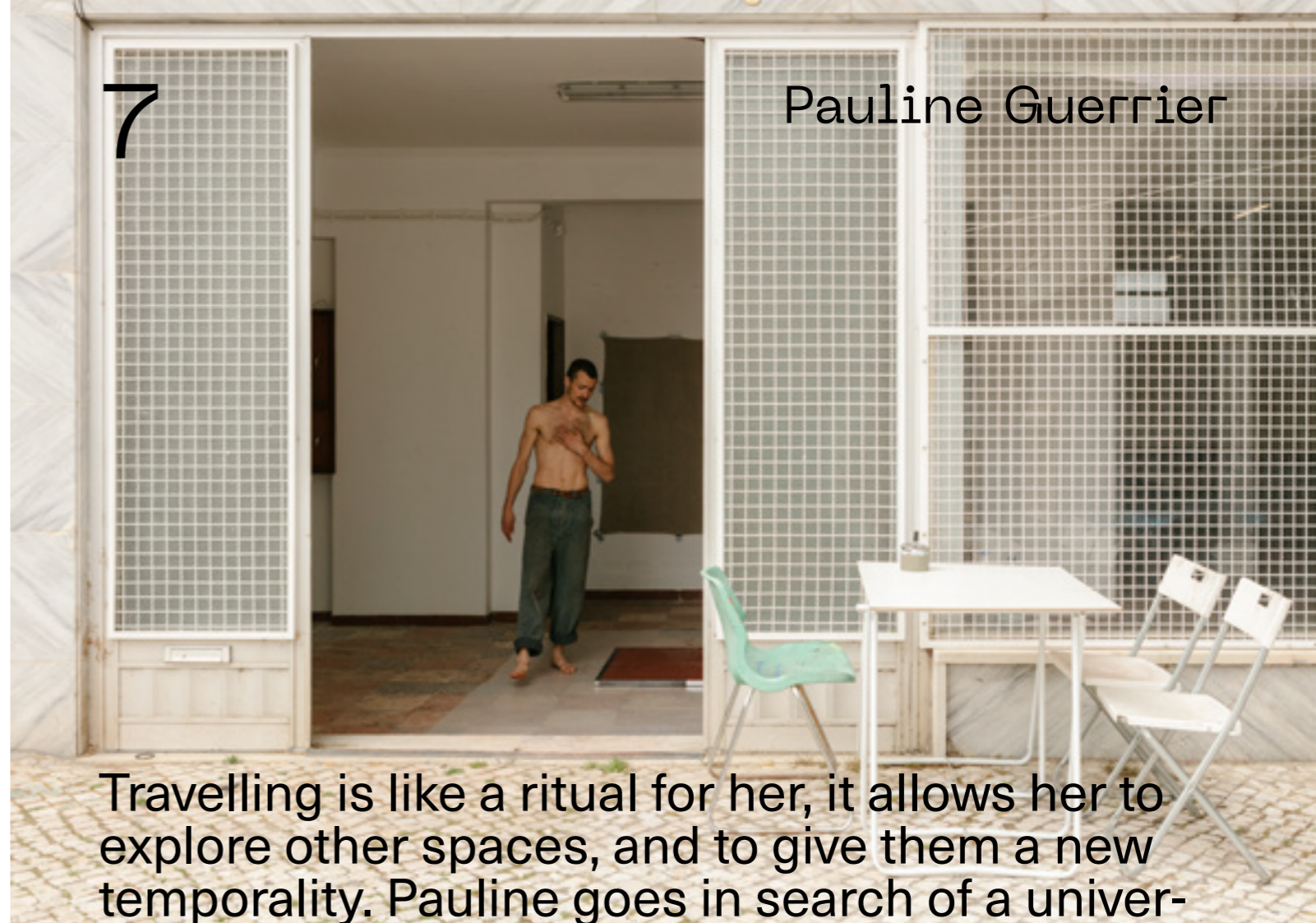
2021



La Junqueira
Residency n°

A NECESSIDADE DO GESTO

It is through travel that Pauline Guerrier nourishes and develops her work. Through this nomadic approach, the artist questions the history, spirituality and legends specific to the places she travels and the cultures she encounters. «Cultures that are always unique, that respond to each other, dialogue, oppose each other, correspond but can never be totally isolated» she says. Pauline Guerrier's creative process is systematically confronted with the artisanal techniques that the artist encounters on her way. By learning these skills, Pauline Guerrier seeks new meanings to the tools commonly used, a way to express a past, a present and a future. The artist has no favorite materials, her work is based above all on the encounter with the matter, on what it could give off and on the link that is created with the subjects she approaches and explores.



Travelling is like a ritual for her, it allows her to explore other spaces, and to give them a new temporality. Pauline goes in search of a universal journey, a journey that everyone carries within them. The road of the body's pathways, of time, of the surrounding space, in which man has left traces, clues of his passage. Pauline reinvests the artistic field of the communities that welcomed her by taking inspiration from pre-existing rites. She invites the spectator into this ritual. The experience she proposes tends to sharpen the gaze in order to make the «invisible visible». Through this sensitive and meditative dimension, the artist seeks to establish new relationships with others and matter. For this seventh edition of La Junqueira residency, Pauline Guerrier invites us into an epic in three acts entitled: A Necessidade Do Gesto.

Departure

8

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Pauline Guerrier
Ink and acrylic on burlap
Format 110x160cm

Through the imprint of the winding rope, the artist transcribed the gesture of departure. A rhythm resounds, that of the hammering of the rope as it winds itself on the ground. The rope moves under the men's bodies, tamed like an invertebrate to the sound of the Shehnai. This imprint, this rhythm, becomes a symbol of movement, but also the symbol of the desire to leave, of new stories, a crossing of the seas, a symbol of the requirement the road have on the one who takes it. Raised in the room like flags, these ornaments, bearing the imprints of man's powerful gestures, are questioning the sudden moment of departure. This subtle tension between before and after, where the relationship to time begins to change, where it seems compressed and then suddenly so infinite.



Departure

10

11

Pauline Guerrier
Acrylic on paper
Format 19x60cm





Entre deux yeux,
il n'y a la place
que pour un œil

14

15

Pauline Guerrier
Rope, steel and brass
Format 269x212cm

The man of the sea looking through his scope seeks a new land. These architectural fragments evoke the fantasy of discovery. Inspired by plans of sacred architectures based on the golden ratio, they are part of the quest for a new journey, a dream, a tale, a suspended legend, the map of a new world. Through this research, Pauline Guerrier presents the fantasy world of a man who travels on the water, suspended on the surface of the sea. The man who creates new landmarks, moves thanks to the stars and dreams of what he will discover, creating utopian, fantastic scenarios. Time is no longer the same, observation is mixed with escape.

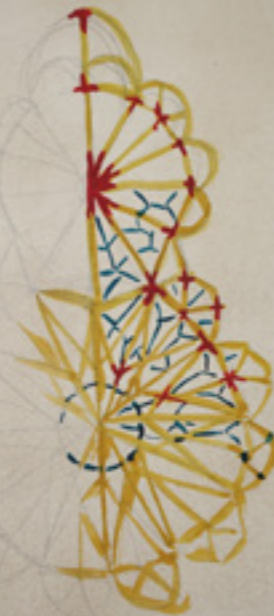
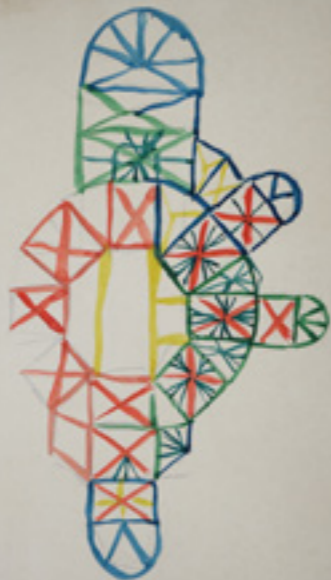
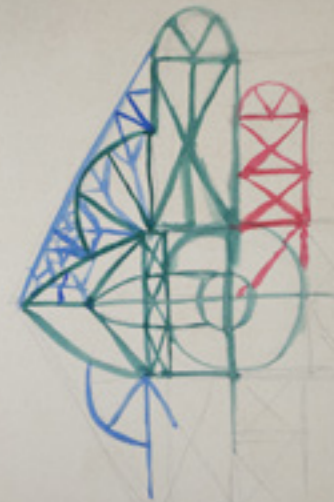
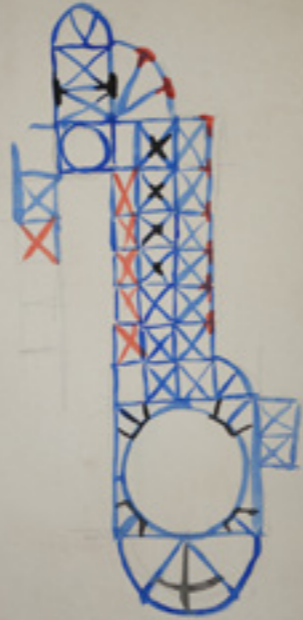
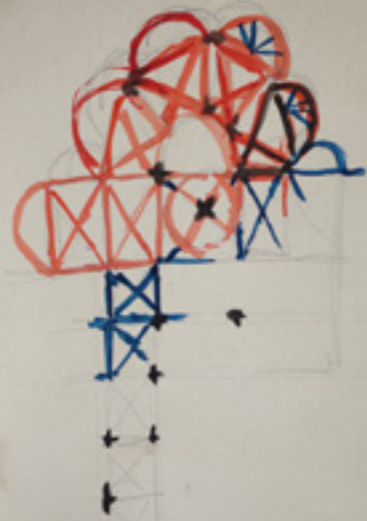


Entre deux yeux,
il n'y a la place
que pour un oeil

16

17

Pauline Guerrier
Watercolour on paper
Format 19X30cm

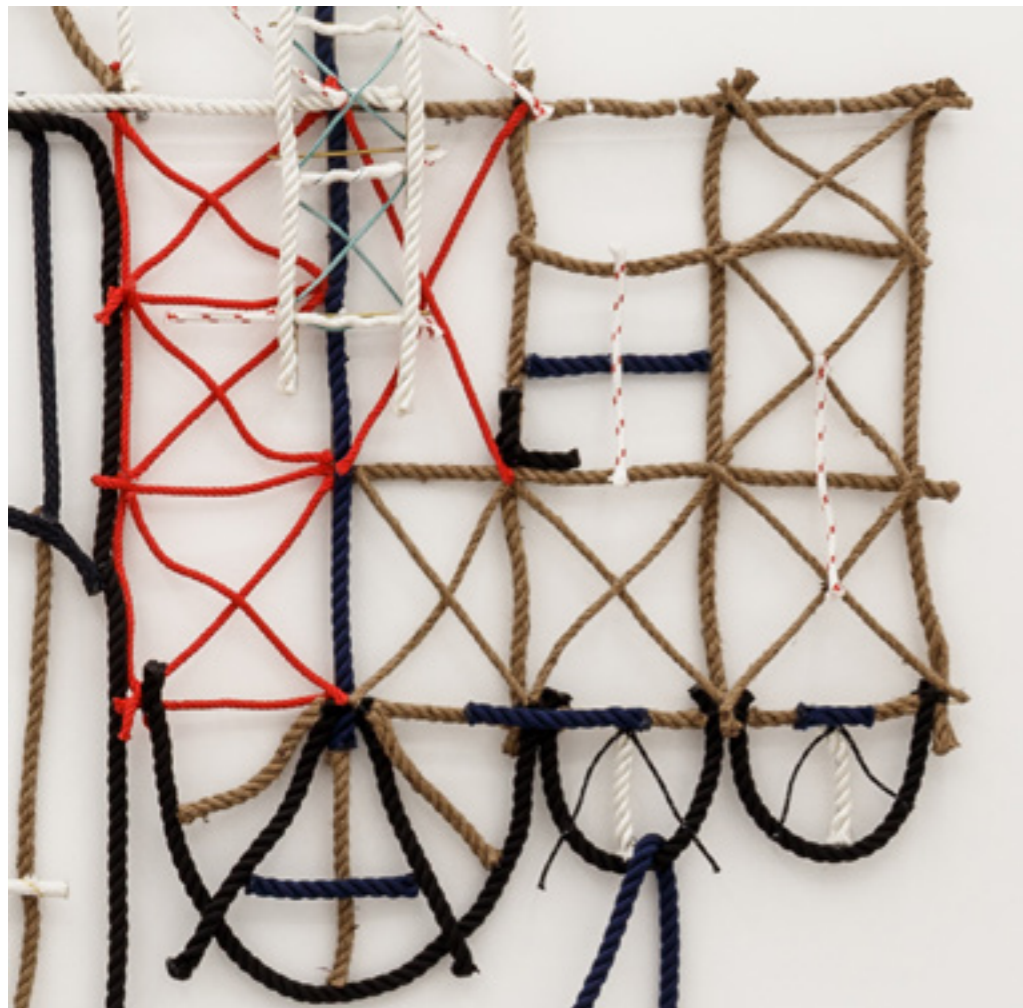


Entre deux yeux,
il n'y a la place
que pour un oeil

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Pauline Guerrier



Proverbios y cantares



Todo pasa y todo queda,
Pero lo nuestro es pasar,
Pasar haciendo caminos,
Caminos sobre el mar.

Caminante, son tus huellas
El camino y nada más;
Caminante, no hay camino,
Al andar se hace camino

Y al volver la vista atrás
Se ve la senda que nunca
Se ha de volver a pisar
Caminante no hay camino
Sino estelas en la mar...

Antonio Machado



Tout passe et tout reste
Mais notre destin est de passer
Passer en faisant des chemins
Des chemins sur la mer

Voyageur, ce sont tes empreintes
Le chemin, et rien de plus
Voyageur, il n'y a pas de chemin,
On fait le chemin en marchant

Et lorsque l'on regarde derrière
On voit le sentier que plus jamais
On ne foulera de nouveau
Voyageur, il n'y a pas de chemin,
Seulement, un sillage dans la mer...

A necessidade do gesto

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Pauline Guerrier
Ilan Gratini
Ceramics and performance

Through the observation of frescoes and ceramic tiles in Portugal, Pauline Guerrier and Ilan Gratini question the imprints of history and the function of the fresco as a tool for narrative and knowledge. Questioning the will to create a drawing for eternity, the duo chose to mark in the earth a subtle and poetic moment of existence. Belonging to the past from the moment it is inscribed, and yet with the will to mark the future, drawing is a witness of existence. In the caves of Lascaux as well as on the walls of the pyramids, man has a desire to leave a trace of his history. Through this performance, Pauline Guerrier and Ilan Gratini question the need for man to move. The trace that is presented to us has no other will than to narrate what it is: the imprint of a moment, of a movement, of an energy guided by the body, infatuated by the joy, the madness and the release of the spirit. The imprint of the body is presented here in its purest form. The virgin earth becomes a sculpture from its first contact. It deforms under the weight of the body and shows us the emptiness of a body that is only in the past. Through dance, the body communicates with the spirit and the earth. Through dance they unite all three with sincerity. This primitive and instinctive movement guided by the surrounding rhythm. A Necessidade Do Gesto is a reflection on this movement that is inside each of us, this original and universal movement. The necessity to move, the necessity of gesture in order to exist.



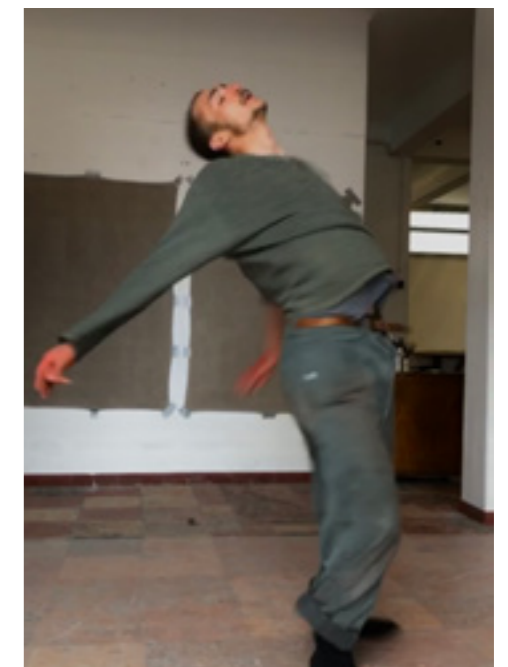
A necessidade do gesto



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Pauline Guerrier
Ilan Gratini



A necessidade
do gesto

26 27

Pauline Guerrier
Ilan Gratini

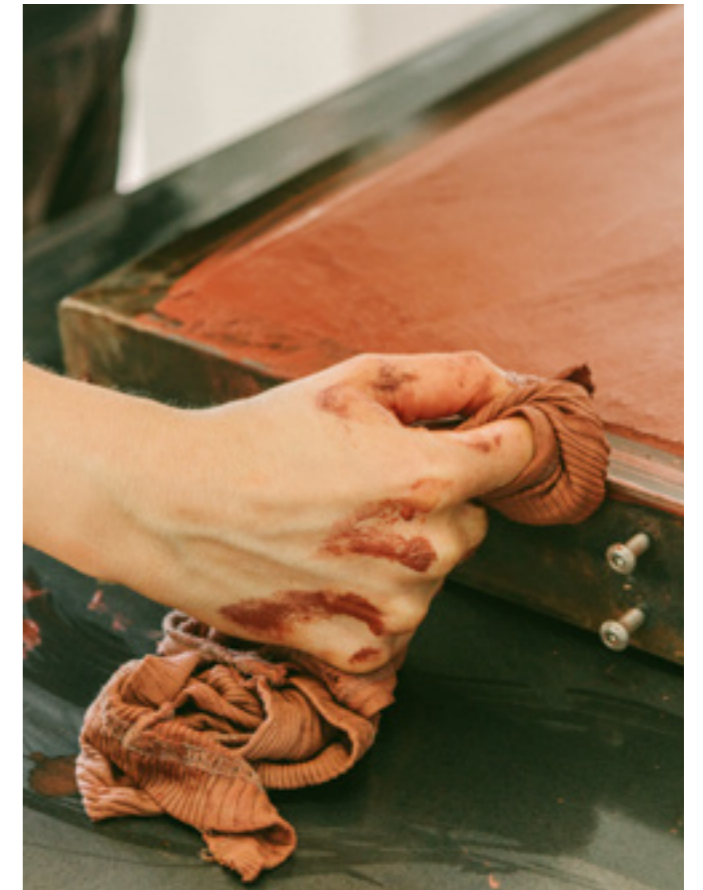


A necessidade
do gesto

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Pauline Guerrier
Ilan Gratini



A necessidade
do gesto

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Pauline Guerrier
Ilan Gratini



A necessidade
do gesto

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Pauline Guerrier
Ilan Gratini



A necessidade
do gesto



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Pauline Guerrier
Ilan Gratini





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do gesto

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Pauline Guerrier
Ilan Gratini



A necessidade
do gesto

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George Didi Huberman
L'empreinte
Édition centre Pompidou
(1997)

Partout des empreintes nous précèdent ou bien nous suivent. Beaucoup nous échappent, beaucoup disparaissent quelque-fois sous nos yeux mêmes. Certaines transparaissent, d'autres crèvent les yeux. D'autres ont disparu depuis longtemps, mais quelque chose nous dit qu'elles demeurent, enfouies, repérables par quelque détour archéologique du désir ou de la méthode. Certaines quelque-fois semblent nous poursuivre. Beaucoup nous survivront. Aussi innombrables soient-elles, cependant, on peut se demander si elles forment bien un genre, tant elles diffèrent entre elles. L'empreinte semble ne se dire qu'au pluriel, justement parce qu'elle semble n'exister qu'en particulier: particuliers, chaque sujet de l'empreinte, chaque objet qui s'imprime; particulier, chaque lieu où s'opère l'impression (selon la matière, la texture, la plasticité du substrat); particuliers, chaque dynamique, chaque geste, chaque opération où l'empreinte advient.

A necessidade
do gesto

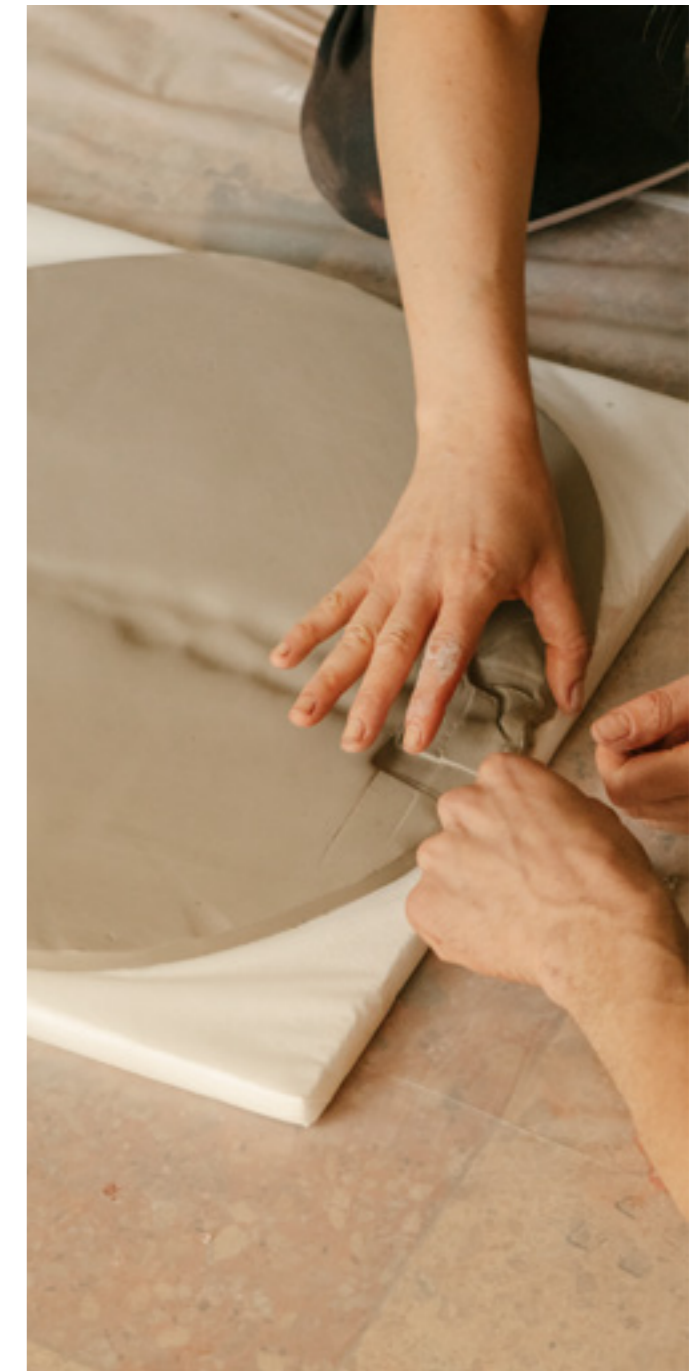
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Pauline Guerrier
Ilan Gratini





A necessidade
do gesto

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Pauline Guerrier
Ilan Gratini



Site: paulineguerrier.fr/

By the age of 29, Pauline Guerrier had spent most her lifetime attending workshops in Italy, Portugal, Chile, the Maghreb and many other countries meeting weavers, glassblowers, stone builders, glaziers, mosaicists and many artisans. These workshops helped her observe, analyse and learn about artworks around the world. In an ardent quest to learn ancestral techniques, The topics of Ecology, Science, Faith, and Belief interested her a lot and led her to carry out further researches in those fields.

The work has no technical or spatial limit. It is fascinating to see the drawings and the sculpture works that addresses several inexpressible emotions within it. Today you can see her work represented at Art Paris, Art Geneva, Arco Lisboa, Istanbul Art Fair, the PAD but also on the square Saint-Germain-des-Pré through the map of Parcours Saint-Germain, the Villa Datriis, the Zinsou Fondation in Benin (Africa), or the Domaine des Étangs.



Site:

Ilan Gratini started his choreographic education in the Conservatory of dance and music of Avignon at the age of 15, where he learnt contemporary, ballet, he've been graduate in 2015. Simultaneously He found an interest in hip-hop and circus technics through the work of Alexandre Lesouef company as his interpreter. In 2016 he went in London looking further to develop his tools in Laban contemporary and the place school. He worked in collaboration with different art form as sculptor, video art with the Canadian collectif TROISIX SYSIS in order to research a multilayers format of Performance which combine Musical composition, numerical art and dance.

In 2017 he joined performact intensive program in Portugal, to be part of a research cycle program for two years, where he develop his performing and choreographic tools with different choreographer as Ted Stoffer, Jos baker, Inaki Azpillaga, Rob Hayden.

in 2018 focused more intensively on choreographic works he started to develop through teaching his own composition and creations processes that were shown in different festival and theatre around Portugal and France. In 2019 Along with his choreographic practice he work with Roberto Oliván (companhia Instavel), Marion sparber for different creations.

He co-created the company « ANOESIS » dedicated to research on improvisation process and organisation of cultural event as improvisation Jam of 12h or laboratory research.

2021

April - May: Amuse Bouche Collective exhibition — Foco, Lisboa
 May - June: Traversée Collective exhibition — Galerie RX, Paris
 June: A necessidade do gesto — La Junqueira Residency, Lisboa
 September: ARCO, Lisboa.
 November: BRUT Collective exhibition — Espace Commynes, Paris.

SOLO SHOW

2020

Corde Vocali — Galerie RX, Paris.

2019

Empreinte — Fondation Sisley, Paris.
Partage d'un Songe — Fondation Zinsou, Bénin.

2018

Sacré — Galerie Perpitch & Bringand, Paris.

2017

Art Genève — represented by Galerie Perpitch & Bringand, Genève
Dans un instant Eygalieres — Caland'art, France.

2016

Carte Blanche — Galerie Perpitch & Bringand, Paris.

2015

Nervure — ASFAP Gallery, Bruxelles.

2014

Empreinte — Cour vitrée des Beaux-Arts de Paris, Paris.

2013

Inauguration of the sculpture Les oiseaux — Perchoir, Paris.

2012

DNAP — Beaux-Arts de Paris, Paris.

2012

COLLECTIVE EXHIBITIONS

2020

Les Formes de l'amitié — Fondation Pierre et Poppy salinger, Le Thor.

2019

Group-show — Contemporary Istanbul International Art Fair, Istanbul.
Genese — Foco gallery / ARCO Art Fair, Lisbonne.
Sada — La pause residency / Voice gallery / 154 Art Fair, Marrakech.
Continent Project first edition — Continent project, Paris
Nos Armes — Galerie Perpitch & Bringand. Pari

2018

Hommage II — Caland'art, Eygalieres.
Group-show — Art Paris / Art Fair / Galerie Perpitch & Bringand, Paris.

2017

La pensée des éléments — Radio Palace, Lisbonne.
Drawing — Galerie Perpitch & Bringand, Paris.
Group-show — Spring Break Art Show - New York City.
21 ème édition — Prix Antoine Marin, Arceuil.
14 ème édition — Parcours Saint Germain, Paris.

2016

13 ème édition — Parcours Saint Germain, Paris.
Les lignes émancipées — Château de Bosc, Domazan.

2015

Nude — Galerie d'en Face, Paris.
12ème édition, Poésie de la matière — Parcours Saint Germain, Paris.

2014

Rize/Home — Galerie La Base, Paris.

2013

Mai-masques — Mai-Project, Paris
As Far As Possible — ASFAP Gallery, Bruxelles
Collective by Ann Veronica Janssens — Beaux Arts de Paris, Paris
11eme édition — Parcours saint germain / Dinh Van, Paris
Sculptrice — Fondation Datrix pour l'Art Contemporain, Île sur Sorgue.

2012

Silence by Giuseppe Penone — La Tourette, Lyon.

2011

Second Sight — Artyshow Gallery, Saint Ouen.

Colophon

ACKNOWLEDGMENTS

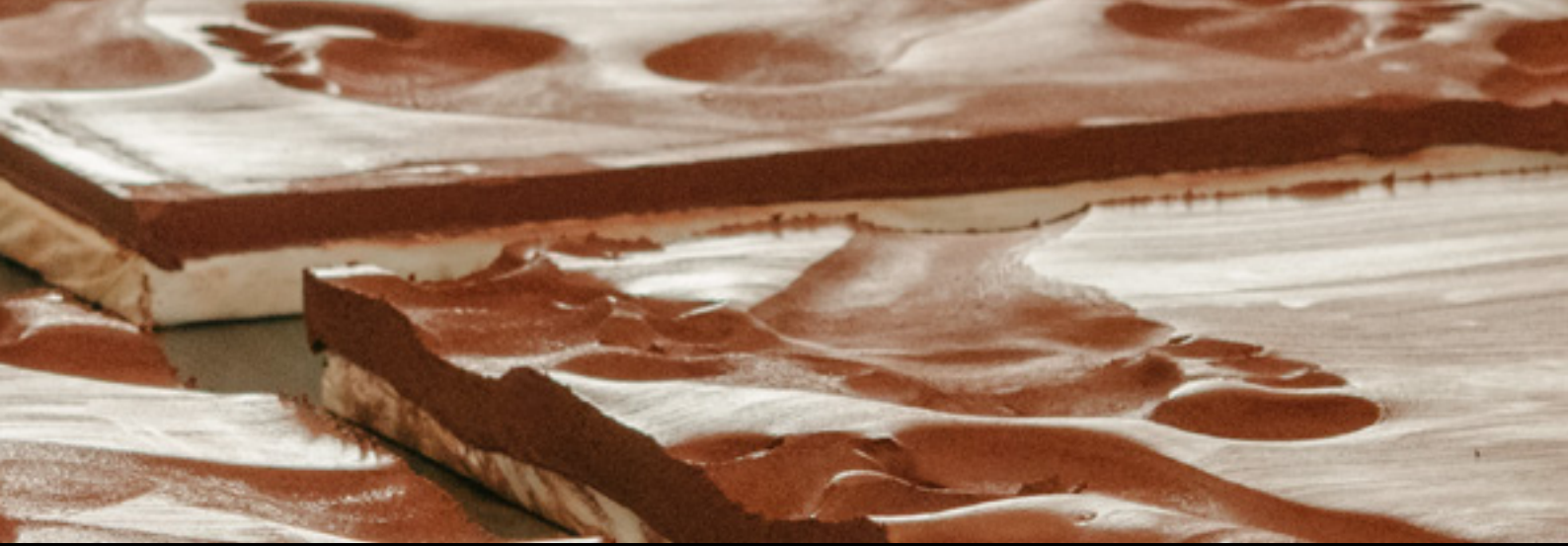
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CATALOGUE

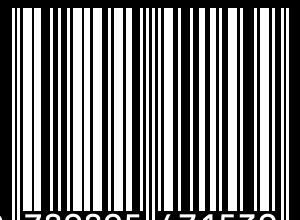
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